



THE
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THE
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REVIEW



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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.

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TO OUR READERS

37.25

As our readers undoubtedly know, May offered Spenserians abundant food for thought. Although Spenser at Kalamazoo took place before the International Spenser Conference in Toronto, those abstracts will appear in our next issue. This issue is overflowing with news from Toronto's gathering on "Spenser's Civilizations." *The Spenser Review* would like to thank the many organizers and speakers from both conferences for their intellectual and logistical work on behalf of Spenser scholarship.



ABSTRACTS OF CONFERENCE ACTIVITIES
INTERNATIONAL SPENSER SOCIETY

The following papers were delivered at the May, 2006 "Spenser's Civilizations" conference. The conference was sponsored by the Social Sciences and Humanities Research Council of Canada; the Connaught Fund, the Department of English, Victoria College, and the Thomas Fisher Rare Book Library at the University of Toronto; and the International Spenser Society

PLENARY SESSION

Chair: Elizabeth Harvey (U. of Toronto)

37-26 Gail Kern Paster (Folger Shakespeare Library), "The Ecology of the Passions in *The Faerie Queene Book II.*"

The strong reciprocity of character and landscape in *The Faerie Queene* is usually understood generically as an entailment of pastoral romance, as the figurative projection of human desires onto a mirroring backdrop. Yet, as conceived by early modern philosophy, the natural world is saturated with desires and appetites of its own. Burton writes, "In vegetall creatures what sovereignty love hath . . . may be proved, especially of palme trees, which are both he and she, & expresse not a sympathy but a love passion." To Jean Bodin, the presence of desire everywhere in the cosmos is an inspiring part of its design: "What is more noble than the fact that antipathy and contagion, enmities and loves, force and faculty are contained . . . in the innermost entrails of metals, plants, and animals?" Bacon describes how the appetite of self-love varies by degrees from hard things like iron, stone, or wood, which wish always to remain themselves, to sticky substances such as birdlime, which are "ill mixed; and . . . take more pleasure in a foreign body than in preserving their own consistence."

Early modern affections exist within the human body, but as the passages above suggest, they exist literally in the outside world too as part of what the author has elsewhere called "the ecology of the passions." How does this recognition affect our understanding of the passions of Spenser's characters, especially those given over to passionate extremes? When, at moments of heightened emotion, such characters lose their psychic and physical boundaries, their

emotions become part of that larger ecology. This paper looks again at the reciprocity of character and landscape by focusing on one or two episodes in the Book of Temperance, arguing that temperance is not only a matter of self-management but a matter of managing relations with the natural world.

PLENARY SESSION

Chair: David Galbraith (U. of Toronto)

37-27 Gordon Teskey (Harvard U.), "Thinking Moments in *The Faerie Queene.*"

The question of poetic thinking—that is, of the extent to which poets may be said to "think" in their poems in ways that are qualitatively different from philosophical and ratiocinative thinking—is an emerging major topic of inquiry in contemporary literary studies. This topic has its origin in the late work of Heidegger, in which the poetic thinking of Hölderlin, Celan, and others is regarded as a return to a kind of deep thinking about emergence and disclosure long excluded from the philosophical tradition. The topic is more systematically investigated in the work of Theodore Adorno, especially in *Notes to Literature* and *Aesthetic Theory*. But for Adorno, poetry and philosophy are necessary to each other rather than exclusive of each other: "Art has need of philosophy for the unfolding of its own content" (*Aesthetic Theory* 91).

In *FQ* Spenser makes a claim similar to Adorno's: that the poem demands of the reader a philosophical engagement if a disclosure of truth is to occur. One thing that is striking about the thinking that occurs in *FQ*, however (differentiating it radically from Milton's thinking in *Paradise Lost*), is that it is a highly improvisatory enterprise, a searching for thought rather than an expression of thought. Another

thing that is striking about this thinking (and that follows from the point about improvisation) is that Spenser's thinking is material, in other words, that Spenser's thinking, far from being abstractly conceptual (like Milton's), is entangled with the substance of the literary conventions he enters into (romance, epic, allegory) and also with remains of the past, which he calls *monuments*, material things that remind and reveal. To say that Spenser's thinking is material is therefore to say that it is also an *archeological* thinking, a thinking that excavates the material remains of the past. The third and final point about Spenser's thinking, following from its archeological character, is that he is not in full command of it as a subject, a Cartesian *ego*, but is instead following and aiding, to some extent guiding, a process over which he has varying degrees of control. Moreover, the *moments* when Spenser has the least control tend to be those in which the thinking breaks through the surface of his ideas into something unexpected and profound. These moments are not the "allegorical cores" (C. S. Lewis's term), when by an act of artistic will the poet draws all the different strains of his reflections together into one symbolic tableau. They are instead unexpected, often eccentric and allegorically non-assimilatable moments when the deeper thinking of *FQ* is unexpectedly disclosed. But these moments do not yield static concepts. Rather, they are *moments* in the other sense of the word, deriving from *momentum* and *movere*, "to move," when we feel the impetus, the moving force, of a thinking that is going on all the time in the movement of the poem but is only fleetingly disclosed.

SESSION I

PANEL I: ANIMAL BEING

Chair: Theresa Krier (Macalester College)

37.28 Presenters: Elizabeth Jane Bellamy (U. of New Hampshire), Elizabeth Harvey (U. of Toronto), Joseph Loewenstein (Washington U.). Heidegger, in his resistance to the life-philosophies of the early twentieth century, notoriously and aggressively excluded the animal from everything he valued about the human.

Replicating assumptions about animals from the Scholastics to the present, he assumes the world poverty of the animal, its slavishness to drive and instinct. In Heidegger's estimation, humans die, but animals merely perish. Human behavior is characterized by will, consciousness, vitality, and abundance, while animal behavior is benumbed.

But a rising tide of contemporary scholarship, not only in animal studies (see, for example, Donna Haraway's 2003 *Companion Species Manifesto*, and Barbara Herrnstein Smith's 2004 "Animal Relatives, Difficult Relations") but also in early modern studies, is beginning to challenge Western culture's Heideggerian resistances to the animal. Bruce Boehrer's *Shakespeare Among the Animals* (2002) studies the social construction of the constantly shifting human/animal boundary in Shakespeare's plays. Gail Kern Paster has a chapter on animals in her recent *Humoring the Body*. Elizabeth Harvey's current work on metempsychosis takes seriously the "animal" in the notion of the animal soul. Laurie Shannon's concept of "zoography" demonstrates how animals ground the early modern project of defining the "human" ("Actaeon's Coat: Renaissance Zoographies of the Body's Edge," Third Annual Dartmouth College Early Modern Studies Seminar, April 2005). Studies of early modern equestrianism investigate the functions of hierarchy, power, punishment, and training in very concrete animal/human relationships. Ovidian metamorphosis invites inexhaustible commentary on the instability of identity between human and animal. While any number of early modern texts refer to bestial degradation as distinct from the human—what could be termed early modern "animal panic"—other texts (such as Montaigne's oft-cited observation that he may be amusing his cat as much as the cat entertains him; Philemon Holland's 1610 translation of Plutarch's *Moralia*, arguing for animal intelligence as something more than "merely" instinctive; Edward Topsell's 1658 *History of Four-footed Beasts and Serpents*; Gervase Markham's treatise on the training of horses; and many others) make it clear that the early modern period thinks carefully about animal subjectivity, perception, embodiment, and

suffering; that it thinks about how to manage relations with animals kindly; that it thinks about species-ism and identity boundaries in ways that open up onto ontological difference as well as circumscribe it. In short, in the early modern period, animals are something it is impossible to think without.

Yet, to date, not much of this work has been felt in Spenser studies. Some of the overarching questions our panel will consider are: What can be said about the category of the animal in poetry so devoted to representing entire traditions and discourses? Does Spenser, like Heidegger, casually philosophize about what makes us human without recourse to animals? Does he think about animal training? Is it more than a low joke that Gryll remains Gryll? Why are the horses of such knights errant as Guyon so refractory? Are Cymoent's gorgeous dolphins and fishes more than pretty and precious? What is Spenser saying about what it means to dwell in the animal sphere? In short, what is the bestial in Spenser?

PANEL 2: ETHICS OF READING

Chair: Roger Kuin (York U.)

37-29 Margaret Christian (Penn State U., Lehigh Valley), **"a goodly amiable name for mildness': Mercilla and Other Elizabethan Types."**

In the Letter to Raleigh, Spenser contrasts his method of teaching good discipline in *FQ* (where the precepts are "clowdily enrapp'd in Allegoricall deuises") with the method used in sermons. The two methods have more in common than Spenser admits, however. Sixteenth-century religious changes had popularized the vernacular Bible. But alongside encouragement to the laity to read the Bible for its literal meaning, universities (and the sermons of the preachers they educated) continued to promote a traditional hermeneutic. One aspect of this hermeneutic, typology, is relevant to an understanding of Spenser's method in *FQ*. Indeed, the words Spenser chooses to describe the way his poem relates to Elizabeth and her kingdom ("type," "shadow," "image," "figure") are those used by the Church Fathers to describe

the way the events and persons recounted in the Hebrew Bible are related to the person and life of Christ and those of his followers.

Preachers' training in typology led them to discuss recent and contemporary figures in biblical terms: Anne Boleyn as Esther and Mary Tudor as Athalia, or the Earl of Essex as Abner, Corah, Absalon, Abimalech, and Haman all rolled into one. Thus, preachers often use what Graeme Murdock calls "Hebraic patriotism" and Barbara Lewalski calls "correlative typology," while Spenser constructs fictional characters and situations (the "historical allegory"). Taking the Mercilla episode as illustrative of Spenser's allegorical method, this paper places that method in contemporary context by exploring its similarities to then-current methods of biblical interpretation as seen in sermons preached to Elizabeth about the Northern Rebellion and the threat posed by Mary Stuart.

37-30 Andrew Escobedo (Ohio U.), **"The Assertion of Will in Spenser's Allegory of Love."**

Unlike poets such as Milton or Sidney, Spenser does not conceive of moral action in terms of deliberate choice or free will. This contrast is especially sharp in the depiction of erotic desire. Milton requires his Lady to *choose* not to succumb to Comus's temptations, but the heroes of Sidney's *Arcadia*, although they usually find themselves captured by love, expatiate at length about desire's cooptation of their free will. Such debates hold little interest for Spenser, who nearly always imagines ethical meaning deriving from the (largely involuntary) expression of moral character, especially when such character encounters narrative scenarios already fraught with erotic content. In Milton, the Lady must voluntarily choose whether or not to drink Comus's elixir; in Spenser, Britomart cannot choose whether or not she is wounded by Gardante's arrow: narrative causality trumps deliberate volition. This state of affairs emerges from the medium in which Spenser writes: allegory always tends to subordinate consciousness to essence, persons to personifications.

Yet if Spenser is largely uninterested in free choice, he nonetheless reveals intense interest in the expression of will—Duessa exerts a “cursed” will, Arthur asserts a “will to might,” Guyon “bridles” his will, Scudamour’s will is “greedy,” etc. Such moments of willing do constitute more than the involuntary expression of moral character, yet volition in these cases does not result from conscious deliberation. Rather, Spenser’s allegorical personifications assert their will as the intensified discharge of daemonic energy—the conceptual daemons that “possess” personifications and make them obsessively recapitulate their being, as Angus Fletcher has influentially described. Yet daemonic possession is not the only way that personifications work. Recent essays by Theresa Krier suggest another way of thinking about the daemons of allegory, as free-moving mediators between conceptual parts. This view resonates, in fact, with Plato’s description of love (in the *Symposium*) as a daemon, part-god and part-man, the ambiguous child of Resource and Need, interceding between the Olympians and mortals, bringing sometimes blessings and sometimes curses.

This essay combines Krier’s and Plato’s notion of the daemonic to interpret Spenser’s representation of volition in Busirane’s House (*FQ* III.xi-xii). Britomart succeeds in freeing Amoret in part because she asserts a volitional mastery over the otherwise purely involuntary experience of desire. Spenser suggests that such mastery requires a complex delicacy, avoiding the too bold will of Scudamour, which simply degenerates into willfulness, and the insufficiently bold response of Amoret, which makes her subject to the aggressive “wills” of other daemonic agents (Fancy, Desire, Doubt, Danger, etc.). Britomart succeeds not because she manages to overcome her allegorical nature and move toward authentic personhood, but, on the contrary, because she is able to intensify her daemonic nature and become what she is: *Chastity*, which for Spenser is always a bold engagement with desire.

37-31 Paul Suttie (Cambridge U.), “**Making Justice Natural: Founding Civilizations in *The Faerie Queene*.**”

Appealing to nature as a basis for moral judgement and a sanction for the use of violence is a regular theme in the Legend of Justice. Most frequently, an original and normative though counterfactual natural order is posited, which the force of justice would supposedly restore. But at the same time we are made to see that the concepts of a natural law and an original dispensation exist in rival versions, residing as much in the hero’s enemies’ hands as in his own; and meanwhile the narratives of origin that the hero himself champions are often patently fictitious, nowhere more so than in the case of Spenser’s allegorically translating the desired conquest of Ireland into the restoration of its natural and native monarch Irena. It might appear that by so calling attention to the contestable and constructed nature of the myths of naturalness on which his story’s moral force seems to depend, the poet must mean covertly to challenge the moral authority of the powers that be. But I will argue the reverse, that he may mean actually to defend the making of such fictions of legitimacy as a necessary and valid basis for constituting political and moral authority, precisely in view of the lack of any sanction in nature for the claims of one political regime over any other. For the deeper vision of nature that emerges as the book progresses is one that strongly anticipates Thomas Hobbes: a savage wilderness of irreconcilable claims, “where still the stronger doth the weake devour” (V.ix.1), is seen giving rise to each of the rival pretenders to authority that attempts to emerge from it and to establish its own moral supremacy by putting mythical roots back into time and finding itself at the beginning as what is natural and right. Only by the triumph of one such pretender at the expense of all others, the book uneasily suggests, can civilization be raised from the wilderness; moral authority not only depends on possession of sufficient force to make its writ run, but is constituted by that force: “all is the conqueror’s,” even morally. Ironically, such a vision, while encouraging scepticism concerning received myths about the original state of nature,

sanctions itself by an equally motivated and mythological account of nature as an aboriginal state of savagery that only savage force can reclaim. Hence Spenser invests considerable rhetorical energy into representing civilization in both Britain and Ireland as emerging from a savage "state of nature."

PANEL 3: POLITICAL PHILOSOPHY
Chair: Arthur Kinney (U. of Massachusetts)

37-32 Christopher Kauffman (St. John's College), "**Technology and Justice: Artegall and the Modern Regimes.**"

Interdisciplinary approaches to Spenser have proven fruitful. Recently many scholars have analyzed the relationship between Spenser's writings and contemporary politics, and for generations scholars have written about philosophy and *FQ*. But few have approached the poem from the standpoint of political philosophy.

This neglect seems curious. Spenser suggests to Raleigh that he intends *FQ* to provide a political education of sorts; he even compares and contrasts it to the seminal writings of Plato and Xenophon, situating the poem in the tradition they founded. The various books of *FQ* are supposed to concern specific political virtues. And Book V addresses the original concern of political philosophy (justice) from an important new angle; namely, it illuminates the conflict between the justice tradition which Spenser inherits and modern technological "justice."

Let me quickly summarize this conflict: For Plato, the just regime is the result of philosophical intellection. For Aristotle, nature points the way to the human flourishing. Via Augustine, Aquinas, and others, these two Greeks profoundly influenced medieval thought on justice, in so far as they are synthesized with Judeo-Christian revelation. Against this tradition arose the modern man, who shut the door to transcendence, declared God dead or irrelevant, and made himself the "master" of nature. Some systematic order being necessary to avoid violent death, to protect property, and to pursue a more comfortable existence, legal conventions are still necessary; call them "justice"

if you like the word. Generally contractual, modern "justice" is a technological construct designed to serve its master, modern man.

Arising near the origin of this titanic rebellion against the Classical/Christian tradition, Book V of *FQ* illuminates several facets of this strikingly modern conflict. In a philosophical interpretation, Artegall is a leftover from an older tradition of justice which has abandoned "iron age" Fairie Land much as Tolkien's elves fled Middle Earth, and for much the same reason. Artegall's education in justice is Platonic (come down from the Heavens via Astraea), Aristotelian (inducted from nature via his training with the beasts), and Judeo-prophetic (in its direction towards curbing political oppression). His mission for *FQ* causes him to confront regimes as diverse in appearance as the faces of modern tyranny, but which share a common essence that gradually comes to light through their multiplicity of forms.

This paper is structured into three parts. The first deals with Artegall's education, the liberal nature of which sets him apart from his age, grants him light by which to judge it, and gives him experience in the therapeutic work of justice, which is the practice of restoring a healthy order to a chaos-prone world. The second deals with the state of this world, which is fallen, not just in a poetic or theological sense, but also in terms of Spenser's historically sensitive political theory. In fact, Spenser is one of the first to recognize the modern state's radical break from ancient politics. Here a quick overview of the significance of Spenser's Iron Age suggests an important theory of modernity. The third and final section looks more closely at the significance of three of Spenser's villains in terms of the crisis of modern justice. Overall, the paper suggests that *FQ* Book V is an important contribution to political philosophy because it illuminates a political crises of crucial importance: the crises of justice in the modern world.

37·33 Jefferey H. Taylor (Metropolitan State College of Denver), "Managing Risk: Spenser's Discerning Dance with Power."

Like his literary predecessors', Spenser's social critique calls for reform and reaffirmation of the hierarchies rather than for their revolutionary dissolution. This position is potentially more problematic for Spenser than for Chaucer, set as it is in the context of the (at least nominally) new order of the Reformation and Tudor power. Greenblatt's use of modern dialectic to interpret *FQ* results in a decontextualized reading that, by anticipating the social shifts of later generations, misses the subtlety of Spenser's negotiation of social cosmology within the context of his age. The explanations offered by dialectical theory should be superseded by the more powerful interpretive tools of contemporary anthropology and sociology. Applying Mary Douglas's Grid / Group analysis to Spenser's life and literary corpus casts light on his unique position within the social power structures of sixteenth-century British society. The society was most obviously a "C" quadrant, High Grid-High Group society, but the precarious balance of Tudor power strengthened the submerged cosmological elements, resulting in the political intrigues typical of the day. Although Spenser's ambiguous social position made him vulnerable to attempts to push him into the atomized subordination of Low Group, it also allowed him to manipulate the submerged elements of High Grid to his advantage. Spenser's literary works reveal a subtle understanding of both the strengths of High Grid society and its attendant ambiguities. The blinding tautologies common in High Grid-High Group societies offer power to those who see through them and use them advantageously. Power ultimately can insulate itself from any manipulation, but Spenser's power of the word allowed him to create a literary space from which he could both reveal the machinations of power and suggest cosmologically appealing resolutions to its contradictions. In this sense, literary works such as *FQ* have an efficacy similar to communal ritual in a time when so much traditional ritual was muted by political struggle.

PANEL 4: ALLEGORY AND CONTROL

Chair: Catherine Gimelli Martin (U. of Memphis)

37·34 Genevieve Guenther (U. of Rochester), "Spenser's Strange Genius: The Mind in the Garden of Adonis and the Bower of Bliss." Taking up Gordon Teskey's argument that extending courtesy to a stranger models Spenserian thinking, this paper reads Spenser's good and bad Geniuses as representations of cognition and, by extension, the strangely post-modern inward self manifested by *FQ*. It begins by assessing Teskey's insights in light of the historical fact that Spenser's faculty psychology accepted the idea that demons could implant images directly into the imagination, and it argues that Spenser was much more fiercely skeptical and fearful of strange visitors to his own mind than Teskey suggests. Spenser represents his skepticism in *FQ* by allegorizing the mind as a demon which he attempts to split in two, between the matter of the babes sent from the Garden of Adonis and the manner of the forms in the Bower of Bliss; between the poetic voice of moralizing adjectives or commonplace *sententiae* and the poetic image of seductive power and idolatrous fascination; between, ultimately, the Platonic benevolence of Agdistes and the Augustinian diabolicalism of Acrasia's porter. But in the end Spenser's twinned Geniuses collapse into one, implying that the Spenserian mind always emerges as a potentially dangerous force unfamiliar to the subject herself. Spenserian skepticism thus gives rise to the modern subject: it is hardly coincidence that Descartes finds himself on the *cogito* after he rejects the information of his senses as having been shown to his mind by an evil demon. Yet Spenser's strange genius also models well the decentered postmodern mind anticipated by Kant's critique of Descartes, which dismisses the *cogito* on the grounds that it alone does not enable the subject to identify the voice that thinks as belonging to the subject herself.

37.35 Martin Leigh Harrison (Cornell U.), "False Florimell's Girdle and Men's 'Adiudging' Eyes: *Faerie Queene* V.iii.24 and the *Amoretti*'s Gendered Gazes."

This paper points out and solves a small puzzle in Spenser's *FQ*, namely how False Florimell comes to wear Fair Florimell's golden girdle in *FQ* V. We have learned from *FQ* IV.v.15-23 that the golden girdle "nathemore would [...] fit" False Florimell's waist, and Spenser cannot have forgotten it by the time she dissolves: just one stanza after Artegall retrieves the magic object from False Florimell's snowy remains to present it to Fair Florimell, Spenser in fact reminds us that

Full many Ladies often had assayd
About their middles that faire belt to knit;
And many a one suppos'd to be a mayd:
Yet it to none of all their loynes would fit,
Till Florimell about her fastned it.
Such power it had, that to no womans wast
By any skill or labour it would sit,
Vnlesse that she were continent and chast,
But it would lose or breake, that many had
disgrast (28).

Fair Florimell's golden belt never could fit False Florimell, Spenser has told us—but somehow, by V.iii.24, it has. The "golden belt" stays behind as the only remnant "of all [False Florimell's] spoyle." But how can that be? By what impossible means can a belt that refuses to fit itself to a figure's waist—that cannot fit—suddenly do so? This essay finds the discussion in Patrick Cheney's 1989 *Studies in Philology* article ("... Male Neoplatonic 'Magic' and the Problem of Female Identity in Spenser's Allegory of the Two Florimells") most helpful in this regard.

This paper argues that Spenser has set up these questions in order to point out a problem central to the romantic culture of his day: that men, who cannot "see into" a woman's character as well as other women can, nevertheless solely possess the power to "adiudge" them and thus in important ways to transform them into objects either of idolatry or of contempt. Spenser refers to the problem in *FQ*, but he most fully treats it in his *Amoretti* (I-LXIII primarily), in which he

continually juxtaposes man's weak but powerfully transformative "adiudging" gaze with woman's bright (but ultimately vanquished) death-ray stare.

37.36 Abraham Stoll (U. of San Diego), "Spenser's Allegorical Conscience."

As the faculty which organizes interactions between individuals and the divine, and which can determine an individual's adherence to law, conscience becomes a crucial force in Protestant England. This is evident in the explosion of theoretical descriptions of conscience by such writers as Hume, Perkins, Ames, and Taylor. Conscience also becomes radically fluid, a place in which fundamental questions of religion, politics, and the authority of the individual are contested. This paper focuses on the problem of representing conscience, suggesting that its depiction in *FQ* has a profound effect on the individual subject and the subject's relationship to political Justice.

Spenser's main explicit treatment of conscience occurs around the Despair episode. The Red Cross Knight finds that the speech of the allegorical figure Despair "in his conscience made a secrete breach" (I.ix.48) and he is left "weake and fraile, / Whiles trembling horror did his conscience daunt" (I.ix.49). Spenser is conventional both in pairing conscience and despair and in his allegorical representation of the workings of conscience. This allegorical conscience resembles the external functioning of conscience in the morality plays and *Doctor Faustus*. Conscience conceived allegorically proves easily understood and repaired: the "Leatch" Patience cures the Red Cross Knight's "grieved conscience" (I.x.23), leaving Una "joyous of his cured conscience" (I.x.29).

But in Book V conscience emerges not merely as a part of the individual's quest for holiness, but as a component of political justice. Spenser complicates the allegorical conscience, conceiving of the faculty in less sanguine terms. Artegall learns from Astraea to weigh right and wrong "And equitie to measure out along, / According to the line of conscience" (V.i.7). Equity was associated in the courts of Chancery with conscience as it was

conceived as the interiority of the law—those moments when inward motives and decisions of conscience might trump written law. In this complex political and judicial realm, conscience is already far from the clarity of the allegorical representations of Book I. Moreover, Britomart is a better figure for equity than Artegall. His conscience and equity are severely damaged by the events of Book V, suggesting a problematic relationship between conscience and Justice.

Further, Talus, whose violence most compromises Artegall's conscience, becomes deeply parodic of the possibility of inwardness and conscience in Artegall or in any of Spenser's allegorical figures. Talus is a robot, and for his single-mindedness is called by Angus Fletcher the "perfect allegorical agent." But when he must tell Britomart of Artegall's imprisonment, he "with conscience/ Of his ill newes, did inly chill and quake" (V.vi.9). Talus, paradoxically, has a glimmer of inwardness and conscience. The double-meaning of "conscience"—also denoting consciousness—brings Talus peculiarly close to Hamlet's "Thus conscience does makes cowards of us all." The irony that Talus, the perfect allegorical agent, has a conscience reverberates back upon Artegall as well as Red Cross, pushing conscience from the ideal world of allegory into the more complex semiotics of civic justice.

PANEL 5: ROME

Chair: David Galbraith (U. of Toronto)

37.37 Brett Foster (Wheaton College), "Of Time and Romans: Elegiac *Translatio* and 'The Ruines of Time.'"

A lament for the fallen Philip Sidney, Spenser's "Ruines of Time" is one of the more ambitious, accomplished poems in his *Complaints*, and fittingly it has been the subject of renewed critical interest in recent years. Although a highly original poem in certain respects, "The Ruines of Time" also exhibits several conventions recognizable from Roman "ruins" poetry, which Spenser domesticates for his English subject matter. An analysis of this generic *translatio* is essential for a proper understanding of Spenser's poem and its place within the *Complaints* as a whole. Thus contextualized, "The Ruines of

Time" ultimately appears as an exploration—and a creation, in fact—of English identity vis-à-vis Rome.

Spenser of course apprenticed himself to the idea of Rome at a young age by translating the ruins poetry of Petrarch and Joachim Du Bellay, two of the city's greatest interpreters. More sophisticated revisions of these poems in the *Complaints* reveal a shift in attitude toward Rome and history that is quite relevant to "The Ruines of Time." This shift involves a gradual cultural displacement regarding Rome, and it resembles a similar development in *FQ*, from Book I's anti-papal allegories to the more tentative, sometimes runic presentations in Books II, III, and V. (When Britomart speaks of the "Trojan Brute" founding a "third kingdom" [III.ix.44, 48], Rome is the absent term that subtly empowers her speech.) A similar Roman displacement exists in "The Ruines of Time," insofar as Spenser transfers the elegiac subject from Rome's lost imperial glory to English dynastic loss. The ruins poetry of *Complaints* leaves behind commercial, sensationalized versions of Rome and favors instead more brooding treatments of broader historical matters including national origins and cultural influences.

37.38 Michael Grattan (U. of California, San Diego), "Reading Virgil: Spenser's Curious History in *The Faerie Queene* III.ix."

Critics have long been interested in Spenser's adaptation of historiographic material for his epic, but little attention been given to Paridell's fictional history in III.ix. This paper argues that the history presented in this section of Spenser's epic presents a complex and ambivalent interplay of history and poetics that begins with Arthur's reading in Eumnestes' chamber and continues through Merlin's prophecy for Britomart. It argues that Spenser engages early modern discussions of the uses of poetical and historical sources through an engagement with contemporary "versions" of Virgil's epic and mythopoetic historiographic material to render the British monarchical genealogies in a highly ambivalent manner.

Specifically, this paper analyzes Spenser's paralleling the "genesis" of Britomart's

genealogy within the ribald seduction of Hellenore by Paridell. The result is an uneasy association between Britomart's using history to legitimate authority and Paridell's appropriating myth for immoral personal and political purposes.

PANEL 6: CIVILIZING LANGUAGES

Chair: Christopher Warley (Oakland U.)

37-39 Owen Staley (California Baptist U.),
"Poetry and Policy: Spenser's Gifts of Grace in FQ VI.ix-x."

This essay suggests that the practice of "comely courtesie" in Book VI of *FQ* can be understood as a strategy of statesmanship as well as a "gentle discipline" of virtue. In cantos ix-x, courtesy is figured by the Arcadian trope of the knight Calidore donning a "shepherds weed" to pursue an erotic attachment, the changeling princess Pastorella. But Spenser's didactic purposes invite a consideration of courtesy as an alternative to the relentless policing deployed elsewhere in the poem and identified by Greenblatt as "the exercise of violence over what is deemed barbarous and evil."

By laying aside his "bright armes" and joining in pastoral labors and contests, Calidore wins the respect of his shepherd-subjects, including his rival Coridon. For this exercise of courtesy, he is rewarded with a glimpse of heavenly concord, a host of dancing "Nymphes and Faeries" who vanish at his approach. It remains for Colin Clout, Spenser's piper-poet alter ego, to explain that chief among the "complements of curtesie" bestowed by these goddesses is "ciuility," the skill of treating subjects according to their due.

Calidore's pastoral sabbatical is an essential prelude to the fulfillment of his own police function, the apprehension of the "Blatant Beast," a many-tongued dispenser of infamy and ill repute. Because slander is intractable and dispersed, it cannot be destroyed in the manner of Error's books. Instead, it must be "supprest and tamed," and its falseness repeatedly demonstrated. Calidore's success therefore depends not on inspiring fear but on arousing the admiration of "the people," which

he accomplishes by taking the muzzled Beast on a progress: "And much [they] admyr'd the Beast, but more admyr'd the Knight" (VI.xii.17.3-9).

Spenser's vision of "Sweete Goddesses" in VI.x points to a possible resolution to a paradox of administration later rehearsed in his *Verwe*, namely that to reform a culture one must first destroy it. The complementary virtues of courtesy and civility provide "gentle" supplements to the use of force. By deploying them, Calidore attains his personal and political objectives—the hand of Pastorella and the silence of the Blatant Beast—as well as an acquaintance with the classical Graces whose "gracious gifts" are instrumental to both aims.

Respondent: Matthew Woodcock (U. of East Anglia)

SESSION II

PANEL 7: NARRATIVE AND POETICS

Chair: Kenneth Gross (U. of Rochester)

37-40 Jeffrey Dolven (Princeton U.),
"Spenser's Otherplot."

Forty years ago, Geoffrey Hartman wrote an essay called "Milton's Counterplot," in which he explored how Milton uses pastoral simile and other intimations of imperturbability to remind readers in the thick of the action that narrative interest is an illusion—that the divine presence in *Paradise Lost* is a counterplot, not another plot but an order transcending time, and hence suspense, surprise, and everything else about our experience of stories.

There is no such reliable alternative to narrative in Spenser, or no final confidence in it, but I am interested in a phenomenon I have been thinking about as an "otherplot": the surprising extension of sympathy to evil characters, glimpses of their lives and their care for one another that briefly suggest the possibility of a story told not from above, and not untold, but told from the other side. Duessa's encounter with Night is one example; the relation between Archimago and Duessa, the glad animal energy of the dragon, and the anthropological curiosity sometimes extended to satyrs and similar, marginal communities are others.

I want to use this paper as an occasion to think through such glimpses of transvaluation in the poem. What does it do for *FQ* to conjure such alternative narratives? What does it suggest about how we use the categories of good and evil to read the poem? What is the importance of such categories to storytelling itself?

37-41 Theresa Krier (Macalester College), "Interlunations: What Happens in Spenser's Stanzaic Intervals?"

This paper briefly summarizes possible effects on the reader of the stanzaic interval, effects described at more length in the Kathleen Williams lecture, in order to turn to other aspects of the question. It uses Henri Bergson, philosopher of time and especially of flux, who argues that "form is only the snapshot of a transition." For much of his career, Bergson argued eloquently about psychic, subjective experiences of time but faced a challenge in accounting philosophically for the externality of time, for the duration of other beings. By reconsidering those of Spenser's stanzaic intervals related to the poetic motifs of journey, sojourn, ascent and descent, and especially chronographia, and by reconsidering those related to the genres of vision and dream-vision, we can discover how Spenser—and before him Chaucer in *The Book of the Duchess*—suggests an answer to the philosophical problem of acknowledging the externality or ontological reality of duration. They do so through their treatment of the diurnal. Each poet makes much of moments when the enduringness of the world offers both liberty and true repose to their readers, dreamers, and characters by conspicuously refiguring duration not as movement but as the diurnal. The diurnal, they could say to Bergson, mediates the subjective experience of time and the duration of the world.

37-42 David Wilson-Okamura (East Carolina U.), "Lyric Style in *The Faerie Queene*."

An epic like *FQ* is supposed to be written in the grand style. But for many—even of Spenser's admirers—the style of his poem has been a puzzle, if not a disappointment. *Paradise Lost* sweeps us away, but *FQ* refuses to take flight.

First there is Spenser's stanza, with its lingering couplet at the end. But there is also something about the texture of Spenser's verse which does not like to be read quickly, and which seems to demand the kind of minute attention that we reserve ordinarily for lyric.

Is there something to this and, if so, can we be more precise? The consensus among critics in the Renaissance was that lyric style is the middle style, also known as the sweet or flowery style. The first part of this paper will enumerate the marks of this style as it was defined by critics and rhetoricians. The second part will give some reasons why this style became associated with epic internationally: not just in *FQ*, but also in Spenser's models *Orlando furioso* and *Gerusalemme liberata*.

PANEL 8: SPENSER'S BOOKS

Chair: Joseph Black (U. of Massachusetts)

37-43 Jean R. Brink (Huntington Library), "Revisiting 'Politics, Precedence, and the Order of the Dedicatory Sonnets, *Faerie Queene* (1590)."

Wayne Erickson and William Oram have argued that the Dedicatory Sonnets in *FQ* (1590) have literary merit, but the perception that their content and form were dictated by social convention has continued to dominate critical studies by David Miller, Judith Owens, and others. From 1984 to the present, no one has satisfactorily challenged Carol A. Stillman's pioneering argument that Spenser's Dedicatory Sonnets (1590) were printed in the order of the unnumbered Q1-4 insert because "neither he nor the printer had any choice." Stillman claims that "poems addressed to noblemen had to be presented according to the heraldic rules for precedence" (144) and summarizes the various prescriptive manuals that may have affected precedence at ceremonial functions. This summary is offered as the explanation for the ordering of the second set of Dedicatory Sonnets in 1590 and for the ordering used in all modern editions. However, the Elizabethan court was more complex than these conclusions acknowledge.

This essay questions the prevailing view of the Dedicatory Sonnets as a social construct with minimal literary significance. By reexamining Stillman's methodology, this paper shows that Spenser's selection and arrangement of dedicatees was more independent than has been acknowledged. His decision of who to include in the Dedicatory Sonnets and how to arrange the sonnets was affected by complex social conventions, but these conventions by no means determined the content and form of the sonnets. In fact, we have substantive bibliographical evidence that heraldry did not determine sequence in Spenser's case.

Unfortunately, there is no handy reference work on the literary and social conventions governing dedicatory sonnets. To determine what literary and social conventions governed dedications, we have to examine contemporary practice. This essay examines the placement and numbers of dedications in literary ventures comparable to *FQ* published before and after 1590.

37-44 Wayne Erickson (Georgia State U.), **"Who Wants More Sonnets? Printing, Selling, and Binding the 1590 *Faerie Queene*."**

As most Spenserians know, the disposition of the Dedicatory Sonnets appended to the 1590 *FQ* is a vexed bibliographical issue. Extant copies of the 1590 *FQ* contain various configurations of the Dedicatory Sonnets: some include ten on signatures Pp6-Pp8, paginated 601-606; some include seventeen, a reordered combination of eight of the original ten plus seven new ones on signatures Qq1-Qq4, un-paginated and inserted after Pp5, followed by the original Pp8, pages 605-606; but most copies (approximately twice as many as either of the other versions) include twenty-five, the original ten (Pp6-Pp8) followed by the reordered fifteen on the un-paginated Qq half sheet. No one knows what happened in Wolfe's or Ponsonby's shop to create this confusing array, but Francis Johnson in his 1933 *Critical Bibliography* rehearses the most common story, promulgated by Israel Gollancz in 1907 (15). Based on the biographical and bibliographical speculations comprising this story, Johnson asserts that Spenser intended

the 1590 volume to include only the reordered sequence of seventeen sonnets (15-16). However, as Jean Brink has recently pointed out, extant copies of the volume provide no indisputable material evidence that Johnson's "ideal copy [ever] existed" in 1590, despite the fact that knowledgeable book collectors since at least the late eighteenth century have assumed, with Johnson, that such was Spenser's intention (Brink 12; see 14-15). Between us, Jean Brink and I have examined most extant copies of the 1590 *FQ* in public, university, cathedral, and a few private collections in England, Scotland, Ireland, and the United States, and we have found only two that appear to have contemporary early modern wrappers or endpapers, one with ten sonnets and one with twenty-five (see Brink 13). Brink therefore insists that until conflicting evidence surfaces, scholars should assume that all books containing Spenser's supposedly intended seventeen sonnets are sophisticated copies "constructed out of copies containing either ten or twenty-five sonnets" (12). Given these apparent facts, what remains a mystery is how the book appeared in two different unauthorized states, especially the one containing both sets of sonnets since, as Brink comments, this would have been particularly embarrassing to Spenser, for it would have made obvious to anyone interested which dedicatees were apparently added as afterthoughts (15).

After working on and off for years on the paratexts of the 1590 *FQ*, I have finally figured out the most likely reason why all or most copies of the 1590 volume would have been sold and bound with two rather than three versions of the Dedicatory Sonnets and why most included twenty-five sonnets. Since no one, to my knowledge, has offered an explanation for this particular bibliographical anomaly, I offer mine as an initial goad to further speculation. The scenario I outline in my paper, which includes how and when the sonnets were printed by Wolfe, when and in what states they were delivered to Ponsonby's shop, and when and how they were bound, is consistent with the printing, selling, and binding practices established by Ronald B. McKerrow and Philip Gaskell.

37-45 Steven Galbraith (Ohio State U.),
"Spenser's First Folio: The Build-it-yourself Edition."

The first folio of Edmund Spenser's works is a bibliographically unstable publication. Rather than being a cohesive unit, *The Faerie Queen: The Shepheardes Calendar: Together With the Other Workes of England's Arch Poet, Edm Spenser: Collected into one Volume* survives in various states from 1611-c.1625, consisting of any of the following seven parts: 1) Title Page and Dedication to Elizabeth, 2) *The Faerie Queene* part one, 3) *The Faerie Queene* part two, 4) *The Shepheardes Calendar*, 5) *Colin Clouts Come Home Again*, 6) the Letter to Raleigh, and 7) *Prosopopoeia: Or Mother Hubberds Tale*.

Each part has its own individual signature collation and pagination; subsequently the order in which the contents appear varies, as exemplified by the lack of a table of contents. Yet what modern bibliographers might find to be bibliographic instability may have been to the early seventeenth-century book trade a welcomed flexibility. The folio's print history suggests that its instability was a part of an intentional strategy by its publisher, Matthew Lownes, to create a publication that accommodated both bookseller and book buyer. The result was a "build-it-yourself" folio that was more cost-effective for the publisher and provided more buying options for consumers. Consumers constructed their own Spenser folios, binding any or all of the seven parts in whatever order they chose. Thus the folio was less a printed monument to its author, as in the later folios of Ben Jonson (1616) and William Shakespeare (1623), and more consumer-driven. This suggests that Spenser's literary reputation did not yet demand a monumental folio akin to those of Jonson and Shakespeare. The print history supports this notion, revealing that Spenser's works were not in great demand for most of the seventeenth century. In this way, this presentation untangles and examines the rich history of this book, addressing the bibliographical, economic, and authorial issues it presents.

PANEL 9: HOLINESS AND BOOK I
 Chair: Craig Berry (ISS Secretary-Treasurer)

37-46 Jin-Ah Lee (Hankuk U. of Foreign Studies, Korea), **"Holiness: A Quest for Freedom through Suffering and its Generic Paradigm in Book I of *The Faerie Queene*."**

The complicated blending of epic and romance, which dates at least to Virgil's *Aeneid*, presents considerable difficulties in defining the poetic genre of *FQ*. While *FQ* is generically either a romance or an epic, romance and epic have different political, formal and religious implications. Spenser's interweaving of the two genres disturbs and challenges readers who seek a definitive understanding of this encyclopedic work. This paper proposes that the entangling of epic and romance produces appropriate narrative patterns for a dramatization of the virtue of holiness in the context of universal human experiences that go beyond the scope of a particular system of theological or religious thought. This paper explores the virtue of holiness as a quest for freedom through suffering, illustrating that Spenser's choice of romance-epic narrative patterns for Book I is the proper form for a moral paradigm of holiness as a quest for freedom and suffering.

In Book I, Spenser explores the varieties of human experience in achieving the moral virtue of holiness. Among these varieties of experience, suffering is a dominant theme. Suffering is closely associated with or comes from freedom, especially abuses of freedom made by free will. At the beginning of his adventures, the Red Cross Knight is completely estranged from his true identity: He is a Saxon prince, raised as a changeling with a false identity as a Faerie plowman. With this false self, he begins his adventures and goes through various moral situations. His choices in those situations, especially wrong ones, cause him to suffer and yet eventually to achieve "a perfect return to oneself" (*reditio completa in se ipsum*, Aquinas). This paper illuminates the Red Cross Knight's adventures in light of this freedom through suffering, this "perfect return to oneself." Spenser perceives the propriety of intermingling epic and romance to contain the human experience with

all its complexity and paradoxes. The Red Cross Knight's adventures occur in a place, a romance locus of choice, trial and error, and freedom. Although he wants to establish his identity in fame and honor through romance adventures at the beginning, ironically, he gradually loses his self, the false one, through his erroneous choices, which he believes to be right. His misjudgment of Una through Archimago's fraudulent guile initiates his suffering. Although he has a teleological or epic destiny to repair Una's kingdom, his task is potentially endless, deferred by the abuses of free will and contingency in the limitless space of romance. The lineally predetermined movement of his epic destiny is virtually continually thwarted by his own romance desires and shortcomings. He makes a series of moral choices through seemingly aimless wanderings and digressions from the end. His interior and exterior suffering increases with the ensuing abuses of his infected free will in his choices, and climaxes in his confrontation with Despair. When he is completely stripped of his false identity, the romance narrative of Book I is taken over by the epic one. In the House of Holiness, he returns to his true identity, with a vision of himself as "Saint George of mery England," and concludes, though temporally, his epic destiny. Through those free choices and their concomitant suffering in romance adventures, he achieves his self as a person and ultimately acquires freedom to be his genuine self.

37-47 Joseph D. Parry (Brigham Young U.),
"Their wits be not their owne": Faith and Parody in *The Faerie Queene*, Book I."

One of Edmund Spenser's most basic modes of reading throughout *FQ* is pairing figures, locales, situations, in order to perceive difference. Yet in Book I this strategy perhaps poses more moral, aesthetic, and political risk to the poet's larger project than the poem's other books do, as his initial book invests itself so deeply in the fundamental perceptual, as well as moral, insufficiency of striving, suffering mortals. This paper explores the problems of perception that inform Spenser's attempts in his Legend of Holiness to pair the true with the false, the

genuine with the fake in the context of his allegory—an allegory that is not so much a way of conveying as of responding to the apparatus his culture erects in order to think itself as civilization in late Tudor England. Spenser is interested in the inability, or better said, the disability of Red Cross and Una to perceive difference as such in the shape- and situation-shifting world of Spenser's poem. This paper concentrates on Spenser's figuration of Una; among all of the allegorical figures, male and female, that Spenser creates, no other figure generates as many substitutes, replicas, and parodies as Una does in Book I. In fact, as the guiding and sought-for figure of the Red Cross Knight's quest for holiness, Spenser nevertheless imagines Una for us far more in her negations, absences, and distortions than he does, for instance, in her richly iconographic debut in the poem in I.i.4-5. In fact, the impulse to parody Una is striking. Surely Spenser knows that parody, though it performs the useful work of casting evil as a false and mocking imitation of good, is also perhaps the most uncontrollable of rhetorical forms, ambiguating, as well as identifying the distinctions between what is and is not being mocked, between who parodies and who is being parodied.

This paper argues that the parodic doubling of Una suggests that reading her must go beyond an *in bono et in malo* arrangement of the types and shadows that constitute her allegory. With significant implications for our own participation in Spenser's and in our own theories of civilization, reading Una, like the act of faith itself, is a form of motion around and an "attitude" toward an interpretive object or phenomenon to which we open ourselves. Yet rather than positing the whole from a particular view, we see her anew from each different vantage point, while also assuming that a combining of views, if it were possible for a single reader to do so, would coalesce into a determinable and ethical sense of being. Additionally, encountering the idea of Una in the many parodied not-Unas parallels late Tudor England's own apparent, pervasive fascination with producing negative formulations of the ideal forms and practices of civilization to which

late Tudor England is explicitly committed. Spenser here shows concern over his culture's preoccupation with scaring itself with what it would resist or avoid (or, alternately, mocking it insecurely), but he also recognizes that such a response is the inevitable result of a quest that depends on faith, commitment, and, thus, the attendant anxiety that one quests for something one will never find.

37-48 Paul D. Stegner (Penn State U.),
"From poynt to poynt, as before exprest": Red Cross Knight's Confessions in The Legend of Holiness."

The connection between Red Cross Knight's penitential experiences in the House of Holiness and his recapitulation of his adventures to Una's parents has been the subject of much critical commentary. Red Cross's omission of any reference to his sexual transgression with Duessa has led A. C. Hamilton and Darryl Gless to question the extent of the knight's spiritual progress. Part of the difficulty of assessing Red Cross's spiritual state at the conclusion of Book I stems from the doctrinal ambiguities in the allegory of the poem. Spenser's theological syncretism, which borrows from medieval traditions, makes it difficult to assign the poem to a definitive Lutheran, Calvinist, or Roman Catholic doctrine. In particular, the inclusion of medieval Catholic penitential images and themes in the House of Holiness complicates theological interpretations of the episode because it draws from an external disciplinary system that Spenser criticizes earlier in Book I. Seeking to clarify such doctrinal contradictions, Anthony Low has recently analyzed Spenser's use of the rite of penance in relation to this medieval inheritance and has argued that the absence of a mediating confessor—indicated by Una's distance in Red Cross's rehabilitation and an absence of an allegorical Confession figure—does in fact mark a clear shift from external, Catholic rites to internal, Protestant practices. Although Low's reading provides an important theological context for Spenser's use of the rite of penance, it nevertheless overlooks Red Cross's narrative omission of his past sins at the end of Book I. By placing Red Cross's confessional practices

in the House of Holiness in the overall context of Book I, Spenser's incorporation of medieval penitential rites evinces continuity, rather than disjunction, between medieval and early modern confessional rituals. More specifically, Spenser incorporates traditional rites of penance to rehearse the difficulties of reconciling sexual transgression with confessional acts. Reading Red Cross's penance in the House of Holiness and his narrative omission in the context of the development of penitential practices in early modern England indicates Spenser's deployment of medieval rites to explore their consolatory and unitary potential.

PANEL IO: SEX AND CIVILITY

Chair: Mary Nyquist (U. of Toronto)

37-49 Joseph Campana (Kenyon College),
"Civilization and Incest: Spenser, Friendship, and the Numbers of Sexuality."

In the Legend of Chastity, two of the most diabolical characters of Spenser's allegorical pageant surface: the monstrous twins Argante and Ollyphant, who embody the bad objects *par excellence* of sexuality in *FQ*. These siblings violently disrupt the workings of masculinity, femininity, and desire: the Amazonian sister, Argante, kidnaps—indeed rapes—men to satisfy her wicked hungers, while the brother Ollyphant remains violently obsessed with boys and their pleasures. However, their founding transgression is an incestuous liaison in the womb before proceeding to wreck gender stability with their lascivious desire. Incestuous sex, as such, seems to mark the limits of civilization in a work elsewhere fascinated by sexual diversity. While these characters provide an obvious portrait of incestuous kinship and sexuality *in malo*, we might ask if, in fact, incestuous kinship might appear *in bono* in *FQ*.

Lodged at the heart of the elliptical fourth book of *FQ*—the book of Friendship—we discover the interlocking incestuous dyads of brother and sister Campbell and Canacee, who, after a bloody tournament, marry the mysterious Cambina and Telamond. While the former acts as a final bar to the confusion of the marriage tournament, in which Campbell ruthlessly slays

all who seek the hand of his sister in marriage, the latter presents more of a puzzle. In fact, this warrior, who completes a mimetic rivalry with Campbell, is composed of three brothers who, upon defeat, send their souls to strengthen the power of the surviving brothers—which explains his re-naming in the body of the poem as Triamond. Thus a murderous rivalry is resolved into a homosocial triad which is in turn resolved into interlocking dyads that form a quadrilateral of desire. Too easily dismissed as weak and confusing romance plotting, the early cantos of the book of Friendship reveal a radical logic of sexuality. In counting the ways from dyads to triads to tetrads, Spenser seeks, through a language of incest, to forego a morass of rivalry and triangulation that attempts to replace the violence of desire with a model of incestuous concord:

theire dayes they spent
In perfect loue, deuoid of hatefull strife,
Allide with bands of mutuall couplement;
For *Triamond* had *Canacee* to wife,
With whom he ledd a long and happy life;
And *Cambel* took *Cambina* to his fere,
The which as life were each to other lief.
So all alike did loue, and loued were,
The since their days such louers were not
found elsewhere. (IV.iii.52)

Spenser counts the ways of community and kinship, leaving us with a desire of fours in which friendship, love and the familial mingle as indistinguishably as the lovers who merge into one another in the bonds of concord. While incestuous concord always carries the shadow of perverse incestuous kinship, as in the invocation of Canacee with her Chaucerian history of incest, Spenser's book of Friendship allows us to re-imagine sociality and sexuality outside of the terms of mimetic rivalry, triangulation, and violent homosociality.

37·5^o Bruce Danner (Skidmore College),
“Infectious Rhetoric: Courtesies and the
Discourse of Syphilis in *The Faerie Queene*,
Book VI.”

In one of the first published documents on the subject, a 1495 edict of the Holy Roman Emperor Maximilian posited the origins of

syphilis in blasphemous language. Even after the means of its transmission in sexual contact become clear, syphilis would continue to carry deep associations with blasphemy through the work of Girolamo Fracastoro, whose pastoral narrative would exert a profound influence over the scientific and popular discourses of what was then known as the “great pox” or the “morbus gallicus” (French disease). In time the name of this disease would take on that of Fracastoro's fictional shepherd, who brings upon himself the divine punishment of syphilitic infection for the act of evil speaking.

This project aims to examine the ways in which the cultural discourse on syphilis can be located in Edmund Spenser's Legend of Courtesy. Spenser's narrative in Book VI has long puzzled critics for its departure from allegorical motifs to a romance structure set in pastoral settings under threat from the violent, slanderous speech of courtesy's arch-villain, the thousand-tongued Blatant Beast. And yet Spenser's sustained focus on the wounded body as a locus for social scandal provides a means by which we may read the novelties of Book VI with the larger tropes of the poem as a whole. Spenser frames the storyline of courtesy around a series of sexual encounters, the discovery of which lead to scandalous exposure, infecting the lovers with wounds that fester “privily, . . . ranckling inward with unruly stounds [paroxysms]” (vi.5), and which require cure by a hermit skilled in medical science. And yet, since these wounds are not sexual, but scandalous, they require an ambiguous and internal self-discipline beyond simple physical treatment. Spenser thus figures the origins of slanderous speech in sexual indiscretion, and then in turn represents the effects of such speech in the diseased forms of the scandalized participants, with wounds remarkably similar to accounts of syphilis in contemporary medical literature. Instead of bearing the primary responsibility for their illicit sexuality, such individuals become refigured as the victims of evil speech. In a manner similar to Fracastoro's Syphilis, the origins and agency of sexually transmitted disease are ideologically effaced and transferred to new, socially acceptable causes that minimize ethical blame. Ultimately,

the wounds suffered by the victims of the Beast are not medical, but social, not merely self-inflicted but the result of external attack from the agents of scandal and rumor-mongering. An investigation into the discourse of syphilis also may go a long way toward resolving a long-pondered section of the book's conclusion, which describes an episode in which the Blatant Beast breaks into a monastery, where he is found "despoiling all with maine and might" (xii.23). This narrative has long served as an indicator of the Beast's tendency to "random" and unpredictable attacks. In actuality it fits quite consistently with the other instances of illicit sexuality if we consider the role that syphilis played in the exposure of sexual liaisons in the monasteries of early sixteenth-century England. Indeed, according to Henrician polemics like Fish's *Supplication for Beggars*, the ravages of syphilis had spread throughout the monasteries to epidemic proportions. The timing of such outbreaks proved disastrous to the Catholic Church's position in England, exposing the monasteries to scandal that contributed to their dissolution and the expropriation of their vast landed wealth.

37·5^I Jonathan Sircy (U. of South Carolina), **"All Bondage is NOT Created Equally: The Sadistic Institution and Masochistic Contract in *The Faerie Queene*."**

The turnaround is sudden and striking: two lines after being "freed from feare" by Britomart's unmasking, Amoret is in bed with the beautiful knight, sharing a long night in which the two "with passion great, / And griefull pittie priuately bemone" (IV.i.16.3-4). The reciprocal pleasure the two enjoy is, to say the least, anomalous. While relationships and marriages often serve as the inspiration for *FQ*'s myriad quests, their fulfillment is constantly deferred, often at their participants' expense. In Book III, Britomart must endure the "th'vicer" of love's dart as she seeks for her future husband Artegall, and Book III's final canto details the captivity Amoret suffers at the sadistically Petrarchan hands of Busirane, who, as we discover in Book IV's first canto, kidnapped Amoret on the day of her wedding. The pair welcomes this explicit

two-stanza respite even as they know it cannot last. Their respective paramours wait in the wings, and before Book IV is over, both will be reunited with their future husbands. Rather than sacrificing its strength because of this brevity, however, the relationship actually gains power from its limited (and liminal) status.

The first relationship of Spenser's new three books, then, represents a dynamic reconfiguration of sexual power, one that is conducted outside the auspices of the sadistically figured masculinity so prevalent in Book III. Critics have long admitted that Spenser engages the critically charged ideas of sadism and masochism, but they have rarely applied the theoretical implications of those terms to the poem. In *Masochism: Coldness and Cruelty*, Gilles Deleuze offers a theoretical language with which to probe the transgressive space carved out by Britomart and Amoret at the beginning of Book IV. Deleuze posits that sadism and masochism are false binaries and differentiates between them in this way: "The sadist in need of institutions, the masochist of contractual obligations" (20). The sadistic institution inscribes its participants in an involuntary bind that lasts indefinitely while appealing to a transcendental authority to impose its will. The masochistic contract, on the other hand, "presupposes in principle the free consent of the contracting parties and determines between them a system of reciprocal rights and duties" (77). This paper proposes that the Britomart/Amoret union represents just such a contract, an attempt to formulate a space of feminine subjectivity free from the masculine, sadistic figurations of love that permeated Book III. It explores those institutions that subjugate Britomart and Amoret, paying close attention to Britomart's love wounds and Amoret's succession of captors. It juxtaposes those configurations of sexual power with one that, if only temporarily, liberates Britomart and Amoret in the pair's solitude and interaction with others, noting how the two use the all-pervasiveness of the institution's demands against it.

PANEL II: PASSIONS

Chair: David Lee Miller (U. of South Carolina)

37.52 Julia MacDonald (U. of North Texas),
 “Temporal Implications of the Passions in
The Faerie Queene.”

Building on the work of Colin Burrow in *Epic Romance* (1993) and that of Philip Fisher in *The Vehement Passions* (2002), this paper argues that Spenser’s romance plot is one expression of the temporal dimensions of the passions, one expression of Spenser’s understanding of time: a cyclic recurrence, from its beginning in creation, wheeling through history, finally to rest providentially upon “the pillours of eternity.” The seemingly meandering plot of romance actually moves beyond the epic passion of ambition as the Roman *pietas* to the Christian passion of the Italian *pieta*, the French *pite*, and the English *pity*. The characteristic movement of the knight is to do battle, to pity, to spare, and to continue on his quest. By sparing, the knight extends the community of saints in both cyclical and providential time, gathering all of creation that he comes across in his wanderings as all of creation on a cosmic level is gathered together in the Mutabilitie Cantos.

Consequently, Spenser understands time as both a single process toward Apocalypse and a multitudinous series of cycles. In order to represent this Christian sense of providential time, Spenser makes use of two medieval forms, the frame tale and the vision. Just as creation and the end of time frame the repetitive cycles in time, so the annual twelve days feast at the court of the Faerie Queene frames the quests of the several knights, to be completed within twelve months, at which time they will re-convene at Gloriana’s court. Just as there is a seemingly endless series of temporal cycles within that single process from Creation to Apocalypse, so there is a series of adventures within the frame tale, and, within the frame of each book, the main plot of the legends frames numerous variations on that theme. Until the end of time, Spenser’s knights make contact with the perfect, complete world of eternity through the medium of the vision, which is both momentary and sustaining.

As each book was to perfect one of the private moral virtues, each book can be read against one of the passions. Stephen Greenblatt in *Renaissance Self-Fashioning* comments that “the whole *Faerie Queene* takes place in the tension between desire for release and the resistance to that desire.” I argue that the six books of *FQ* mirror the procession of the Deadly Sins in the House of Pride. Book I, the Legend of Holiness can be read against Idleness; Book II, the Legend of Temperance, against Gluttony; Book III, the Legend of Chastity, against Lechery; Book IV, the Legend of Friendship, against Avarice; Book V, the Legend of Justice, against Envy; and Book VI, the Legend of Courtesy, against Wrath. By the very fact that each virtue strives against a passion, the plot of each book thwarts the release of that passion, which typically takes the form of consummation in love or death/ killing in battle. Consequently, the temporality of passion fought, rather than discharged, has implications for the genre of romance.

37.53 Colleen Ruth Rosenfeld (Rutgers U.),
 “The Unpitied *Faerie Queene.*”

While criticism has traditionally gauged Spenser’s image in terms of a binary between idolatry and iconoclasm, this paper argues that pity approximates a relationship between the viewer and the suffering object that is akin to the logic of the mirror. Focusing primarily on the “Pitiful Spectacle” of Amavia and Ruddymane in Book II of *FQ*, this paper suggests that moments of pity, involving both Guyon and the narrator of the poem, articulate a poetics of pity wholly consistent with Protestant reading practices. When Guyon pities Amavia, he recognizes in her suffering a fractured image of his self, one which shifts along a spectrum of error and divinity according to his own capacity for pity. In the suffering image, the viewer recognizes his own mortality. Meditation upon this suffering involves a recognition of the error into which we are born and all of the subsequent error to which we have succumbed. The pitying Christian, however, erects a second mirror. In the act of pitying, he imitates Christ. By imitating Christ, the viewer recognizes in Christ’s actions his own

capacity to move away from error, towards the divine of which he is, himself, a reflection. The fragmented image of the suffering object frames the viewer's self as one that is always in flux between two poles: the flesh and the spirit.

This paper suggests, however, that pity also approximates a reading practice. When the reader, like Guyon or the poet, pities a suffering object, she simultaneously positions her self and the mirror image of herself in the text along this spectrum. According to this model of readership, the poem of *FQ* is always itself in flux between flesh and spirit, approximating either pole according to its reader's capacity for pity. A pitiful reader will reshape both himself and the text in the image of the divine; a pitiless reader will remain unselfconscious flesh and the unpitied text will never reflect the divine. This paper examines a moment in which Guyon surrenders his own pitiful interpretation of Ruddymane's bloody hands to the Palmer's reasoned account. It attempts to describe, by following Guyon's stolen horse, the violence of the unpitied text; it attempts to suggest, against critical consensus concerning the digressive force of pity in Renaissance literature, that some poems require pitiful reading in order to achieve aesthetic coherency akin to the divine.

37·54 Jennifer C. Vaught (U. of Louisiana, Lafayette), **"Men Prone to Tears: Masculinity and Lyrical, Private Expressions of Feeling in Book VI of Spenser's *Faerie Queene*."**

In Book VI of *FQ* Spenser features a variety of emotionally expressive men from different social classes and backgrounds, ranging from chivalric knights, retired courtiers, shepherds, and poets to savage men. They tend not only to express intense affect but also to occupy private spaces—glades, hermitages, or intimate circles of dancing ladies on Mount Acidale. Although there are a few demonstrative men in Books III and IV, the most noticeable of which are Marinel, Timias, and Scudamour, Spenser forges a relatively new breed of passionate men in Book VI. Calepine, for one, bears a name (pine) that associates him with lamenting and grieving. The Savage Man, who wears Calepine's discarded armor in order to help Serena find him, illustrates that the

characteristics of "savage" and "civilized" are often closely allied. His unrestrained lament over Serena's plight suggests that civilizing factors of decorum play a large role in restraining how men express the emotions of joy and sorrow. In an age when a large number of upper-class men were pursuing professions at court rather than on the battlefield, Spenser appropriately focuses on those who exhibit rhetorical acumen as well as emotion and who define themselves in pacific rather than military terms. In fact, numerous chivalric knights in Book VI shed their armor with relatively few repercussions and often excel without it. In the Legend of Courtesy, male figures noted for their lyrical, private expressions of emotion in secluded spaces, ranging from hidden bowers to mountain tops in pastoral landscapes, highlight literary and cultural signs of the increasing acceptability of men of feeling in Spenser's age.

PANEL 12: PASTORAL AND PATRONAGE
Chair: Lynne Magnusson (U. of Toronto)

37·55 Richard McCabe (Oxford U.), **"Thine own nations frend / And Patrone': Spenser's rhetoric of petition."**

This paper examines the issue of patronal relationships in Spenser in the light of Phebe Lowell Bowditch's questionable characterization of literary patronage as a "material practice that operates as a system of gift exchange or gift economy" [in *Horace and the Gift Economy of Patronage* (2001)]. While acknowledging the Virgilian and Ovidian strains in Spenser's conflicted rhetoric of petition and complaint, this paper also attends to the much neglected Horatian paradigm in order to plot the dominant tropes of service, gift, friendship, and betrayal against the material circumstances in which patronage was sought, granted, or denied (for example, Spenser's roles as secretary to Bishop Young, secretary to Lord Grey, Munster undertaker, client to Essex, or royal pensioner). It focuses upon the way in which the issue of patronage is figured in the delineation of Colin Clout in *SC*, *Colin Clouts*, Book VI of *FQ*, and the posthumous re-presentations of Colin by later pastoralists.

37.56 Mary Ellen Lamb (Southern Illinois U.), "Feeling Nostalgic about Fairies." This paper considers two scenes of nostalgia, one by Spenser and another about Spenser, as they convey two very different responses to the advance of a commercial economy. It revisits the fairy-graces dancing in Colin Clout's vision at Mount Acidale as an attempt to recover a simpler world defined by its purity from aristocrats such as Calidore. There is, as Kenneth Gross points out, a "sense of danger" in Spenser's choice to flirt "riskily with what some readers must have considered debunked old wives' tales if not popish superstitions" (212). It proposes that Spenser's risk participates in a nostalgia for what was, from the perspective of the late sixteenth century, imagined as a simpler time predating the onslaught of goods that transformed the lives not only of aristocrats but of the middling sort as well. From the hustle-bustle of this commercial sphere, a poet could well long for Meliboeë's "antique world" of self-sufficiency, a life stripped of all unnecessary possessions, a safe and nonpolitical space where a poet could praise his country lass without apologizing to a queen. The fiction of the loss of this world authenticates the visionary status of *FQ* even as it exposes the vulnerability of that vision not only to the Calidore-like limited reader (Kinney 109) but also to the commercial market, where like any other consumable, Spenser's rhymes must "seek to please."

Even more explicitly a vision related to yet separate from the commercial economy is the fairy tapestry described in William Browne's "Britannia's Pastorals" (Book 3, song 1). This tapestry reduces Spenser himself, on a hill that is arguably Mount Acidale, to a tiny artifact:

Full many a girle,
Of the sweet fairiye ligne, wrought in the
loome
That fitted those rich hangings cladd the
roome.
In them was wrought the love of their great
king,
His triumphs, dances, sports, and revelling:
And learned SPENSER, on a little hill
Curiously wroughte, laye, as he tun'de his
quill;

The floore could of respect conplayne no
losse,
But neatly cover'd with discolour'd mosse,
Woven into storyes, might for such a peece
Vye with the richest carpetts brought from
GREECE.

This paper considers this odd move in terms of seventeenth-century nostalgia about Spenser's own day, in the context of a miniaturizing fairy literature by other seventeenth-century poets such as Herrick and Corbett, described by Marjorie Swann as mystifying the conspicuous consumption of the Stuart court even as they registered ambivalence towards its "luxurious display" (2000: 469).

37.57 Paul Hecht (Wake Forest U.), "The Taste of Rosalind: Poetic Evaluation in *The Shepherdes Calender* and *As You Like It*." Clare R. Kinney's "Feigning Female Fainting: Spenser, Lodge, Shakespeare, and Rosalind" (*Modern Philology*, 1998), shows forcefully that Spenser's *SC* should be added to the intertextual grouping of Shakespeare's *As You Like It* and Lodge's *Rosalynde*. Kinney's argument emphasizes the differences between the three Rosalinds as she charts the possible development of a feminine poesis. But the Rosalinds of Spenser and Shakespeare do have one striking thing in common, and that is their critical attitude to poetry. Spenser's Rosalind hates "shepherds devise" "as the snake" and laughs out loud at Colin Clout's love songs. Shakespeare's Rosalind does not initially make such a robust denunciation, indeed finds the devices of the first shepherds she meets "much upon my fashion." But by the climax of the play, when Oliver arrives with his story of transformation that begins to unravel disguises and set the multi-marriage resolution in motion, Rosalind seems to embody a similarly brutal critical view, that accuses the shepherdess Phoebe, on highly questionable evidence, of "railing," and writing like a "tyrant." The particular resonance between the two Rosalinds in these moments suggests an affiliation in the way the two works include poetic evaluation into the fabric of their poetry, use denunciation of poetry as a point of poetic origin.

SESSION 3

PANEL 13: CIVILIZING VIRGINITY

Chair: Lisa Celovsky (Suffolk U.)

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

Fair Hero, left devirginate,
 Weighs, and with fury wails her state.
 Chapman, "Hero and Leander," Third
 Sestiad (1598).

This paper suggests that Spenser's renowned poetics of chastity had unexpected literary consequences in Elizabeth's England: the invention of a remarkable dialogue among contemporary authors about lost virginity. While much recent work has been done on Spenser and chastity, and on such related topics as desire, ravishment, and female identity, no one has yet tracked a historic conversation mounted by a major group of authors writing in the 1590s and the early years of the seventeenth century. Carried out in the genre of the Ovidian epyllion, this conversation centers on what George Chapman called in 1598 the state of female devirgination. In addition to Spenser, participants in this conversation included Christopher Marlowe, William Shakespeare, and Chapman himself, along with Samuel Daniel, Michael Drayton, and (the largely unknown) Henry Petowe. The works entering the conversation include the 1590 *FQ*, *Amoretti*, *Epithalamion*, and *Prothalamion*; Marlowe's *Hero and Leander* (1592-93; pub. 1598); Daniel's *Complaint of Rosamond* (1592); Shakespeare's three narrative poems, *Venus and Adonis* (1593), *The Rape of Lucrece* (1594), and *A Lover's Complaint* (written 1602-05; pub. 1609); Drayton's *Endymion and Phoebe* (1595); and Chapman's continuation of *Hero and Leander* (1598), along with Petowe's (published, independently, 1598). While acknowledging the wider radius of the conversation, the paper concentrates on the afterlife of Spenserian epic romance in the Ovidian epyllia of Marlowe, Shakespeare, and Chapman, with an afterword on the hapless, intriguing Petowe. The paper argues that Spenser is historically important for his invention of what I call virgin consciousness.

To the conversation, then, England's New Poet lends an inaugural phase, his uncanny power to represent the romance of virgin interiority on the threshold of penetration. In *Hero and Leander*, Marlowe responds to Spenser by pioneering a second phase, the psychic space of consensually lost virginity, a tragic zone of inward trauma, especially for the female once she consents to making love. In all three of his narrative poems, Shakespeare responds to Spenser and to Marlowe, taking the conversation into a third phase, the forbidden territory of unconsciously lost virginity, including rape. Finally, Chapman in his continuation of Marlowe takes the conversation into its final, comedic phase, a miraculous state of restored virginity. Using Spenser to respond to Shakespeare and Marlowe, Chapman concentrates on Hero's epiphany when contending with her loss: she plucks spiritual affirmation out of sexual tragedy by discovering a sacred, occult bond of grace between male and female. In the close environment of such virgin intertexts, Petowe's continuation of Marlowe's *Hero and Leander* is distinct precisely because it appears outside the mainstream conversation. Nonetheless, Petowe is important, because he pens a second response to Marlowe along Spenserian lines at the end of the New Poet's career: whereas Chapman continues Marlowe via Spenser's concern with female consciousness, Petowe continues Marlowe via Spenser's concern with military action, curiously turning *Hero and Leander* into an epic romance about the masculine triumph of Elizabethan chivalry. By tracking the conversation about devirgination from Spenser and Marlowe to Shakespeare, Chapman, and Petowe, we can discover a lost story about Spenser and his literary afterlife, important to the Elizabethan age and perhaps to English literary history.

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

This paper concerns (1) derivations of an English-Classical or hobgoblin-Apollo "faerie" in Shakespeare from Spenser, and (2) Shakespeare's and Spenser's allegories for the Virgin Queen's proposed French marriage—and likewise for the problems that union raised

and/or addressed. A “structural” thematizing of the allegories in Spenser under the signs of Accession, Reproduction, and Succession (or, in terms of the structure and sequence of *FQ* III, Pervigilium Britomartis I, Gardens of Adonis, and Pervigilium Britomartis II) is paralleled to the material to be found in *A Midsummer Night’s Dream* under comparable signs of Votress/Vestal, Epithalamium, and Changeling Boy. Reasons are offered for Oberon’s turning Monsieur into an ass a decade late, as Spenser had turned Rinaldo the Palladin or fox into a ranis or frog; and, after a reading of Shakespeare’s play in terms of the recruitments of Nature and Culture from each other, the interest or value of one’s “proportionate” Spenserian “translation” of it is bruited.

Respondent: Deanne Williams (York U.)

PANEL 14: LAW AND MEMORY

Chair: Garrett Sullivan (Pennsylvania State U.)

37.60 Maren L. Donley (U. of Colorado, Boulder), “**Memory, Common Law(s) and the Anglo-Irish Threat in *The Mutabilitie Cantos*.**” This paper takes as its starting point Gordon Teskey’s argument that memory enables Mutabilitie’s claims of genealogical priority and lends authority to her dynastic aspirations. However, the tension in the Mutabilitie Cantos arises not just from Mutabilitie’s memory of origins but from the common-law real-property arguments facilitated by the establishment of genealogy. Reading the Mutabilitie Cantos as an allegorization of England’s struggles for colonial domination in Ireland, this paper argues that the anxiety under the surface of the text is that the Anglo-Irish have a legal claim to property which colonizers from sixteenth-century England will not be able to deny if they apply their own standards of common law and claim their colonial history. Henry II’s twelfth-century colonization of Ireland and his application of common law to English and Irish alike validate Mutabilitie’s legal challenge to Jove’s throne. Mutabilitie argues from a position of legal and historical priority in relation to the laws

and customs of land transfer employed during Spenser’s time: she appeals to inheritance laws almost entirely ignored in sixteenth-century England to make her claim.

This paper argues that Spenser explicitly writes Mutabilitie’s legal case and its threat to Jove out of the text because if Mutabilitie’s arguments were allowed to stand, he would have to address the issue of whether the common law upon which she depends is antique, and therefore inapplicable, or whether the pure common law stands as prior to, and therefore as genealogically superior to, the English laws descended from it, which govern the contemporary conquest of Ireland. He would have to consider whether it is wise for England to repudiate the laws from which it came and whether distance away from common law is equivalent to degeneration away from a pure, Anglo-Norman source. The entire colonial project in Ireland is at stake in the resolution of Mutabilitie’s claims because she is a subject who has been fitted “to the lawes,” as Irenaeus argues is the best course of colonial legal policy (*Vewe* 135). The problem with Mutabilitie, resolved by Spenser only through desperate plot manipulations, is that she has been so well fitted to the laws that she attempts to use them against Jove, the allegorical representation of England’s colonial power in sixteenth-century Ireland. When Mutabilitie’s struggles are read through a colonialist lens, it is clear that her argument is doomed from the start. Spenser must write Mutabilitie’s genealogically-based legal threats out of existence so that they do not require actual consideration and adjudication. In Mutabilitie’s struggle to claim and possess her “right,” Spenser presents a glimpse into one of the essential problems of England’s colonial policy—the impossibility of both making the Anglo-Irish subject to English law and keeping them from exercising their legal rights to property under it. The cantos gesture towards this hypocrisy, born out of England’s colonial past, in their paradoxically persistent refusal to acknowledge it.

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

The jurisprudence of fraudulent conveyancing was actively developing in England when Spenser published the first installment of *FQ* in 1590 and the second part in 1596, as well as when he wrote *Verwe*, probably in the 1590s, and registered it for publication in 1598. Several statutes were already in force and were finding their way into court cases for clarification and refinement. If the situation was unsettled in England, however, it was even cloudier in Ireland where Spenser lived and worked as a colonial administrator. There the courts were ineffective either because the law was uncertain, their jurisdiction was in question or, as Spenser complained, they simply failed to execute justice.

Spenser blames political and cultural differences for the ineffectiveness of fraudulent conveyancing laws. (He was thinking, of course, of the conveyances made by Desmond to preserve his estates during his rebellion.) At the same time, he urges reform of the law itself, and he had an audience: the lawyer and privy councilor Thomas Egerton owned and lightly annotated a manuscript copy of the *Verwe*. Egerton was one of the leading judges in the 1601 decision in *Twyne's Case* that established the meaning of, and so made workable, the 1571 statute of conveyances that remains law to this day in England and America. Two other judges were John Popham and Edward Anderson, who had been to western Ireland to settle disputes growing out of the Desmond forfeitures (and so must have known Spenser).

I have argued previously that Spenser had this legal audience of esteemed judges in mind when, in the second installment of *FQ*, he changed the controlling metaphor of the figure of Busirane from that of a black magician to a fraudulent conveyor. In this paper I want to challenge some of my own thinking by comparing Spenser's experience with fraudulent conveyancing and the imagery he chooses (conveyed women, but also bridges) to that of other writers who knew the law: Sir Thomas More, John Donne, and John Milton. More managed to avoid fraudulent conveyancing laws

when he settled his estate; Donne applied them metaphorically, as man's debt to God; and Milton condemned fraud in his poetry but may not have seen as clearly in real life. Each writer struggled with the issue of what constitutes a valid debt.

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

According to Maurice Evans and John B. Bender, the Cave of Mammon, with its background of visually striking icons set in separate contexts, exemplifies classical mnemonic technique. The practitioner associates the things to be remembered with images and then locates these images in an orderly architectural setting—a memory palace or memory theater—so that later he can revisit the setting and systematically retrieve the various deposits from their guardians. However, applying the art of memory so straightforwardly to Mammon's Cave leaves readers with a considerable textual crux. As James Nohrnberg rightly suggests, the traditional representation of one's personal memory as a treasury starkly contrasts Mammon's excessive and obsessive storehouses where a dominant image is stockpiled: gold coins, smelted gold, gold roof, gold floor, golden pillars, the great gold chain, and golden apples. At the expense of diversification, Mammon's infantile reduction of his world to a single metal has resulted in monomaniacal remembering.

The textual crux of this memory palace's monomania finds an interpretive solution in early modern mercantile discourse. Given his education at Merchant Taylors' School, Spenser might have encountered the sensible practice of using the art of memory for business. With the Cave of Mammon episode, Spenser troubles the contemporaneous alliance between the art of memory and commerce and thereby critiques proto-capitalism's effects on the mental space of the merchant. Money collapses the cognitive differentiation of the typical memory palace to a single excremental image.

But Spenser's critique is motivated less from a radical stance toward the political economy than from a desire to protect particular social relationships foundational to mercantile

culture. Guyon's descent into Mammon's Cave enacts the trade mission that a merchant-adventurer, or factor, would take on behalf of a master to a gold-rich country, such as Spain. While touring the cave, Mammon unsuccessfully tempts Guyon to embrace a mentality beguiling to all factors: to replace duty to one's merchant-master with an intemperate desire for money. Because merchants were always at risk of having their factors cheat them, the factor was encouraged to practice mnemonic techniques continually. Guyon accordingly resists Mammon's perversion of the memory palace in order to remain faithful to his merchant-mistress, Gloriana. By situating the Cave of Mammon episode within mercantile discourse, this paper makes a case for the ideological complexity of remembering in Spenser's *FQ*. In trying to preserve social relationships—albeit reactionary ones—the text's conceptualization of memory warns contemporary readers of the commodity fetishism of modern thought.

PANEL 15: CIVILITY AND PITY

Chair: Nancy Lindheim (Trinity College)

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

The violence with which Spenser defends his epic in the Proem to *FQ* IV suggests that the charge he argues against—the charge that the "pleasing bait" of love poetry corrupts its listeners—touches a personal uncertainty. Pleasure, especially sexual pleasure, is usually sinister in Spenser's poetry, but as a love-poet he felt the need to insist on its essential God-given goodness. The generic differences between the *FQ* and his sonnet sequence enabled him to investigate the nature of pleasure in different ways. In his epic he insists on an absolute difference between good and bad pleasure, love and lust, and places most of his images of love's virtuous pleasures outside the confines of earthly Faerie. In the *Amoretti*, by contrast, he rarely makes such an absolute separation, and treats the pleasure felt by the poet-lover with relaxed, investigatory humor.

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

Book V of *FQ* culminates in an attack upon pity, with Artegall—once imprisoned in women's clothing for foolishly being "Empierced . . . with pittifull regard" for the beautiful but cruel Radigund (V.v.13)—successfully combating the pity that Arthur and Mercilla feel for the disgraced Duessa. The allegory is usually read as Spenser's criticism of Queen Elizabeth's pity for Mary Queen of Scots, and scholars from traditional Christian critics to recent academic feminists have identified here Spenser's larger misgivings towards female monarchs and women's power in general. In her suggestive study of Spenser and female authority, for example, Katherine Eggert places this episode at the center of Spenser's "repeal of queenship." The trial of Duessa, however, does not provide Spenser's only comment on pity, a passion that he (following Chaucer, among others) identifies as both female and noble or gentle. My paper thus aims to rescue the political value of pity and female passions from Artegall's masculine attack upon them. I do so by examining how Spenser's Sixth Book uses the conventions of romance—the Salvage Man who comes to feel pity, the lost babe saved by pity and restored in a scene of pity—to reestablish the authority of pity and passions commonly gendered as female. In this understanding of how the Legend of Courtesy answers the Legend of Justice, I depart from Eggert's sense of the later sections of *FQ* as working to close off queenly authority. While I do see Spenser as frequently opposing Elizabeth in the 1596 *FQ* and challenging the "disorderly" passions of queens, I see him as simultaneously striving to recover those same female passions, including pity, in order to integrate them into his vision of political authority. An unchecked masculine royal authority is just as dangerous to his emerging politics and poetics as a disorderly female royal authority. Despite its dangers, Spenser sees feminine pity as playing a necessary civilizing role in the authority of the commonwealth.

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

In the second, unpublished part of her prose romance *Urania*, Mary Wroth takes a striking turn toward the vocabulary of civility. As scholars have increasingly noted in recent years, the two dominant historical macro-narratives for civility's fortunes in the early modern period, Norbert Elias's account of the shift from medieval courtesy into Enlightenment manners and J. G. A. Pocock's argument for a transition from civic humanism to what we now call the social, pay little attention to the specific uses of the language of civility in the period in which Wroth was writing, and indeed neither is helpful in making sense of *Urania's* conception of civility. Nor is it possible to explain much about civility in Wroth from recent work on civility and early modern women, which concentrates chiefly on the analogy between household and polis. This paper suggests that in *Urania* 2, newly preoccupied with loss, estrangement, and social fragmentation, Wroth employs civility to name and to some extent to negotiate new and liminal social spaces, and that she arrives at this use of civility through a careful reworking of Spenser's *FQ* VI and what is in many ways its companion text, Lodowick Bryskett's *Discourse on Civill Life*.

Not only Spenser's friend and close associate in Ireland but also the sometime traveling partner of Wroth's uncle Philip Sidney, Bryskett wrote the *Discourse* about 1581, but it was not published until 1606, during Wroth's formative period at court. Bryskett locates civil conversation within the bounds of the polis, in an Aristotelian middle space between political service and contemplative retirement, and Wroth picks up this idea in her initial argument for civility as a way to temper the social isolation of mourning. In *FQ* VI, of course, civility and its near-relation courtesy are both more ambitious and more problematic virtues. At the end of the book the Blatant Beast is only temporarily curbed, Calidore is still making a habit of intrusiveness, and Pastorella is only imperfectly recovered, in the sense that Calidore's association with her and his delivery of her to her real

parents is not the analogue for his vanquishing of the Beast but explicitly a distraction from it. Events in *FQ* VI, as many critics have remarked, fail to align themselves in allegorical harmony, and concomitantly the civic analogy between family and polis—signified most famously by the relationship linking Gloriana, Elizabeth, and Colin Clout's mistress in the tenth canto—is relegated to pure idea, fatally vulnerable to disruption by the noise of the quotidian social world. In *Urania* 2, encouraged by both genre and biography, Wroth returns to the limitations and failures of Spenser's social world chiefly through her central concern with lost and illegitimate offspring, children who are neither inside nor outside the family (*Urania's* dominant social structure) but in an indefinable middle space in which the obligations of relationship are not clear. In this context Wroth redefines civility as not a failed ideal but, as in Bryskett, a form of mediation, a way to conceive of relationship to another who is at once familiar and strange.

PANEL 16: HOUSEHOLDS

Chair: Dorothy Stephens (U. of Arkansas)

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

Throughout the *FQ*, approximately forty-two households and dwellings dot the landscape of Faerieland. While men oversee the majority of them, women serve as the heads of a significant number. Like virtually everything else in the poem, these households fall on a spectrum, ranging from those which exemplify ideals of moderation and sufficiency to those characterized by excess and waste. This paper examines the role of these women householders, particularly in relation to their function as purveyors of hospitality. Traditionally, women inhabited the domestic space and oversaw much of the day to day business of the household while hospitality remained a primary duty of men. During the late sixteenth century, however, the role of the household changed dramatically as the power and authority of the court stabilized and trade and other economic enterprises drew people away from their estates in the country.

Consequently, women often took on greater domestic responsibility, a reality Spenser explores in various ways throughout the text. Through an examination of Alma's House of Temperance, Malacasta's Castle Joyous, and Radigund's realm, this paper argues that women can succeed in offering hospitality and overseeing a household only as long as they promote temperance and economic stability. When the women become intemperate or economically ambitious, their households pose a threat not only to other women but also to men, emasculating them and robbing them of purpose. Radigund's realm poses the most serious threat because she has lost sight of the ideal of hospitality completely and has turned her household into a factory, making her purpose purely economic. Significantly, Britomart hands control of the realm to the men at the end of the episode, suggesting that this site of economic production, rather than the household, now exists as a center of masculine power. The households that the women inhabit, consequently, still serve a purpose, but have less power and pose relatively little threat to the functioning of society.

37.67 Jacqueline T. Miller (Rutgers U.)
"Samient's Story: Positioning Female Narratives in *The Faerie Queene*."

In Book V of *FQ*, when Artegall comes upon the sight of Sir Turpine being "reviled and reproached" and about to be hanged by "a troupe of women warlike dight / With weapons in their hands, as ready for to fight," he sends forth Talus, who routs and disperses them, "and sent them home to tell a piteous tale, / Of their vaine prowess, turned to their proper bale." The powerful Amazonian warrior nation is reduced to a community of domestic story-tellers, and their condition as such is noteworthy: women tell stories in defeat and of their defeat, and they do so not in the public arenas of the court and the battlefield but at "home."

This disempowering inscription of stories women tell would seem to counter the more threatening inscription of women's tales that we find in a text like Gosynhill's *Schoolhouse of Women*, where the schoolhouse is the home and the stories told by the "gossips" who gather

are intended to teach younger women how to subvert their husbands' authority. It also stands in contrast to the ensuing victory of Radigund over Artegall in one-on-one battle, and also to Radigund's own conception of the power of women's words when she counsels her handmaid Clarinda to continue her attempt to woo the now-captive Artegall for her: "There to adde art, even womens witty trade, / The art of mightie words, that men can charme." Yet, as though anticipating the impotence of those words, she adds another strategy should the first one fail: "With which in case thou canst him not invade / Let him feele hardnesse of thy heavie arme."

This paper / presentation looks at these and other representations of women telling stories in *FQ*. In Book III, Spenser chastises male writers for their erasure or misrepresentation of the stories of women's "brave gestes and prowess martiall" in the texts they pen, but to what extent and under what conditions does he construe the possibility of women employing "the art of mightie words" and telling tales of their own? Nowhere is the complicated status of the female narrator more extensively, disturbingly, and poignantly played out for us in *FQ* than in the travails of Book V's Samient. Samient, who defines her role as Mercilla's messenger, is an easily overlooked minor character with a surprisingly large role to play: it is through Samient, over the course of two cantos, that the stories of the Souldan, Malengin, and even Mercilla herself are introduced into the text. Her responsibility is to communicate (and thereby facilitate the stories she puts in motion); she insists on the power and importance of her voice and of the crucial tales she has to tell. And yet her narratives are repeatedly thwarted as she is forced to become an inarticulate prop in stories that male knights construct when they resist following her narrative thread and (ultimately, like the poet) insist on incorporating her as the voiceless woman in their own acts of narration.

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

In Spenser's allegory of the body and particularly of the role of the stomach in digestion, we are told that

The maister Cooke was cald *Concoction*,
A carefull man, and full of comely guise:
The kitchen Clerke, that hight *Digestion*,
Did order all th' Achates in seemly wise,
And set them forth, as well he could deuise.
(II.ix.31-35)

This paper focuses on the significance of Spenser's choice of the word "achates" in this passage, for as Natasha Korda has pointed out in her analysis of Petruchio's pun on Kate's name in *The Taming of the Shrew*, "cates" or "achates" are "provisions or victuals" that are specifically "purchased" rather than produced in the home. As such, she argues, they mark the "historical shift from domestic use-value production to production for the market" and the resulting change in the role of the housewife from producer to consumer. "Achates" are also generally dainties and delicacies rather than more standard fare and thus highlight the increasing consumption of products incorporating imported goods like spices and sugar, a domestication of the foreign that, as Kim Hall has shown in her study of early modern cookbooks and the banqueting void, implicates British women in the naturalization of the exploitation of slave labor.

Spenser's use of the word, then, places the allegorical body into negotiation with the larger world of emergent forms of capitalism around it. By presenting the individual body's processes of digestion as allegory and as labor-intensive, Spenser not only highlights hierarchical class structures within the "kitchen" of the body but also allows for the obfuscation of the work done by the producer of the commodity itself, a process that is mirrored in the conflation of merchandizing with agriculture in Book VI. In apparent, but only seemingly so, contrast to these forms of work, the "saluage nation" are said to "feed" on "the labours of poore men," or, in this case, the "dainties"—one might say "achates"—that Serena is in their eyes. Labour is a central concern for Spenser, as the number

of people depicted as either idle or "labouring in vain" makes clear. There is a site of intersection between labouring in vain and labouring for vanity, the conspicuous forms of consumption that showcase a removal from the necessity for toil while in a sense mimicking the act of work. It is ironic that Guyon's destruction of the Bower of Bliss with its "cabinets" and "banket houses" (both associated with luxury goods) is itself reminiscent of the riot of the banqueting void where, in Hall's words, "the object was not to eat, but to destroy the table."

PANEL 17: ARIOSTO

Chair: Paul Alpers (U. of California, Berkeley)

37.69 Ellie Pojarska (Stanford U.)
"Spenser and Ariosto."

This essay sets out to illustrate some of the implications for reading *FQ* allegorically in terms of Edmund Spenser's frequently recognized indebtedness to Ludovico Ariosto. More particularly, it hopes to provide a corrective response to A. C. Hamilton's hopeful assertion that unless Spenser and Dante "write a common language of allegory, there is little we may ever understand about the genre." In counterpoint to Hamilton, I argue that Spenser and Dante do not write the same language of allegory partly because Spenser is reading Dante through Ariosto. Through analysis of one episode from *FQ* and one from *Orlando furioso*, this paper illustrates not how allegory in general functions in Spenser but rather how sometimes it does not function according to the general rules that Hamilton proposes. By reading, alongside both Dante and Ariosto, Spenser's playful re-working of the familiar epic convention of a hero's descent to the underworld, this paper seeks to arrive at a view of allegory in Dante and Spenser that recognizes the differences as well as the similarities between the two.

37.70 Patricia Wareh (Carleton College),
"Dressing in Another's Costume: Courtesy and Tragedy in *The Faerie Queene* II.iv."

This paper argues that the difficulties of reading nobility in *FQ* are highlighted by Spenser's variations on Ariosto in the narration of

Phedon and Claribell's tragedy. While Ariosto's narrator logically foregrounds the tragic potential of violence to women as he opens his tale of a lover who mistakenly believes his betrothed to be unfaithful, Spenser, in contrast, prefaces the episode by emphasizing how easily discernible nobility is—precisely what this tale, with its emphasis on the ability of Claribell's handmaid to play the part of her mistress, does not illustrate! In placing a new emphasis on the ambiguous theme of class difference, a theme toward which Ariosto only gestures, Spenser's tale ultimately renders ironic the narrator's simplifying precept about the ease with which nobility can be recognized. While the introductory stanza to II.iv distinguishes “betweene the vulgar and the noble seed,” the tale that follows shows how easy it might be to fail to differentiate between the vulgar and the noble.

In Ariosto, the characters' mistakes are recoverable, and the principal lovers are reconciled; in Spenser, the consequences of falsified proof are final and tragic. The ability to distinguish base and gentle is far from straightforward (as the opening of the canto implies) and comes only too late for Phedon; his shift from ignorance to knowledge takes on the form of a tragic recognition. The clear-cut knowledge to which the narrator gestures with his interpretive precepts only comes to Phedon through catastrophic confusion.

Even as Phedon imagines himself as both witness and participant in a tragic spectacle, contemporary readers were also likely to recognize that he is playing a part in a conventional drama of mistaken appearances. In prefacing the narrative with a comment about the ease of distinguishing between the noble and the base, the Spenserian narrator challenges his readers to test this precept against the narrative that follows, in which they get a “behind the scenes” look at how deceptive the signs and tokens of nobility—especially as they are employed in literary narratives—might be. As they watch Phedon being taken in by deceptive signs and performances, they are also challenged to reflect on the text's own fictional construction. Its frequent precepts about the nature of courtesy

might just parallel the “obvious” tokens of identity that its narratives present; in offering definitions of gentility that stand in counterpoint to its narratives, it encourages its readers to engage competing definitions of an elusive virtue. Spenser's audience might be well advised to temper their readings, not taking the narrative's assertions at face value (as Phedon does the words of his treacherous friend Philemon) but testing these assertions against the poetry's own complicating practices and performances.

SESSION 4 PLENARY SESSION

37·71 Linda Gregerson (U. of Michigan),
“Spenser's Georgic.”

If the proper, the exemplary path of poetic career dictates a passage from pastoral to georgic to epic, a Renaissance commonplace succinctly rehearsed by Cuddie in the tenth eclogue of *SC*, readers may well ask what became of the second, or interim, genre in the course of Spenser's own life in letters. One answer is that georgic was conflated with the third or epic phase in Spenser's *FQ*, that a single historical allegorical epic romance contrives to work out the legacy of *The Georgics* as well as *The Aeneid*; several excellent commentators have suggested as much. Another possibility is that Spenser's georgic eschewed both the logic of “interim” and the social decorums of poetry, manifesting itself instead in a prose tract and a civil career devoted to the endless, conflicted labor of Irish plantation. This paper takes both propositions to heart.

Some years ago, William Sessions argued that *FQ*'s chief debt to Virgil's *Georgics* is structural rather than thematic: that from the *Georgics* Spenser learned how to construct a communal hero by means of plural labors. With deference to this argument, which I find both elegant and convincing, I would like to dwell for a time on a simpler, more naive observation: when Spenser recreates the English patron saint as a ploughman, he insists that the work of civility and redemption be performed by one with dirt on his hands. The Red Cross Knight is described in the Letter to Raleigh as a clownish young man who sits on the floor at the court of

the Faerie Queene, "unfitted through his rusticity for a better place." True, he will look better once he dons the armor of holiness, and true, he will learn on the eve of his great battle that he springs from the blood of Saxon kings, but the hero's second birth, in "an heaped furrow," has arguably proved to be the decisive one, his fosterage "in ploughmans state" a permanent part of his heritage. What Tristram White describes in 1614 as "vulgar error" Spenser contrives to make a moral argument. Georgos redeems the city (from *civis*, citizen: the locus and agent of civility) as a man of earth.

**PANEL 18: FIGURES OF GENERATION IN
The Faerie Queene:**

GRAMMATICAL AND OTHERWISE

Chair: Roland Greene (Stanford U.)

37.72 Marshall Grossman (U. of Maryland),
"Spenser's Middle Voice: The Grammar of
Jouissance in The Faerie Queene III."

Ne may loue be compeld by maisterie;
For soone as maisterie comes, sweet loue
anone

Takeh his nimble wings, and soone away is
gone. (*FQ III.i.25*)

The incompatibility of love and mastery is a theme set early in *FQ*: the image of Verdant in the Bower of Bliss as an infant in the lap of Acrasia is answered in the beginning of Book III, when Britomart masters Guyon with her enchanted spear. The cross-dressed knight articulates the theme in the quoted words before overthrowing three more male knights outside Castle Joyous, while Guyon and Arthur are off impetuously chasing after the terrified Amoret. How does Spenser's language work to accommodate this egalitarian view of love in its articulation of the thwarted desires of Amoret and Britomart? This paper tracks Spenser's exploration of the uneasy relations of love and mastery in *FQ III*, with particular attention to the grammatical depiction of landscape in the Garden of Adonis, which culminates in the innovation of an English middle voice used to describe the status of the wounded phallus enclosed within the mount of Venus, where Adonis "liueth in eternall blis, / Ioying his

goddesse, and of her enioyd" (*III.vi.48*), and the wound of Britomart as, "halfe enuying their blesse," she watches the embrace of Amoret and Scudamour at the end of the 1590 *FQ*.

37.73 Catherine Gimmelli Martin (U. of Memphis), "Spenser's Wood of Misprision and Miscegenation: Puns, Pudor, and Copulative Furor in *Faerie Queene I.*"

The sexual plot of *FQ I* has always been linked to the Red Cross Knight's initial over-confidence in defeating Error, but it has rarely been linked to the sexual furor that separates him from Una and precipitates his sexual captivity to Duessa. This is because the parallels between his two female enemies are obvious only from an ideological, not a sexual perspective. Whereas Error is fecund, Duessa is sterile, and whereas Duessa's mishapen genitalia are hidden, Error's are as clearly disgusting as her self-destructive children. Yet each in her own way is equally lethal to the victims trapped in "endless traine[s]" that are not just ideological but sexual. This paper suggests that the serpentine imagery behind these "trains" is intimately linked both to the tree/root imagery of Error's Wood and to a subliminal pun on "wood" as misprision and ultimately, madness—as the English root of the word suggests. Like real underground "roots," this one merely resurfaces with renewed force once it is cut off and "transplanted" to Duessa's wood, where victims like Fradubbio are literally immured or captivated in tree trunks. Behind both puns lies the "mad" root of male sexuality, which even in impotent males like Archimago turns into the rod of sexual spells and dreams that will bind Red Cross to his partly self-projected belief in Una's incontinence and infidelity. This belief not only subliminally links to Error's monstrosity as well as to Duessa's seductiveness but also explains why sexual mastery (the opposite of both miscegenation and wantonness) is as crucial to Redcrosse's victory over the dragon as it is to Guyon's victory over Acrasia, the seductress who combines these threats to male mastery in even more deeply concealed serpentine form.

37-74 David Lee Miller (U. of South Carolina), "**Coupling Gender with Justice in Isis Church.**"

In Book V, canto vii, Astraea as divine patron of Justice gives way to the Egyptian deities Isis and Osiris. Among the consequences of this maneuver is that a militant sexuality replaces the myth of virgin withdrawal. Isis doesn't just marry Osiris, she goes forth to gather his scattered remnants and, when the most important piece turns up missing, fashions a replacement for it. She is an apt sponsor for Britomart, who likewise insists on putting the phallus back where it belongs. But the turn to sexuality does more than bring back the gender politics of the middle books; it extends the poem's questioning of divine sanction for secular rule by carrying the analogy between Britomart and Isis to the point of deification. And finally, the turn to sexuality cuts to the heart of Spenser's poetic method, for it opens to question not just the divine sanction of secular rule but the metaphysical basis of allegory itself.

PANEL I9: SPENSER SILVAE

Chair: Maggie Kilgour (McGill U.)

37-75 Judith Anderson (Indiana U.), "**When Three's Not a Crowd: Binarism in *The Faerie Queene* III.**"

Recently, the reading of essays on Spenser's third Book occasioned my reflecting on why for years I have almost instinctively preferred for the purpose of analysis the symbolic opposites flower and boar, symbols the third Book itself affords, to the binaries male and female, which hook neatly into Freudian and post-Freudian theory. I discussed my preference with the students, who immediately saw a difference, namely that the flower and boar are more inclusive and less predetermined. The same is true of Britomart's armor, the significance of which is distorted by the rigid nineteenth-century notions of gender we have inherited. Britomart is not being male in donning the armor of a Saxon Queen, although she is donning an identity significantly coded male in her society and one to whose coding her figure is not insensitive. I would argue that she is donning her own potential,

along with her armor, open, unrealized, and ultimately as unfulfilled as this might be.

This paper proceeds from these assumptions to a focal examination of binarism in the Garden(s) of Adonis. I intend to deal with the Garden as myth and with the experience of reading myth. A site of mystery and wonder, the mythological Garden combines form and matter, life and death, cycle and sickle, female and male. Its meaning should not be limited by realism, on the one hand, or by abstraction, on the other. The Garden is Spenser's profoundest realization of mythic potential. Within the Garden, binarism is simply suspended. Its being so makes a huge difference for the rest of Book III, with which its significance aligns. More simply put, my intention in this paper is to re-examine the significance of the Garden of Adonis within Book III and to trace its relations to and implications for the narrative of quest outside the Garden.

37-76 Anne Lake Prescott (Barnard College) and Tianu Hao (Columbia U.), "**Marginally Confused: Some Spenserian Annotations in the Columbia University Library.**"

Two incomplete copies of the 1596 *FQ* have recently come into my possession, and despite their disheveled state it might be interesting to describe them. One is the first of a set of two volumes (the second seems to have vanished), containing only the first three books. The title page says this is the 1596 edition, but the end of Book III, with its hermaphrodite clinch of Amoret and Scudamor, shows it to be that of the 1590 edition. The other copy, a badly damaged 1596 *FQ* (missing its first 35 pages or so), retains an early velvet embroidered cover with the initials "E. T." It too has some marginalia, including an eighteenth-century poem on Spenser's virtues by one John Sheridan. These two copies would seem to repay closer examination for what the marginalia, both early and more recent, might tell us about the generations of owners and about what they thought worth the ink and time to add, whether this is merely the conversion of statements into gnomic *sententiae* by the insertion of quotation marks in one margin or the provision of some

less-than-helpful information: "Queen Elizabeth born 7th Sept 1535 Died March 24. 1632."

PANEL 20: IRELAND

Chair: Sheila Cavanagh (Emory U.)

37-77 Melissa K. Femino (U. of New Hampshire), "Savage Nation[s]: Ireland, Spenser, and Racist Discourse in Early Modern England."

Racist discourse, according to theorist Anthony Appiah, does not emerge until the Enlightenment, when the idea of shared features and inherited characteristics are mapped onto specific groups of people. Thus, in the context of early modern England, "race" refers merely to the inherited dispositions of a single person or family. However, the discourses that would eventually lead to a modern understanding of race began in the sixteenth and seventeenth centuries when the English began examining what made them English. At this time, "Englishness" as both an ethnic and national marker of identity was, at best, unclear or indefinable and, at worst, an unflattering characterization of an inferior people. It was the series of extraordinary changes initiated by the theological and political "revolutions" of the sixteenth and seventeenth centuries that eventually forced the English to acknowledge and address many preconceptions about their own identity. Involved in a process of self-definition as well as a process of self-fashioning, the English sought to reconstruct their ideas of English ethnicity not only by studying their lineage but also by comparing themselves with their closest European neighbors, specifically the Irish. Through their examinations, they sought to catalogue and classify prevalent characteristics shared by a common people; such thinking—while not racial in the modern sense—may be termed "proto-racial" in that it essentially set the groundwork for the birth of a modern racial philosophy in the eighteenth century. This study explores the conceptual re-evaluations of English ethnological thought in the context of England's expansionist activities in Ireland. Central to my discussion of English ethnology is an examination of the English

attitude toward their "ethnological other," the Irish. In fact, it is by understanding the English attitude toward Irishness that we may understand their desire to define Englishness. While the bulk of my study is devoted to an exploration of the context of proto-racist thinking in early modern England, the last section shows how this thinking influenced Spenser's writing, which is of considerable importance in regards to Ireland and the proto-racist discourse of the day. As the first English poet to set about the task of writing England's first national epic, Spenser contributed significantly to England's perception of its nationality and ethnicity. In the end, an understanding of the dynamics of the Anglo-Irish colonial relationship as presented in Spenser's work leads to a deeper understanding of early modern English ideas about racial and national identity.

37-78 Scott C. Maisano (U. of Massachusetts, Boston) "The Catholic Redcrosse: Spenserianism on Stage in James Shirley's *St. Patrick for Ireland* (1639)."

We know not what will take; your palates are
Various, and many of them sick, I fear:
We can but serve up what our poets dress;
And not considering cost, or pains to please,
We should be very happy if, at last,
We could find out the humour of your taste,
That we might fit, and feast it, so that you
Were constant to yourselves, and kept that
true . . .

For your own sakes, we wish all here to-day
Knew but the art and labour of a play.

—from "The Prologue" to James Shirley's *St. Patrick for Ireland*, written for and performed at the Werburgh Street theatre in Dublin, 1639.

There are several striking similarities between James Shirley's Caroline tragicomic drama *St. Patrick for Ireland* and Book I of Edmund Spenser's *FQ*. Most obviously Shirley's play, like Spenser's poem, is a supernatural romance which centers around the legendary feats of a figure who is at once a national hero and a canonized saint. More intriguing, however, is the fact that Shirley's *St. Patrick*, like Spenser's *St. George* (aka Red Cross), secures the lasting

establishment of Christianity in his native country only after exposing, and thus ending, the long-standing machinations of a malevolent sorcerer named Archimagus. While editors, critics, and commentators on Shirley's play have noted the fact that "the name 'Archimagus' might very well have been taken from Spenser's *FQ*" (Turner 55), no one has seriously considered why an openly Catholic dramatist who was writing explicitly for an Irish audience—just six years after Spenser's hardnosed *Vewe* had been published—would wish to borrow a character from the epic poet of Protestant England. Given that the unpopular and authoritarian Lord Deputy of Ireland, Thomas Wentworth (to whom James Ware dedicated the posthumous publication of Spenser's *Vewe*), occupied the best seat in the house for the debut of Shirley's *St. Patrick for Ireland*, what were the political implications for Shirley, for Spenser, and for Anglo-Irish relations as a result of Archimago's adaptation to the role of stage villain and ancient enemy not of England but of Ireland?

This paper answers the conference's specific call for "furthering dialogue between Spenserians and scholars in other fields of early modern studies" and echoes Willy Maley's assertion, in *Salvaging Spenser*, that "many critics, in discussing [Spenser's *Vewe*], appear to be unaware that its most decisive impact must surely have been in this period [after 1633], and not in the thirty-seven years during which it circulated in manuscript form" (118). Even as Maley makes that point, however, he focuses almost all of his attention on "Anglo-Irish politics of the 1640s and beyond"—that is, on Milton and the pamphleteering of the Cromwellian Protectorate—and thus overlooks the crucial years between 1633 and 1640 leading up to the Ulster Rising of 1641. Shirley's play, the Prologue of which promises Irish theatre-goers "a Second Part" only if they prove themselves a sufficiently civilized audience for the current offering, goes to the heart of several topics at this particular Spenser Society Conference: "The Civilizing Process," "Spenser and Nationality," "Religion and Civilization," "Civic Virtues," and "Spenser's Ireland." More importantly, it attests to the influence Spenser had not only on like-

minded Protestant poets but also on Counter-Reformation playwrights of the seventeenth century.

37-79 Mark Stephenson (U. of Western Ontario) "**Of Civility and Bloody Hands: Ireland, Typology, and the Violence of Original Sin in Book II of *The Faerie Queene*.**"

There has been a lengthy suspicion that Ruddymane's blood-stained hands, in Book II of *FQ*, allude to the Irish red or bloody hand. Recently, Jean Feerick has raised this possibility in her "Race, Spenser, and Ire-land" (2002). For Feerick, while Ruddymane's hands "hold out the hope of reforming . . . [Ruddymane's] stained genealogy," a hope which is figured by Guyon's leaving Ruddymane at the castle of Medina, the possibility of this "transformation . . . is belied not only by its deferment, but also by the indelibility of the stains of the warring figures" who beset Guyon throughout the book (111). Furthermore, Feerick shows how many of these figures resemble English conceptions of the "intemperate" character of the Gaelic Irish. Feerick thus departs from a tradition of reading Ruddymane's blood-stained hands as a sign of "the 'stain' of original sin," and reads them, instead, as a sign of Ruddymane's "racial corruption" (111), wherein the "race" in question is the intemperate Gaelic Irish who are to be distinguished from Guyon, a resolutely "English knight" (99).

This paper agrees with Feerick as to the Irish provenance of Ruddymane's hands but argues that they are also a sign of original sin. This is because Spenser's allegory typologically "corrects" the Irish significance of the bloody hand—that is, corrects its function as a sign of pride in martial prowess—by making bloody hands instead signify the integral relationship between violence and humanity's fallen state. Moreover, just as the allegory corrects, or tempers, the Irish meaning of the bloody hand, so Book II generally shows how the integral relationship between violence and humanity's fallen state necessitates the ministrations of temperance in the inevitable employment of violence towards "civil" ends.

In this respect, Book II is arguably mor-

inclusive of the Irish "race" than Feerick allows. Feerick does not mention that Guyon is literally a different "race" than almost every other knight in *FQ*, and both Ruddymane's bloody hands, and Ruddymane's residence at the Castle of Medina, resound with the life of Hugh O'Neill. The red hand was the O'Neill family crest, and the orphaned Hugh was raised amongst the English; Hugh was also praised by Lord Grey de Wilton as "the only Irish nobleman that hath done any service and drawn blood since my coming" to Ireland.

Feerick reads Book II in light of Spenser's attitude towards the Irish as expressed in his *Vewe*. However, both the *Vewe* and *FQ*'s second edition bitterly revise Book II's more inclusive attitude towards certain elements of the Gaelic Irish population. Guyon's struggles with his intemperate others can figure the struggles of both the English and certain of the Irish with intemperance both within and outside of themselves. For Spenser, the fallen state of humanity explains the "degenerate" nature of certain of the Irish and certain of the English in Ireland, and Book II provides a bulwark for sustaining the provisionally "regenerate" English and Irish man alike.

PANEL 2I: CIVILIZATION AND MEMORY
Chair: Chris Ivic (SUNY Potsdam)

37.80 Judith Dundas (U. of Illinois),
"Immortal Scrine": Memory Images and Their
Backgrounds in *The Faerie Queene*."

The treasure chest, or book-box, of memory is allegorically represented in Spenser's account of the Castle of Alma in Book II of *FQ*. If all the images of the poem may be viewed as memory images, in that concepts are identified by visual form, then an important aspect of their memorableness lies in the backgrounds against which they are placed. All theories of the artificial memory require *loci* and an orderly progression from one place to another for the mental image to activate memory. These backgrounds, described in the *Ad Herennium* as like wax tablets on which images are inscribed, are either manmade or natural. The House of Holiness illustrates the former; Guyon's progress

through the Bower of Bliss at least partly represents the latter.

Alongside the religious iconoclasm of Spenser's time, the internal images of memory and imagination continued to flourish, much as they always had. In creating compelling images of the virtues and vices, he observes the principles of clarity and order as well as the highlighting and ornamentation that Cicero associates with the *imagines agentes*. This theory would have formed part of his education in classical rhetoric. Among Spenser's ordering principles for the places on his itinerary through the soul of mankind are the movements from more general to more specific, from outer places to inner places, from less dramatic to more dramatic, from far to near. Backgrounds are to be well lighted, are to be viewed from a distance not too near and not too far, and there are to be intervals between them to avoid confusion. While some might wish to find evidence in these movements for Renaissance developments in perspective, the truth is that they follow the theory of memory systems much more closely.

Landscape or the buildings it contains is, in *FQ*, more affective, less arbitrary than in the artificial memory system. The reason is that Spenser uses backgrounds to give verisimilitude to his narrative as well as to enhance the significance of his allegorical figures. Thus the Red Cross knight is silhouetted at the beginning of the poem, riding on the plain; Belpheobe inhabits a *locus amoenus*; Mammon lives in a cave. These places belong to that part of rhetorical *descriptio* known as *topographia* or *topothesia*. They are both mimetic, for purposes of narrative, and mnemonic, for purposes of contemplation or meditation.

Places call up associations in our memory—that is the explanation given by ancient rhetoricians for their importance in mnemonic theory. As Sidney's shepherds in the *Arcadia* say as they lament their last sight of Urania, "our remembrance came ever clothed unto us in the form of this place." For Spenser, places have both narrative and cognitive value as *loci* for his memory figures. It is important for him in his allegorical purpose that his temporal sequence should have stopping-places to fix in

spatial form the images presented for memory and contemplation. In fulfilling this purpose, he becomes a painter who translates a narrative into a series of scenes in which memory places hold powerful images—*imagines agentes*—of the virtues and vices.

37.81 Judith Owens (U. of Manitoba), **“Memory Works in *The Faerie Queene*.”**

This paper proposes to revisit Spenser’s memory with a view toward gauging more particularly the pedagogical pressures shaping—or misshaping—Spenser’s civilizing heroes. In evaluating cultural forms of recollection in this period, Alan Stewart and Garrett Sullivan (*Spenser Studies* 2003) have recently identified as detrimental to heroic fashioning the contemporary fascination with minutiae demonstrated by antiquarians and in the chronicles. Such predilections, they contend, “disrupt the proper functioning of memory” in the formation of heroic agency by filling up memory with “forgettable” details and so leaving no room in memory for “historical” and cultural “exemplars”—what I would label with Spenser’s term of “vertuous lore.”

My analysis of the kinds of memory work that Spenser allots to his heroes likewise predicts effects that can be disabling, but not as a consequence of limited memorial capacity. Rather, different pedagogical disciplines brought to bear in the formation of heroic agency pose conflicting memorial demands, demands that are at once psychic, spiritual, emotional, moral, and, not least, epistemological. One regimen, whose demands can be loosely assembled under the rubric of humanism, promotes (although not unproblematically) heroic agency. The other regimen, whose demands can be termed familial and filial, threatens to undermine heroic agency. The latter conclusion seems at odds with the widespread view (and Owens includes some of her own earlier readings here) that Spenser’s political and nationalist stripes are broadly feudal. Part of my aim in this paper, therefore, will be to distinguish how, when, and why conventions of familial instruction conflict not only with humanist tenets and practices but also with the quasi-feudal imperatives otherwise championed by Spenser.

One of this paper’s working assumptions is that, *pace* metaphors that conceptualize memory as a storehouse but in keeping with such tracts in physiology as Vicary’s *Anatomie of the Bodie of Man*, memory in this period is potentially a creative faculty. As a corollary of this assertion, this paper challenges such critics as Grafton and Jardine, Halpern, Goldberg, and Crane, who construe early modern pedagogy as hegemonic and memory as little more than a servile handmaid to instruction. Owens is concerned to determine the instructional conditions under which memory *can* function creatively in fashioning the civilizing heroes of *FQ* (as it does Arthur’s encounter with Maleger, for example) and the conditions under which memory might prove debilitating (as it seems poised to be in the case of Ruddymane, for example). The latter point must be qualified: accordingly, a closely related working assumption—one garnered from my ongoing review of family papers and wills from this period—will be that even the potentially constrictive quarters of familial instruction and provision can accommodate considerable filial unruliness, a circumstance that fosters generative uses of memory. Finally, by way of a prolegomenon and in order to help account for the peculiar charge in Spenser’s scenes of instruction, this paper begins to trace the elements of uncanniness investing Spenser’s memory works.

37.82 Noel Sugimura (Oxford U.), **“Milton, Spenser, and the Art of Memory: a ‘matter of iust memory’?”**

This paper explores the role of memory as conceived by Spenser in *FQ*. A double understanding of memory in Spenser—both as that which recalls and records and also as that which stores the memory-images—helps to elucidate why Milton, in that most famous passage of *Areopagitica* (1), may have “misremembered” the tale of Guyon and his Palmer. The paper will begin by looking at Spenser’s allegorical description of memory at II.ix.55–58, which appears to present a straightforward Aristotelian view of memory as a storehouse

of images (“old records” and “long parchment scrolls”). But Spenser’s focus shifts abruptly to an Augustinian-Platonic view of memory when he speaks of the “immortal scrine” or transcendent aspect in memory itself. If we take memory not as an imprint of the physical (i.e. in terms of a figurative yet physicalist allegorical character) but instead as a conceptual presence, then Milton’s “misremembering” of Spenser actually illuminates another layer of thought in *FQ*—namely, that it is the conceptual rather than the physical journey that is emphasised when Guyon avers, “Firme is thy [the Palmer’s] faith, whom daunger neuer fro me drew” (II.viii.53.9). Milton thus recovers for us the process by which Spenser attempts to “record” his own imaginative truths whilst simultaneously drawing attention to how these truths exist, in their most successful forms, in the “scrine” of memory, which is accessible to us if we allow Spenser’s text to induct us into the craft of memory, into the art of reading. Milton’s recollection of Spenser does not violate or mis-read Spenser but actually illuminates and uncovers a new dimension of the role of memory and modes of representation within Spenser’s own text.

PANEL 22: BUSIRANE’S TAPESTRIES

Chair: Travis DeCook (U. of Toronto)

**37.83 Joshua Reid (U. of Kentucky),
“Tapestry, Text, Ideology: Freeing Ovid from
the House of Busirane.”**

The House of Busirane episode in the *FQ* III. xi-xii has been—along with other intricately complex narrative sites like the Bower of Bliss and the Garden of Adonis—one of the major interpretive cruxes of the entire poem. Replete with numerous overt references to the uses and abuses of reading and writing, the House of Busirane is a textual space that exposes the thread and weave of the entire poem. From the moment Britomart enters the castle, she is presented with visual and literal messages to decode, from the Ovidian tapestries on the walls with the instructions, “*Be bolde, be bolde . . . Be not too bold.*” And her reading is tied with her ability to rescue Amoret. Once she finds the “vile Enchaunter” himself, he is engaging in a form of

writing, “Figuring straunge characters of his art” from the blood of Amoret’s own heart. Reading as rescuing, writing as sadistic enchantment—there is much at stake here for interpretation. And critics have risen to the task, storming into the lair of Busirane as boldly as Britomart, exposing Busirane as a figure of Petrarchan sadism, and even demonstrating how the episode critiques the metaphysics of Allegory itself.

But perhaps the critics have been too bold, for in their haste to reach the worker of Amoret’s art, many have passed by the overtly Ovidian tapestries and Cupid’s altar with little more than a cursory acknowledgement, despite the warning by the narrator—“Ah man beware, how thou those dartes behold.” This analysis lingers with Britomart’s own “busie eye” on Busirane’s tapestry room, for Ovid, as much as Amoret, requires the rescuing that the bold reader can provide from the cruel pen of Busirane’s Petrarchan (dis)figuration. This paper explores how Spenser’s “conspicuous allusion” to Ovid in the tapestries demonstrates how Busirane subjects Ovidian narration to ideological ends, ultimately critiquing a literary and visual arts climate in which Ovid has been appropriated by everyone from moralizers to Barnaby Barnes. Exposing these abuses of Ovid, Spenser stages a dialectic between figure and action, the visual and the literary, ideology and story. At stake is the central question behind the original tapestry weavers in Ovid: who can tell a story? If the only difference between the Arachne spider and a God is ideology, then both Ovid and Spenser emphasize the ultimate reflexivity and absurdity of fixed ideological positions. To free Ovid from the House of Busirane, then, is to allow him to start his corrosive and sublime work of breaking down these static figures and their ideologies for the sake of narrative pleasure.

**37.84 Holly S. H. Schnare (Carleton U.),
“Spenser’s ‘Book of Art.’”**

Edmund Spenser justifies his poetic representation as the superior art in comparison to any other form by appropriating material culture into the precinct of poetry. In the opening argument to the third Book of *FQ*,

he challenges the representational capabilities of the visual and verbal arts: "Poets witt, that passeth Painter farre / In picturing the parts of beautie daint" (ii.6-7.) This was a function of the paragone, or rivalry of the arts, that was fundamental to Renaissance creativity; success in both the verbal and visual media was characterized by the ability of one mode to replicate the other within its own parameters. The English Renaissance generated landmark literary pieces, but was remarkably deficient in the plastic arts.

There was a significant lack of exposure to continental art in its original form: English redactions were often descriptions as found in literary sources. Understanding of the visual arts remained limited because English scholars were attached to classical art-criticism; the slowly immigrating continental texts were translated with the obsolescence of the classical perspective. Of the sparse classical recommendations for artists, Horace's "*ut pictura poesis*" dominated Renaissance practices. Horace's catchphrase was often misconstrued as part of the unchecked, Renaissance application of this phrase into any possible practice that would ally painting and poetry.

Spenser's third Book has long been appraised for its remarkable imagery; however, close inspection of the text reveals that the poet does not rely upon ekphrastic passages to reduce the innately temporal elements of poetry nor upon extended descriptions to emulate the visual mode. Easily passing without notice, visual impressions are not relayed by passive description but are transformed into narrative-advancing action. Visual media are represented and manipulated by the poet—from allegorical figuration based upon emblem books to excessive ornamentation to instruct the reader about the moral dangers of visual idolatry—but it is Spenser's usurpation of the visual mode into the poetic form that is his most ingenious achievement.

Spenser's integration of visual, spatial features occurs at the climax of the Book. Spenser exhibits the tapestries of the poem with quick shifting between subjects to parallel the eye's darting movements and varied attention

when viewing a work of art. While the heroine navigates herself in the three rooms of Busirane Castle, the portrayal of space is dilated by the succession of gallery-like rooms. First, there are flat tapestries, then the inclusion of more three-dimensional sculpture. The second room replaces the tapestries with gilded relief sculpture showing the greater imposition of space and realism. These carved murals become a theatrical backdrop, and the statue of Cupid is replaced by a dramatic pageant, including "the winged God him self" (xii.22). The plain, final room reveals the contemptible Busirane, who is arguably the mixed-media artist of the emblem book genre. Spenser negotiates space and time in both the visual and verbal forms, while ensuring that the poetic mode is maintained as the superior medium. Spenser integrates the visual mode into his verse, thereby creating a verbal "Book of Art

37-85 Brad Tuggle (U. of Virginia), "Objects of Concern in the House of Busirane."

The important recent work in the early modern history of emotion, following Gail Kern Paster and others, necessitates an allied project re-examining early modern ethical discourse. The analytical philosopher Robert Roberts has defined emotions as "concern-based construals," a definition placing the question of "concern" at the heart of the relation between emotion and ethics. In *FQ*, the contemplation of visual art is designed to train readers and characters in choosing proper objects of concern, the fundamental task of the ethical life. Britomart's journey through the House of Busirane is an important instance of this kind of education. As she gazes upon the art (visual, plastic, architectural, and dramatic) of the rooms' interiors, she reconceptualizes her emotional self-image and simultaneously rethinks ethical concern.

Commentators have often noted the paralyzing effect these artistic objects seem to have on Britomart. But Britomart's relation to these objects is more complex than is usually thought and invites us to treat it in terms of larger histories of ideas and practices. For example, the episode is a central moment in Spenser's thinking about iconoclasm and the

vexed Protestant inheritance of the theories of St. Bernard of Clairvaux. Bernard developed the theories of meditation and contemplation that led Cistercians to adopt the austere, non-narrative, non-pictorial architectural decoration they are known for. Bernard theorized that any contemplation of fictional situations, or even narrative/pictorial representations of real situations, obstructed one's contemplation of God. I suspect that this proto-iconoclasm becomes relevant to sixteenth-century theories (and acts) of iconoclasm. Bernardine arguments about religious space and contemplation are relevant to the House of Busirane because, as I have argued elsewhere, the House of Busirane is itself modeled on the Old Testament Temple of Solomon. At the end of the Busirane episode, the house is destroyed. But along the way, the poem hints that without Britomart's contemplation of the objects inside, she would not have been able to complete her mission.

The poem's engagement with Bernard also invites comparison with Dante's *Commedia*, in which Dante the pilgrim is trained in proper objects of concern. Dante initiates the ethical project undertaken by the Renaissance epic, including Spenser's. Like Dante's, Spenser's training in the recognition of proper objects of concern is a process embodied in the rhetorical mode of ekphrasis. The artwork, architecture, and theater of the House of Busirane thus play a crucial role in the didactic project of the poem—one that develops the poem's overall emotional, ethical, and aesthetic stances.

PANEL 23: NEW TEXTS AND RESOURCES
Chair: A. C. Hamilton (Queen's U.)

37.86 Craig A. Berry (ISS Secretary-Treasurer) and Martin Mueller (Northwestern U.), "The WordHoard Spenser: A New Electronic Concordance and More." Critical interest in Spenser's linguistic idiosyncrasies began with E. K.'s gloss to *SC*, and at least since Martha Craig's classic essay "The Secret Wit of Spenser's Language" in the 1960s few modern Spenserians have considered Spenser's creative diction and orthography merely decorative or incidental to the reading

of his poetry. Moreover, Spenser's linguistic effects tend to build upon and refer back to one another, occasioning Carol Kaske to comment recently that Spenser "wrote with a concordance of his own poem in mind and expected readers to compile one too" (*Spenser and Biblical Poetics* 27). But until now the tools for exploring the world of Spenser's language have seen no significant innovations since the publication ninety years ago of Charles Osgood's print concordance. This paper introduces a new tool for the study of Spenserian words that will substantially change this state of affairs.

During the summer of 2006, we will integrate the texts of Spenser's poetry into Northwestern University's WordHoard Project with support from the Mellon Foundation. The Project, which already includes the texts of Chaucer and Shakespeare, is named after an Old English word for the verbal treasure "unlocked" by a wise speaker. It applies to literary texts the insights and techniques of corpus linguistics, that is to say, the empirical and computer-assisted study of large bodies of written texts or transcribed speech. In the WordHoard environment, such texts are annotated or tagged by morphological and lexical criteria. They are then mediated through a "digital page" or user interface that lets scholarly but non-technical users explore the greatly increased query potential of textual data kept in such a form.

It is a distinctive feature of WordHoard that any word occurrence is known as an instance of a spelling (e.g. *dwellynge*), of a part of speech (present participle), of a lemma (*dwell*), and a word class (verb). But unlike the one-way access to this information available from a combination of print concordance and dictionary, the electronic environment offers a multi-directional approach with a variety of filters that may be applied. For example, it is possible to ask not just where a word occurs, but also what other words or types of words occur nearby, and to obtain not just pointers to all occurrences of a word, but information about a word's relative and absolute frequency.

The paper will give a brief overview of the principles outlined here and of the computer-assisted and manual procedures followed to

produce the linguistic data for Spenser's text. It then provides several examples of traditional Spenserian questions that may be answered better (or even for the first time) by use of the WordHoard environment. Such questions may include: If the so-called "medular" cantos recap the themes of the books in which they occur, do they use with greater density words characteristic of those books as a whole? Do Spenser's famous archaisms really become less frequent after the opening salvo in Book I of *FQ*, and if so, are there frequency spikes later on? Do rare words from *SC* make reappearances in *FQ*, and if so, what sort of places do they show up?

PANEL 24: ARCHAEOLOGIES OF SPENSER
Chair: Jean Brink (Huntington Library)

37.87 Thomas Herron (East Carolina U.),
"Guyon's Angel."

This paper speculates on how Kilcolman site archaeologist Eric Klingelhofer's latest research into Spenser's diet sheds light on the material dimensions underpinning the allegorical significance of Guyon's rescuing angel, who appears in full splendor at the end of the Mammon episode in Book II of *FQ*. Recent analysis by Klingelhofer has revealed a diet appropriate to a landed gentleman and his household; this diet included examples of different grains, including high-quality wheat. Spenser's call in his *Verwe* for more tillage in Ireland, in place of pastoralism (which continued, overall, to be most practicable in Munster), might therefore be seen as a viable (if minor and/or highly localized) choice and not only one that demonstrated an economically impractical desire for increased security on his plantation (by fixing transhumant tenants in one place, etc.). Close examination of Guyon's angel, in turn, by way of comparison to Biblical and contemporary epic writing reveals that Spenser may intend this bright "flourish[ing]" figure to reflect the "golden heares" and "winged" qualities of grain and wheat in particular (viii.5.5-7). Guyon's figurative forty days of famine in the wilderness which precede the angel's appearance can therefore be read as an allegory for the Munster planter's hopeful desire that both heaven- and monarch-sent security,

as well as physical and spiritual nurturance, will arrive to sustain the New English cause in a highly forbidding political climate.

37.88 Eric Klingelhofer (Mercer U.),
"Kilcolman Castle: Past and Future Archaeology."

Excavations in the 1990s revealed that archaeological evidence survived for Edmund Spenser's occupancy of Kilcolman Castle. This paper reviews the castle's structural elements studied during the fieldwork, considers data on residents' diet, and proposes how the manorial complex functioned under the Spenser family. The paper also looks at unanswered questions and how future excavation may yield new information.

Respondent: John Bradley (National U. of Ireland, Maynooth)

PANEL 25: RELIGION
Chair: Carol Kaske (Cornell U.)

37.89 Justin Pepperney (Ohio State U.),
"Creeping Wolves and Lame Foxes: The Paradox of Religious Toleration in Spenser's Poetry."

Despite Edmund Spenser's association with both the militant Protestantism of the Leicester circle and the apocalyptic imagery that sustains the anti-Catholic ideology of *FQ*, early modern readers would have found that even the most rigid categories of religious identity constructed through Spenser's allegories are often indeterminate and subject to play. This paper uses the connotation of tolerance as "give" or "play" to consider how Spenser contributed to an emerging discourse of religious toleration in early modern England. The goal is not to "Catholicize" Spenser but to demonstrate how the English literary imagination posed the political problem of tolerating minority religions. Although sixteenth-century religious toleration existed in European centers such as Amsterdam state persecution in the name of religious uniformity broadly characterized Reformation England. Religious toleration was a concept that would not develop as a foundational principle

behind government policy until a half-century after Spenser's literary career. As a witness to the bloody consequences of religious hatred, however, Spenser was concerned with the nature of religious conflict and the possibility for religious toleration. Though one can hardly uphold Spenser as a model of "liberty of conscience," the ambiguities inherent in Spenser's representation of religious conflict helped to shape his readers' understanding of religious toleration during a period when conflict and persecution defined interfaith relations in England.

This paper asks how we might reconcile Spenser's frequent polarization of religious identity into the apparently irreducible binary of true and false churches, with evidence that he was in some ways reaching out to a Catholic segment of his audience to bridge the confessional divide. To explore Spenser's poetic figuration of the *via media* between Catholic and Calvinist doctrine and observance, this paper shows how Spenser theorized the paradox of religious toleration in a nation whose government enforced religious uniformity with varying degrees of success. The polyvalent allusiveness of Spenser's animal allegories, Piers' and Palinode's discussion of "accordance," and Thomalin's emblem, *In medio virtus*, are just a few examples in *SC* of Spenser's contemplating common ground among religious groups. Even more paradoxically, Spenser's rhetorical deployment of the relatively new concept of religious toleration parallels the appeals to the English government for toleration of Catholics made by writers like William Allen and Robert Parsons. As the organ for the Jesuit English mission, Robert Parsons' polemical writing at times invoked religious toleration as a smokescreen to hide the Jesuits' true antipathy towards the persecutor Elizabethan administration. Likewise, Spenser's rhetorical figuration of the common ground between polarized faiths sometimes belied a staunchly reformist Calvinism. Nevertheless, Spenser's poetry shows that the author imagined the possibility of religious toleration at the same time that he discursively countered the tolerationist arguments lodged in polemical works by English Catholics.

37.90 Donald Stump (Saint Louis U.), "Archimago and Duessa: Spenser's Allegory of the English Counter-Reformation in Book II of *The Faerie Queene*."

Recent criticism of Spenser's Legend of Temperance has treated it as quite different from the Legend of Holiness in its use of topical allegory. Most critics acknowledge that Book I represents events in the English Reformation, including such early incidents as the dissolution of the monasteries (in Una's lion's destruction of the House of Abessa) and such later ones as the reversal of Mary Tudor's Catholic policies (in the defeat and stripping of Duessa). Scholars rarely take account, however, of similar historical connections involving subsequent stages of the Reformation in Book II. In *The Spenser Encyclopedia*, for example, the otherwise admirable article on Duessa suggests that, "In Books II and IV, there are few references to false religion; and with his usual flexibility, Spenser makes plain that what is now at issue [in Duessa] is the general principle of falsehood." Similarly, the article on Archimago concludes that his role in Book II no longer has much to do with religion.

The reading practice at work here—one that accepts the possibility that historical associations established for characters in one episode can simply drop away in another—is a curious consequence of a principle famously set forth in Edwin Greenlaw's 1932 monograph *Studies in Spenser's Historical Allegory*. According to Greenlaw, historical allegory is included in the poem only "by way of illustration or compliment or ornament, never sustained for long." This strikes me, however, as a highly dubious principle. To expect historical associations to enter the reader's mind without any lasting effect is not only to misunderstand the way perceptions of allegorical characters are likely to develop but also to set the stage for minimizing and misunderstanding the historical references in large stretches of the poem. Though Greenlaw was right to discourage topical readings that turn *FQ* into a "crossword puzzle" of allusions to particular sixteenth-century personages, the evident difficulties with that approach should not

prevent us from recognizing sustained allegories of a less personal sort.

This paper argues that several of the characters in the historical allegory of Book II are best understood as figures for factions rather than individuals (though leaders of factions sometimes come to the fore in particular episodes). In portraying the interplay between such factions, Spenser explores the consequences of intemperate action not only for individuals but also for large social groups acting in concert. There is a good deal of internal evidence to suggest that the accounts of Archimago and Duessa in the Legend of Temperance are of this sort. Through them, Spenser satirizes the posturing of some particularly hostile and manipulative Catholics following the accession of Elizabeth. In particular, he seems to take aim at vain attempts to restore waning Catholic influence in England during the period extending from the Elizabethan Settlement of 1559 to the Rebellion of the Northern Earls a decade later. When Archimago and Duessa do finally fade in significance and disappear from Book II, it is not because Spenser has changed his focus from Holiness to Temperance but because the potency of the faction that they represent has declined dramatically in the period that he is depicting.

PANEL 26: VIOLENCE AND THE BODY
Chair: Mary Ellen Lamb (Southern Illinois U.)

37.91 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.**"

Recent scholarship on Spenser has sought to divorce "clear rhetorical images of moral truth" from the energy of physical responses rooted in the body, particularly those of emotion. But such a claim, based on a bifurcation between rational concepts and emotional response that merely replicates the bias of modern scientific positivism, ignores the actual resources of early modern psychology apparent in Spenser's 1590 conclusion to the episode of the House of Busirane.

This paper argues that Spenser draws on the convergence of rhetoric, Vesalian physiology, and reformed theology available in Philipp Melanchthon's *Liber de Anima* (1555?) the conclusion of Book III of the 1590 edition *FQ*. He does so in order to create iconic images capable of arousing bodily response, visible as emotion, in both the allegorical characters within the poem and the readers external to the poem particularly the queen. Spenser's rhetorical poetics draws on Melanchthon's theorization of the dialectical image in *Liber de Anima* as a means of expressing the truth of the heart, registered as emotional response in the body.

According to Melanchthon's "theological anthropology," the theological basis for the power of the image to arouse passionate truth rests in the divine interaction of the Trinity. Thus true theological affect is expressed in human terms by means of the physiological effects caused by cognitive images registered in the brain, which result in psychomotor responses aroused in the heart and limbs. Expressed in rhetorical terms, the creation of the dialectical image serves as the node of communication between both mind and heart, spirit and body, one that surpasses language as a means of communicating the truth of the heart. In the culminating scenes inside Busirane's palace and in the excised stanzas of the 1590 edition, Spenser contrasts Busirane's villainous stratagem of directly manipulating Amoret's heart through torture (analogous to Elizabethan torture of the recusants under Francis Bacon whose goal was to produce emotional and verbal responses that could be labeled as "truth") with the truth of the heart expressed by means of physical response to the dialectical image.

Spenser's psychosomatic version of emotional truth not only unites truth and emotion in the service of poetry, it also offers a new representation of reading. Here reading is no longer theorized according to the performative medieval ideal of character formation through the reading of shared texts, figured in settings occupied by "a recollecting subject, a remembered text, and a remembering audience." In place of the shared subjectivity produced through this traditional literary

framework, Spenser's creation of the dialectical image of Amoret marks the emergence of the inalienable privacy of the solitary heart, whose passions can be weighed and understood only by external readings of the body.

37·92 Gitanjali Shahani (Emory U.), "**Such is the cruelty of womenkynd': Civilizing the Amazon and Subduing Female Sexuality in Early Modern Literature.**"

This paper examines the fate of an oft-neglected figure in Spenser's Amazonian commonwealth: the silently scheming Clarinda. Radigund's deceitful emissary and Artegall's ruthless jailor has long been overshadowed in critical commentary by the other viragoes and militant women of Book V. It is Britomart and Radigund—disquieting mirror images of one another—who have been the object of much fascination and speculation, in readings of the Amazon episode. A number of critics have pointed to the complex doppelgänger relationship between the two martial women, as they battle over Book V's epic hero. But what are we to make of the third figure in this Book who discreetly—if somewhat cruelly—grapples with her unrequited longing for Artegall? How does Clarinda figure in the Britomart-Radigund-Artegall equation? What becomes of this handmaid, who, much like her mistress and Britomart, is consumed by what Spenser calls a "private fire" for the captive knight? Possibly the victim of Talus's genocidal massacre, she in all likelihood ends up as one among the many Amazons destroyed by the Iron Man's invincible flail. In a larger sense, she meets the same fate as Radigund and Britomart: after a period of intense longing for Artegall, she vanishes from the epic landscape. But in her brief portrayal lie a series of telling intertextual connotations that I wish to explore in the course of this paper. I am particularly interested in positioning her vis-à-vis her literary namesakes—Torquato Tasso's Clorinda and John Fletcher's Clarinda. The first is a captivating Saracen warrior woman, who fights to her death, defending the Islamic faith from Christian Crusaders. The second is a pseudo-Amazon—the nubile daughter of

Portuguese adventurers, now gone native on an abandoned island, formerly inhabited by real Amazons. Critics agree that Spenser's Clarinda draws her name from Tasso's Saracen rebel of the same name in *Gerusalemme liberata*. Composed between 1573 and 1575, Tasso's epic narrative infuses the Amazon episode in *FQ*. In turn *FQ*, particularly Book V, infuses the Amazon plot in Fletcher's *Sea Voyage*, a play first performed at the Blackfriars in 1622. By teasing out the many intertextual intricacies of these works, I examine a complex set of sexual, racial, and religious markers that morph together in the Amazon imagery of their respective Clarindas. I show how it is the uncontrolled passion of each Clarinda that spurs on the plot; it is each one's potential violence that threatens to shame and debilitate the male protagonist; and it is only with each one's death, disappearance, or domestication that the hero has a chance at redemption.

37·93 Edward M. Test (U. of California, Santa Barbara), "**Flesh of the Gods: Mexican Savages in *The Faerie Queene*.**"

Nothing from the New World was more horrifying to early modern England (indeed, all of Europe) than the Mexican's reported penchant for human sacrifice and cannibalism. Despite the abundance of European texts about Mexican sacrifice (all written by the conquerors), Mesoamerica was no less brutal than their early modern counterparts across the Atlantic. Torture and punishment in the form of pillories, gibbets, and public hangings were part of a deadly arsenal of corrective measures used in early modern Europe. It would seem, to paraphrase Walter Burkett, that all forms of authority are founded upon institutionalized violence. If in the early modern world of Europe and Mexico human violence maintained social order, what conclusions can we draw from Spenser's depictions of religious sacrifice (Amoret in Book III, the Temple of Isis in Book V, and Serena in Book VI) versus its secular and uniquely European counterparts, torturous execution and wholesale massacre? In Book V, Spenser represents the new technology of early modern mass slaughter (artillery) in the "iron man" Talus,

an early modern “Robocop” who, in the name of justice, slays every Amazon in sight with merciless speed and efficiency. Compared with the human element of sacrificial justice in the Temple of Isis, Talus disturbs because he murders on such a large mechanical and inhuman scale, which was the driving ideology behind European colonization: mow down the old to plant the new. Talus embodies a new form of corporal violence—massacre by machine—displacing ritual violence with a deadlier, less chivalrous, and far more destructive alternative: ethnic cleansing.

PANEL 27: SPACE AND COSMOS

Chair: Theresa Krier (Macalester College)

37.94 James Ellis (U. of Calgary), “The Space of the Past.”

In *The Spenser Encyclopedia* entry on “Gardens” the authors observe of the gardens in *FQ* that they are “convincing representations of an Italian Renaissance garden” and of the garden of Adonis in particular that “the skilful organization of Spenser’s ensemble is distinctly Italianate and fashionably up-to-date.” This paper argues that an understanding of the principles governing the Italian Renaissance garden can illuminate not just the gardens of *FQ*, but also the reader’s experience of the entire textual terrain. This would put it in the heritage of earlier works such as the *Hypnerotomachia Poliphili*, with the spatial relations governing the experience of the text being those of a renaissance rather than a medieval garden.

The Renaissance concept of the pleasure garden as third nature (the first two being wilderness spaces and urban or agricultural ones) highlights the non-utilitarian nature of the space and its artificiality: gardens inevitably offer some commentary on the relation between nature and art. They are one of Michel Foucault’s prime examples of a heterotopian space, where the normal spatial relations governing a culture are suspended, and other, perhaps utopian, spatial regimes operate instead.

John Dixon Hunt points out the Ovidian dimensions of the Renaissance garden, which offers an obvious correspondence to Spenser’s text. Gardens like those of the Villa

D’Este feature Ovidian statuary and even Ovidian text, but more important particular organization of paths and space can be seen to embody Ovidian narrative patterns. Both garden and text can be seen as self-conscious engagements with the past (represented by Ovid) that depend upon visitor’s or reader’s traversing a meaningful terrain and understanding the allegoric dimensions of those movements. In both cases this depends upon understanding the architecture of the space, and in particular the way that a theory about the relation between art and nature. This in turn can be linked to the project of using art to fashion better subjects through the experience of a fictional terrain, using Kaja Silverman’s argument that one of the most fundamental ways that ideology enters a subject is through the experience of a particular spatial regime. Identifying the implications of the spatial organization of the text may lead to understand the particular dimensions of subjects being fashioned by it.

37.95 Ayesha Ramachandran (Yale U.), “Explorations in Spenserian Cosmography: Inventing the World in the Proems to I and V of *The Faerie Queene*.”

“Where is that happy land of Faery,” muses Spenser in the famous proem to Book II. “Which I so much do vaunt, yet no where.” But vouch antiquities, which no body can. A much-cited passage, striking for its dependence of the poetic imagination and its surprising insistence on the presence of Faeryland in the physical world, the Proem remains a tantalizing gateway for surveyors of the poem’s topography and to the vexed questions of allegory and representation. This paper, however, sees its place Spenser’s famous claim in its intellectual and historical context—that of Renaissance cosmography and the epistemological challenges it faced, much like Spenser himself, in attempting to “encompass the world.”

Spenser famously dismisses any skepticism about the actual location of Faery by referring to the discovery of the New World (hitherto also unknown) and thereby making a strong claim for the existence of his own

imaginary world. Though often described as a somewhat hyperbolic assertion of the power of poetry and symbolic forms, this paper argues that this claim is in fact derived from a common topos of cosmographic and cartographic texts which routinely assert the existence of *terrae nondum cognitae* (lands not yet known). If, as Roland Greene has argued, Spenser's poem participates in "one of the constitutive elements of the early modern mentality," that is, "the realization of multiple worlds and the expanding evocation of the 'world' itself," then nowhere is this more apparent than in Spenser's close engagement with cosmography, *the* founding discourse of modern globalism. That Spenser deliberately situates his poem in the context of contemporary debates on the relationship between the fictional and the real in cosmographic narrative suggests that such ruminations on the epistemological status of imaginary worlds were an integral element in a wider attempt to forge a new, stable concept of the "world" in the aftermath of the great explorations.

Sixteenth century cosmographies, in their quest to define and provide comprehensive descriptions of "the world," moved fluidly between empirically precise, historically informed details associated with descriptions of places and vividly imagined syntheses, which produced an evocative sense of the whole. This struggle between plural, frequently competing fragments of individual experience and the desire for a cohesive, if unitary, wholeness also lurks at the heart of *FQ*, particularly in Spenser's attempt to define as precisely as possible the relations between his imaginary world (Faeryland) and the real world unfolding in historical time (Britain). By drawing parallels between the rhetorical and epistemological strategies of cosmographical texts and the Proems to Books II and V of *FQ*, this paper shows how Spenser participates in the late sixteenth-century construction of "the world" as a modern concept; while the Proem to Book II addresses this problem from the perspective of geographic space, its companion piece, the Proem to Book V, raises similar questions from the perspective of historical time. In this, I hope to extend and challenge recent scholarship on

literature and geography by re-examining the epistemological dimensions of world-making in *FQ*.

37-96 Leslie A. Taylor (U. of Colorado, Boulder), "**The Cuts that Bind: Philonic Cosmology and Epistemology in Spenser's House of Busirane Episode.**"

Spenser seems intrigued with the creative processes of the physical world and the parallel processes expressed through human consciousness and creativity. A striking example of this is Spenser's use of the *Logos-tomeus* metaphor in his House of Busirane episode. The cosmological and epistemological significance of this metaphor is presented most succinctly in Philo of Alexandria's treatise *Heres*, or *Who is the Heir of Divine Things?*, his commentary on Genesis 15; yet scriptural reference to the *Logos-tomeus* dates back at least to the composition of Isaiah. This metaphor characterizes the word of God, *Logos*, as a *tomeus* (Greek for "cutter"). Philo employs the metaphor of the *Logos-tomeus* to emphasize the dividing function of the word of God: "He wishes you to think of a God who cannot be shewn, as severing through the Severer of all things, that is his word, the whole succession of things material and immaterial whose natures appear to us to be knitted together and united. That Severing word whetted to an edge of utmost sharpness never ceases to divide." Yet, according to Philo the *Logos* also functions as a bond: "Other things are in themselves without coherence, and if they be condensed, it is because they are held tight by the divine Word, which is a glue and bond, filling up all things with His being."

That Spenser would have been familiar with Philo's text is likely. There were numerous editions of Philo in the sixteenth century: a complete Greek edition (Paris 1552, edited by A. Turnebe), two complete Latin editions (Basil 1538 and Leiden 1555), and a translation into French by P. Bellier (Paris 1575). In *Plato Baptized: Towards the Interpretation of Spenser's Mimetic Fictions*, Bieman applies the metaphor of the *Logos-tomeus* to her analysis of focal and tacit knowledge. This suggestion can be extended by applying the metaphor of the *Logos-tomeus*

to the House of Busirane episode, decoding the epistemological puzzle of this section which relies heavily on juxtaposing "order"—the progressive/hierarchical epistemology of representational artwork—with "disorder"—the dualistic allegorical characters of the masque. In addition, Spenser's application of this metaphor demonstrates a similarity to the struggle of polysemy with antiphrasis discussed in Teskey's *Allegory and Violence*. Recognizing Philo's influence on Spenser's text creates a new "space" in which to observe the dividing and bonding processes inherent in the struggle of language and meaning. Britomart's division of the flames as she enters the House of Busirane, paralleling Philo's analysis of the *Logos-tomeus*, signals the cosmological and epistemological resonance of this space.

PLENARY SESSION

37.97 Paul Stevens (U. of Toronto), "Spenser and the End of the British Empire." After a quarter of a century of brilliant work, political criticism in Spenser studies now shows increasing signs of fatigue. There is an almost palpable shift back to formal and psychological criticism—just as in Shakespeare studies "presentism" is being transformed from a pejorative into a term of approbation. This paper argues that the political insight into modernity the study of Spenser has to offer is far from exhausted. The poet's formative experiences at Merchant Taylor's School, Cambridge, and Leicester House made him an English nationalist, but for most of his maturity he lived in a foreign country. The historically specific and agonizing failure of Spenser and his New English cohort to effect any kind of fruitful or mutually beneficial process of transculturation in Ireland suggests the degree to which the end of the British Empire is evident in its beginning. According to political theorists like Paul Kennedy, the rise and fall of great powers is to be explained largely in terms of the delicate balance between wealth-creation and the exercise of military power. The study of Spenser suggests something more complex.

PANEL 29: ISLAM

Chair: Elizabeth Jane Bellamy (U. of New Hampshire)

37.98 Suzanne Conklin Akbari (U. of Toronto), "The Seductive Idol: Crusade Rhetoric and the Emergence of Orientalism in Early Modern English Literature." For a long time now, scholars have acknowledged that Edward Said's characterization of Orientalism as "a style of thought" that reverts from the ancient Greeks to the gas crisis of the 1970s is a gross generalization—a useful generalization, to be sure, but one which I hope to give way to more nuanced studies of precisely how the Orient functions as the "Other" of the western self, and how that role has varied over time. In this presentation, I would like to focus on a period during which Orientalism underwent a dramatic paradigm shift, moving from a discourse predicated primarily on religious difference and only secondarily on bodily difference to a very different discourse that has a much closer resemblance to the Orientalism of the colonial period. The emergence of a modern Orientalist discourse can be located in the decades following the fall of Constantinople to the Ottoman Turks in 1453, a break that was manifested in terms of both religious and geographical orientation. With the conquest of Constantinople, the territory disputed between Muslims and Christians shifted from Jerusalem to the eastern marches of Europe. This shift was both literal and symbolic: literal in that the effort to conquer Jerusalem through military means had largely been abandoned and efforts to deflect Ottoman incursions into eastern Europe were intensified; symbolic in that the pilgrimage to Jerusalem had come to be supplanted by the pilgrimage of the soul, a trend in medieval piety that became increasingly prominent at the dawn of the Reformation. This presentation focuses particularly on the depiction of Sir Gareth in *FQ*, Book II, canto viii, where the hero of Arthur is depicted as victorious over the brothers Pyrrochles and Cymochles. It has long been recognized that Spenser's depiction of the chivalric battle of Christians and pagans has antecedents in the Continental tradition

Ariosto and Tasso, embedded in the Arthurian world constructed by Malory. In this canto, however, we can observe a close correspondence not only to these literary antecedents but also to the Middle English romances adapted from the Old French *chansons de geste*. The romance of Fierabras, most likely known to Spenser in the Middle English translation by Caxton titled *Charles the Grete*, is an important intertext for this passage. It reveals the extent to which the Orientalism of an earlier age, based in the rhetoric of crusade and the imperative to cleanse a tainted Christendom from the pollution of Islam, gave way in an early modern discourse in which the Orient appears as a flexible term, one which can be readily applied to the enemy within, whether that enemy be identified in religious terms (as Roman Catholic) or ethnic terms (as non-English). The nine great heroes of history listed in Caxton's prologue to his printing of Malory serves as a useful template for the construction of heroism in *FQ* and for the corresponding construction of an enemy fit to be subdued by it.

37.99 Jane Grogan (U. of Leeds), "Spenser's Persian Intertexts."

Lucifera's House of Pride is the first of Spenser's infamous set-piece descriptions of lush but loathsome luxury in *FQ*, the visually seductive paradise islands extolled by Yeats. It establishes tantalizing "rich array" and excessive beauty as targets of opprobrium, gesturing forward towards the ultimate moral quagmire, Acrasia's Bower of Bliss. But to copperfasten this association between luxury and depravity, Spenser compares Lucifera's palace to Persia: "Such endlesse riches, and so sumptuous shew, / Ne Persia selfe, the nurse of pompous pride / Like euer saw" (l.iv.7). Indeed, for early modern readers the riches and corruptions of Persia were legendary and had their roots in popular and literary tales of inordinately wealthy and occasionally mad ancient Persian monarchs. The cruelty and capriciousness of a Cambyses, the megalomania of a Xerxes were matched only by the excesses of their treasuries. All were redolent allusions for Spenser's salutary icon of Lucifera

atop her glistening castle and dungeon of fallen heroes.

But Spenser and his contemporaries were also familiar with a contradictory and ultimately more influential set of tales about ancient Persia: those told by admiring Greek historians, primarily Xenophon and Herodotus. Xenophon's *Cyropaedia*, a key source for the Letter to Raleigh and Spenser's poetics of exemplarity, is not just the founding text of the mirror-for-princes tradition but also provides the *locus classicus* for instances of princely clemency, sexual continency (or chastity), temperance, and frugality. Moreover, the confrontation between the Persians and Cyruses described in the *Cyropaedia* and those in Herodotus's *Histories* grounds a longstanding debate about historiographical methodology and the legitimacy of fiction, a debate vigorously addressed by Spenser, Sidney and others but neglected by critics today.

This paper amplifies some of Spenser's unnoticed Persian allusions and intertexts to demonstrate his alertness to the diverse valencies of Persia in the late sixteenth century. Secondly, it shows how Spenser finds ways of speaking to the political and cultural project of writing Englishness from the "salvage cuntries" of early modern Ireland by engaging with these Greek historians whose own attempts to transpose an alien, enemy culture into the terms and mores of their own nation are a form of resistance to the engulfing force of Persia.

PANEL 30: PEDAGOGY AND LANGUAGE
Chair: Eva Kushner (U. of Toronto)

37.100 Andrew Wallace (Carleton U.), "E. K. and his Discontents: The Critical Moment in Early Modern England."

The paper argues that the glossed humanist page is a prosopopoeic instrument. It reads *SC* as a text which establishes a problematic that will exercise Spenser's attention for the rest of his poetic career. Indeed, the enigmatic commentator E. K.'s sometimes baffled, sometimes baffling engagement with Spenser's pastoral poems generates a series of problems which become integral to Spenser's art. As if

reflecting on the particular encounter between commentator and text that is staged in *SC*, Spenser adopts as one of his chief intellectual preoccupations the encounter between puzzled, desiring observer and the baffling work of art. Throughout his career Spenser oscillates between the notion that such moments breed silence, on the one hand, and an all-but-overwhelming desire to speak on behalf of the aesthetic object, on the other. In the case of *SC*, the printed page asserts the prosopopoeic instincts of critical practice, as the commentator strives to speak on behalf of a text that is already speaking on its own behalf. On the printed page, such commentaries are at once instances and theories (from the root “to see,” “to view”) of a typically Spenserian conception of what is at stake in this critical encounter.

37.I01 Ira Wells (U. of Toronto),
“Renaissance Regeneration: The Nature of Education in Spenser’s Garden of Adonis.”

The essay provisionally entitled “Renaissance Regeneration: The Nature of Education in Spenser’s Garden of Adonis,” reads the famous Garden passage in a specifically pedagogical light. Book III, canto vi of Spenser’s *FQ* (1596) operates to elucidate the unique seminary in which Amoret grew “to perfect ripeness” and matured into the “Lodestarr of all chaste affectione, / To all faire Ladies, that doe liue on ground” (III.vi.52). Framed as an answer to an implied question regarding the propriety of “natural education,” the Garden articulates a social vision which ultimately obscures the distinction between generation and education. In short, the Garden is both an educational and a reproductive seminary whose parallel operations congeal in the figure of Amoret, who in turn becomes an agent of transmission, carrying the seminal idea of chaste sexuality back into *FQ* itself. Inherent in the representation of the Garden are manifold contradictions: it is by turns transitory and permanent, material and immaterial, real and symbolic. To reconcile these patent differences, critics have suggested various rubrics of spatial compartmentalization, which lend to the Garden a sense of dimensional and conceptual intelligibility, but suggest

jerrybuilding in the structure; they underscore, in their different ways, that something is missing from the Garden. This argument emphasizes that canto vi is, among other things, a lesson—for Amoret, for the reader, and for the “faire Ladies” to whom the canto is addressed. Much of the confusion that surrounds the conceptual boundaries of the Garden (which prompts more than a few critics to conclude that there are several Gardens of Adonis) is the result of the pedagogical framework employed by Spenser. The poet’s lesson would reinscribe chaste sexuality within a comprehensive narrative framework; in its initial theoretical and abstract expression, the principles of generation are reimagined in a mythic formulation. In the second section, the pleasure garden, the same principles are cohered and fixed in sensual reality while in the final section, the Mount of Venus the Garden’s thesis is bodied forth in a specific sexual union. The goals of this essay, then, are to elucidate Spenser’s lesson or “seminar,” to show how it operates, and to account for the lesson’s content within the larger context of *FQ*.

PANEL 3I: ELEGY AND MEMORY

Chair: Grant Williams (Carleton U.)

37.I02 Theodore L. Steinberg (SUNY Fredonia), **“Daphne and Civilization.”** *Daphnaida* may well be Spenser’s least loved poem, and I will not try to demonstrate the injustice of this attitude. Only the most diehard apologist would deny that the poem is indeed flawed. At the same time, the poem represents an attempt, repeated throughout the Spenser canon, to establish, demonstrate, and otherwise proclaim the civilizing power of poetry and, therefore, of the poet. Thus, as I have already argued in *Spenser Studies*, in “Astrophel” Spenser laments not simply Sidney’s death but Sidney’s wasted death in a foolish battle. Sidney the poet had a responsibility to live and to use his poetic gift to civilize humanity.

Elsewhere too, from the beginning of his career, Spenser showed how the poet’s function is to civilize more than the temporal ruler, more, perhaps, than the religious leader. The “April” eclogue, for instance, the poet, us

the raw material of the real Queen Elizabeth, creates a poetic Elisa, related through Virgil to the poetic Dido of "November." But this Elisa, unlike the glorious but human queen, is totally under the poet's control: "Now rise up Elisa, decked as thou art . . ." He ornaments her, clarifies her role, and presents her to the world, where she, unlike Elizabeth, still exists. We must remember, too, that Elisa is the offspring of Pan and Syrinx, whom E. K. identifies as Henry VIII and, by implication, Anne Boleyn. More significantly, however, Pan and Syrinx are mythological figures involved in the creation of song, of poetry.

Similarly, *Daphnaida* uses myth to illustrate the civilizing power of poetry. Certainly Spenser's Alcyon is based on Arthur Gorges, who is mourning his late wife, Douglas Howard; but equally certainly, Spenser is using myth once again to talk about the power of poetry. Gorges may well have addressed his wife as "Daphne" in his poems, but the "aida" ending of Spenser's title is not (as Bill Oram suggests in his notes in *The Shorter Poems*) suggestive of epic. It is, rather, an ending that notes descent, as Homer's Atreides are the sons of Atreus and Maimonides is the son of Maimon. So the *Daphnaida* is the offspring of Daphne. The poem, therefore, is the offspring of both Douglas Howard, the dead woman whom it commemorates, and of the mythological Daphne, who was transformed into the tree sacred to Apollo, the god of poetry. Consequently, the poem is a lesson for Gorges and other readers about the power of poetry to overcome death and "the miserie, / In which men live" (xi.36-37).

This approach to the poem is reinforced by Spenser's having modeled it on Chaucer's *Book of the Duchess*, thereby creating a link between himself and his great predecessor and underlining the power of the poet.

This presentation examines in more detail these ideas and their implications, demonstrating how Spenser anticipated, in a sixteenth-century manner, Shelley's notion of the poet as the "unacknowledged legislator of mankind."

PANEL 32: CHAUCER

Chair: Matthew Woodcock (U. of East Anglia)

37.103 Elizabeth Fowler (U. of Virginia),
"The Impression of Grief."

Following Chaucer's *Book of the Duchess*, Spenser's *Daphnaida* describes grief as an interpretive challenge that must be addressed in dialogue. The status of that dialogue has proved opaque; it is not convincingly therapeutic or didactic, it does not provide transformative recognition, illumination, or consolation, it is only discontinuously narrative, and it repeats the simple plot of its story (she is dead) often and erratically.

I propose to read *Daphnaida* (with Chaucer's help) as presenting its readers not with an overall didactic proposition about grief (that it is irreligious, or that it requires socialization, etc.) but with a ritual programme or sequence of thought, feeling, and bodily posture that is quite radical for its cultural moment. That sequence is for two persons: if it is fair to call it a dialogue (it has two voices speaking to one another), it is not Socratic, deliberative, or catechistic. I'd like to think about the form of this social interchange, which might be characterized by Spenser's use of the notion of *impression*:

One, whome like wofulnesse impressed
 deepe
 Hath made fit mate thy wretched case to
 heare,
 And giuen like cause with thee to waile and
 weepe:
 Griefe findes some ease by him that like
 does beare (64-67).

Both the contagion of grief and its incommunicability are expressed in this poem. What is the relation of that paradox to the pattern of the voices of *Daphnaida*?

If we can trace this dialogic form to Chaucer, we can also find Milton using it to great advantage in both the failed and genuine dialogues of *Paradise Lost*. My own interest in this paper is to find some context for Spenser's own orchestrations of voice—from the largely unvoiced *FQ* to the dialogic *Verwe* to the cacophony of *SC*. Our tools for describing these carefully wrought variations of voice are

still quite primitive. I hope that a careful look at *Daphnaida* will help refine them.

37.104 Steele Nowlin (Penn State U.),
**“Medieval Models for Civil Poetry: Chaucer
 and the Politics of Authorship in Book VI of
The Faerie Queene.”**

Despite sustained scholarly interest in Spenser's use of Chaucer, critics have yet to examine closely the influence of Chaucerian texts on the narrative and allegory of Book VI of *FQ*. Unlike the more frequently discussed invocations of Chaucer in Book IV or *SC*, those of the Legend of Courtesy are not continuations of unfinished Chaucerian material nor simply Spenser's efforts to position himself alongside the Father of English poetry. Rather, these moments function as intertextual lodestones for Spenser's treatment of the changing natures of courtesy and civility. Spenser invokes three specific works—the *Parlement of Foules*, the Tale of Melibee, and the Wife of Bath's Tale—at important junctures throughout Book VI. He does so to illustrate how authorial self-presentation and allegorical representation of the process of poetic invention must change to confront shifting political ideologies within the Elizabethan state. Spenser recalibrates Chaucer's treatment of personal liberty within systems of masculine desire and political power to develop a new model of poetic invention—one which integrates emergent discourses of civility with both the perennial problem of masculine desire and Spenser's own earlier mode of pastoral self-presentation. By grounding in the works of Chaucer his discussion of the troublesome “virtue” of Courtesy, Spenser discovers a versatile precedent for writing sustainable poetry in the midst of dynamic social change.

This paper tracks three central Chaucerian moments in Book VI. In the Mirabella episode, Spenser invokes *Parlement's* vocabularies of individual freedom and eroticism to show that the program of courtesy is essentially the effort to contain and regulate masculine desire. Mirabella's efforts to separate herself from the machinations of Cupid's court imagine the possibility of an alternative to the system of courtesy. Spenser brings this

gesture toward political alterity and personal liberty to bear more directly on the process of poetic invention in Melibee's lesson on pauper government. In this setting of idyllic separation, Spenser invokes Chaucer's Melibee and the shepherd's macrocosmic application of interior courtesy on the medieval idea of Prudence. Moreover, Chaucer's tale also provides a model for maintaining a definitive authorial voice despite drawing from a multitude of sources. These two episodes culminate in Clout's appearance on Mount Acidale, which even as it reveals the common source of poetry and courtesy, borrows its imagery from the Wife of Bath's Tale. This final invocation of Chaucer synthesizes power and desire with authorial self-presentation, but it reverses the paradigm of the earlier episodes of Book VI by turning away from masculine desire's problem in favor of feminine desire's possibility. The resulting model of poetic invention is fluid but nevertheless grounded in Chaucerian precedent. Spenser firmly yokes his inventional innovation to an authoritative tradition of English literary history.

37.105 Nathaniel B. Smith (Indiana U.),
“Visioning Chaucer in *The Faerie Queene* I.”
 Spenser scholarship has explored the many ways *FQ* responds to Chaucer's *Canterbury Tales*, but relatively little has been said about the romance's engagement with Chaucer's dream visions, which is surprising since the poem's hero, Arthur, is motivated by his desire to fulfill the “Queene of Faeries,” who appears to him in a dream (I.ix.13-16). Arthur's uncertainty about his dream's veracity recalls for Spenser an audience Archimago's “fit false dreame” sent to “delude” and confuse the Red Cross Knight (I.i.43). Together, the two dreams deliberately complicate the standard polarities invoked by ancient and medieval oneirocriticism between divinely-inspired and merely physiological or psychological dreams: both dreams seem to emanate from a metaphysical source yet are deeply implicated in the dreamers' bodily passions and thus influence their behavior. Spenser would have found similar depictions of dreamers' physiology in Chaucer's early dream visions, remarkable not only for their use of

medieval medical and psychological discourses but also for their explicit association of dreaming with the experience of reading, responding to, and being affectively moved by texts. Chaucer's dream visions typically open with narrators reading stories which trouble their passions much the way Arthur describes his dream-image, which "doth rangle in [his] riuen brest" (ix.7). Unlike Chaucer's narrators, however, Arthur is moved to action, psychologically and physiologically spurred on to seek Gloriana just the way Spenser's poem attempts to move his readers toward, as he writes to Raleigh, "vertue and gentle discipline." Spenser is clearly uneasy with Chaucer's dream visions, apparent not only in his decision to abandon the dream form for *Daphnaida* (otherwise indebted to Chaucer's *Book of the Duchess*), but also in Book I of *FQ*, which situates motifs from Chaucer's dream poems in a perilous context (the labyrinthine, Ovidian catalogue of trees from the *Parlement of Foules* and Archimago's demonic dream-messenger from *The Book of the Duchess*). Yet his emphasis on the affective responses and active consequences of Red Cross's and Arthur's dreams reveals Spenser's debt to and reworking of Chaucer's dream visions in the first book of *FQ*.

ROUNDTABLE

By Theresa Krier (Macalester College)

37-106 At the Roundtable concluding the International Spenser Society conference in Toronto, presided over by Katherine Eggert, panelists reflected on the forms and directions of work presented at the conference. As always, some topics and approaches gain urgency and new articulateness while others, hard-worked in the recent past, are in abeyance or less visible, awaiting developments that will allow their re-emergence at a different level of analysis.

Roland Greene observed that, at the first such conference 20 years ago, Spenserians had only recently begun to engage with the notion of "empire," with an idea that the issues it raised could be answered by juxtaposing *Verwe* with *FQ*; but of course broader horizons and a more complex range of texts would become

necessary. He called, therefore, not for works alone but for networks, in a sense active among scholars of comparative literature.

Elizabeth Hanson was struck, from her point of view outside the world of Spenser studies, by the prevalence of reading as an approach. Repeatedly, poetry was pressed to become something with a physical purchase in the world, in the bodies of readers, in social economies: as if to use reading as a way of talking about history. She also emphasizes the importance of Craig Berry's presentation of the WordHoard website (created by Berry and Martin Mueller), and calls for expanded discussion of the suggestion by the editors of the Oxford Online Spenser to put a school edition in modernized spelling. For WordHoard, go to: <http://wordhoard.northwestern.edu>.

Theresa Krier observed approaches that bespeak not an attempt to master a text but to find a different relationship with it, as if standing alongside it and listening to it. Many instances of this impulse took the form of listening for temporal phenomena, in what came to seem a communal project of working out implications of Paul Alpers's work: moments, intervals, alternations, tempi, meter; the temporal unfoldings, forgettings, remembering of narrative's step-by-step movements. She observed that Spenser's love poetry was mostly unaddressed; the readerly impulses that in the past have gone there went instead to ways that the poetry elicits and shapes readerly attention, care, sympathy, fellow-feeling. She was struck by a newly confident curiosity about what the literary can do, and this not by means of any strong frontal attack on other modes of analysis, but by understanding the literary as mediating the political, the historical, the ideological.

Mary Ellen Lamb perceived the same trend but was dismayed by what she called "a flight toward aestheticism;" she called listeners to hew to materialist and historicized analyses, and was alert to one paper's suggestion that it's possible to over-read Spenser's poetry. She suggested that we may read for more multiplicity and complexity than readers of Spenser's period. Like Hanson, she called attention to papers that grounded reading in the body of the reader, and

found surprising results when she surveyed forty conference participants with the question "What happens in your bodily experience, when you think?" (We refer the reader to Lamb for the detailed responses that she received, only posing the question here.)

Willy Maley surveyed with wit, generosity, and high spirits a range of papers on sexuality, gender, the passions, comparing their productivity to the productivity of bodily experience, effluvial and otherwise, that Mary Ellen Lamb found in her survey of the feeling of reading. His connection between the conference participants' consumption of beer at the Duke of York pub and their intellectual outflow owed as much to Falstaff's analysis of sack as to the intellection practiced in the turret of Alma's castle; nevertheless, he argued eloquently for the papers as themselves presenting a highly civilized body of work.

Richard McCabe made several points praising manifestations of plurality in the conference. He elegantly unfolded the significance of the plural in the conference title, "Spenser's Civilizations." He disagreed with Lamb's suggestion that we invented complexity and plurality in reading, adducing *Mother Hubbard's Tale* with its awareness that learning breeds "differences of sects." He formulated a contrast in the ways that Spenser and Milton deal with history: Milton giving one account, with one clear telos; Spenser's history broken up, various, with no one telos at all but a strong sense of history as constructed. He highlighted the sessions on Ireland, making the point that "Spenser's Ireland" is always also someone else's Ireland.

Lauren Silberman gave her remarks the nonce title "Once more, with feeling." She observed that past questions and issues remain, now addressed with more sophistication and especially with more tact, without any need to sell one particular approach, and observed that historical allegory, faculty psychology, political philosophy, religious history all had roles, none with any effect of reducing the poetry to these disciplines or modes of interpretation. She observed discussion of a great range of precursor texts. She observed a widespread tone of

pleasure in reading, and a note of non-idealized celebration of the poetry; she cited Justin Pepperney's phrase for what he understands: our "post-revisionist phase," and added that we now also do post-suspicious reading.

Garrett Sullivan noted two large conversations, the first on memory (3 sessions plus many papers in other sessions), and the second on vitality (the humors, the animal, the passions). He wove these two strands together in a meditation on their joining in a large project of understanding (in the poetry, in the period among scholars) what it means to be specifically human, and proposed Spenser's Verdant as the crystallization of all these concerns.

In brief discussion afterward, Anne Lake Prescott urged greater attention in the future to work from France, Spain, the Netherlands, Europe generally; she noted the present conference's focus on the material—and electronic—realities of texts: on the one hand, WordHoard and the Oxford electronic edition; on the other hand, what the paper from the period looks like. Tom Herron, Eric Klingelhofer, and John Bradley spoke of the archeological work that remains to be done on the Kilcolman site, and urged the formation of an international research committee to help raise funds and plan future work, a committee to be formed perhaps through the International Spenser Society. (More on this forthcoming in *The Spenser Review*.) James Nohrnberg commented on our inevitable fascination by a mind—Spenser's—in which so much happens in which so much was catalyzed, the results of which have proved so formative for the mind of English poetry: Spenser as a metonym for the mind of the Renaissance.

Katherine Eggert concluded by observing that the conference attended much to forms of dirt: plantations, excavations, fields, furrows. She also noted that although participants spoke much of materiality, we didn't much address material culture, made objects. She also meditated on what seem to her Spenser's suspicion of the city, as a built environment. There are in *FQ* only three cities which a character can go: Cleopolis, Radegone, and Belge's city; there are cities yet to come,

and cities already destroyed. But, she says, if Spenser is a progenitor of empire, it's a notably Jeffersonian, agrarian kind of empire. She concluded by weaving together strong claims about the association of women rulers and cities in Spenser, with the famous concluding sentences

of *Huckleberry Finn* (provocative remarks that leave ample room for speculative work in our next conference), and then turning to the question of the city in which the next conference, five years hence, should occur.



ANNOUNCEMENTS AND QUERIES

37.107

By Martin Mueller (Northwestern U.)
Academic Technologies and the Library at
Northwestern University are happy to announce
the release of WordHoard at <http://wordhoard.northwestern.edu>.

Named after an Old English phrase for the verbal treasure unlocked by a wise speaker, WordHoard is an application for the close reading and scholarly analysis of deeply tagged literary texts. It applies to highly canonical literary texts the insights and techniques of corpus linguistics, that is to say, the empirical and computer-assisted study of large bodies of written texts or transcribed speech. In the WordHoard environment, such texts are tagged by morphological, lexical, prosodic, and narratological criteria. They are mediated through a digital page or user interface that lets scholarly but non-technical users explore the greatly increased query potential of textual data kept in such a form.

The development of WordHoard has been supported by a generous grant from the Andrew W. Mellon Foundation. The current release includes the remains of Early Greek epic in Greek and translation, all of Chaucer and Shakespeare, and Spenser's *Faerie Queene*. The texts have been tagged by morphosyntactic, lexical, prosodic, and narratological criteria. The English texts have been tagged according to a common scheme that enables users to compare

Chaucer with Spenser or Shakespeare from a variety of perspectives.

The text of *FQ* in WordHoard is the *Spenser Variorum* as digitized by Chadwyck-Healey. We are grateful to the Johns Hopkins UP and Proquest for permission to use those files.

FQ in the WordHoard environment lets the user do certain things that cannot be done (or at least cannot be done easily) with other digital versions of the text. Any word occurrence in the text is a link that takes you quickly to tabular information about all spellings of all word forms of the lemma represented by the word occurrence. Thus the orthographic variance of the text is very visible to readers at all levels of sophistication.

WordHoard is built on the assumption that frequency is a very important property of words. Usage is king in the world of language, and frequency is a good enough proxy of usage in many cases. Various kinds of frequency information are attached to words, and default displays always sort by descending relative frequency. WordHoard also includes several statistical procedures. You can ask which words in any book of *FQ* are disproportionately common or rare when compared with another book, *FQ* as a whole—or Chaucer, for that matter.

WordHoard has very flexible concordance tools that let you assemble and

group word lists by various criteria. The interface supports the side-by-display of arbitrarily chosen passage in a single field of vision. You can compare one passage with a sequence of other passages—a core philological activity—very quickly. The lemmatization and part-of-speech tagging were done automatically and were manually checked by a group of undergraduates, with some subsequent checking by me. Errors remain, but they can be quickly corrected by users, and I will be grateful if users rise to the task. If you spot an error, select the word, and choose Send Error Report from the File Menu. This will generate an automatic email message saying that something is wrong at that particular location.

There are some twenty-one thousand distinct spellings in *FQ* with 277,000 word occurrences. My hunch is that between five hundred and a thousand spellings with a total of between two thousand and three thousand word occurrences have some tagging error attached to them. This error rate is too small to affect the conclusions of any quantitative study based on the current data, but it remains an embarrassing number of errors. Fortunately, it is very easy to fix them as soon as users point them out.

A future release of WordHoard will include an annotation module. A prototype of such a module is currently being tested in various seminars at Northwestern University.

37.108

The fourth annual British and Irish Spenser Seminar will take place 9 September 2006 in the Bowett Room, Queens' College, Cambridge. The theme of this year's meeting will be "Life and Texts," which will also be the focus of the plenary paper from Andrew Hadfield.

We are keen to receive contributions from students and scholars from the UK, Ireland, and abroad, and I would be happy to hear from anyone who might be interested in participating, or who could recommend someone else (particularly graduate students, whom we are as ever keen to involve) who might like to contribute a paper. We will be accepting proposals for papers until early June; anyone interested should write to me by email or at

the address below. Advance registration for the seminar is encouraged, and there will (as ever, alas) be an enforced contribution of five pound (or the equivalent).

We have had three very successful, stimulating, and above all fun meetings over the past few years, and this September's seminar promises more of the same. Anyone who finds themselves within striking distance of Cambridge in September will be warmly welcome.

Any queries, comments, criticisms, or expostulations about the seminar may be direct to me by the easiest means.

Thanks,
Andrew Zurcher
Tutor and Director of Studies in English
Queens' College
Cambridge CB3 9ET
United Kingdom

37.110

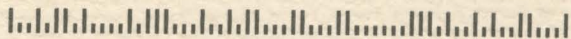
Longman (Pearson Education) will, in Fall 2006, re-launch the Longman Annotated English Poets Series in affordable paperback editions. The re-launch will include Spenser's *The Faerie Queene*, revised second edition, edited by A. C. Hamilton.

The Spenser Review

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