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THE Spenser

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Summer 2007 • Volume 38, Number 2

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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

38.2I

In this issue, we bring news of recent conference activity and publications from the realm of Spenserian scholarship. We also include advance notice of the MLA Spenser sessions that will be sponsored by the International Spenser Society. The *Review* is happy to publish notices and announcements that are of interest to our scholarly community and includes several such items in this issue.



BOOK REVIEWS AND NOTICES

38.22

Cheney, Patrick, Andrew Hadfield, and Garrett A. Sullivan, Jr., eds. *Early Modern English Poetry: A Critical Companion*. New York and Oxford: Oxford University Press, 2007. xxiii + 342 pages. \$37.00 cloth. ISBN 0195153871.

Review by Darryl J. Gless

This is an exceptionally useful volume. It provides an excellent, comprehensive overview both of the poetic achievements of early modern English writers and of the state of our current understanding of that achievement. It incorporates 28 essays written by an impressive array of accomplished senior and mid-career scholars now working in the field. The volume's topics are well selected, and they complement each other effectively. The footnotes and the reading lists appended to each article bring the reader up to date on recent books and important articles the authors and subjects treated. In addition to a table of contents listing authors and articles arranged in chronological order, the editors provide a thematic table of contents that begins with "Authorship" traverses topics such as "Career," "Monarchy," "Politics," "Religion," "Sexuality," as well as others, and concludes with "Women's Writing." The editors have also provided a "Select Chronology, 1503-1681," that focuses on literary lives and works. And the volume concludes with a thorough and useful index.

In a word, *Early Modern English Poetry* will provide a useful introduction and reference for anyone interested in two centuries of extraordinary poetic achievement in English. It would be an useful addition to the bookshelves

of most who teach poetry of the period, and it should be made easily accessible by academic libraries. This is of course what the editors had in mind. They anticipate that their volume will be used as a companion to undergraduate and graduate courses, a purpose that has guided their decisions about what to include and what to omit. They have selected "essays on works that are commonly anthologized and taught in universities" (xi), emphasizing those most often taught. Spenser is treated in four articles; Shakespeare in three; Donne in three. Others treated either in separate articles or in groups of two or three include Wyatt, Surrey, Dyer, Oxford, Gascoigne, Philip Sidney, Raleigh, Marlowe, Mary Sidney Herbert, Wroth, Lanyer, Jonson, George Herbert, Crashaw, Carew, Suckling, Lovelace, Marvell, and Milton (ix).

I have found all the articles useful, their quality being high and their authors, in the main, careful to observe decorum in the sense that they keep their student audiences clearly in mind. Susanne Woods gets the essays off to a fine start with a characteristically expert introduction to "Inventing English Verse." In future semesters this essay will rescue my students from recurrent confusions about meter and stanzaic form, preserve precious classroom time, and enable us to perceive more fully the artfulness of the poems we study and the stylistic challenges their authors faced. Arthur Marotti follows with a survey of "Print, Manuscripts, and Miscellanies" that gives all three forms of dissemination their proper due and emphasizes the vitality of the manuscript tradition well into the age of print. Peter Herman's "Tudor and Stuart Defenses of Poetry" lucidly canvasses the attacks as well as the defenses of poetry and highlights how very much poetry's defenders shared in the critiques

of contemporary poetry leveled by attackers.

Catherine Bates follows with an acute assessment of "Wyatt, Surrey, and the Henrician Court." Her article argues for suspense of critical judgment and imaginatively joining the poets' game of amatory play, warning that modern scholars who confidently find historical fact where the poetic and documentary evidence presents ambiguity place themselves alongside the Henrician inquisitors who condemned Thomas Howard and investigated Thomas Wyatt. These people too claimed to know when courtly amorous play had become at once serious and treasonous action. Without becoming inquisitorial, William Oram does an excellent job in a subsequent essay of placing Raleigh's amatory poetry into the context of the intensely competitive world of Elizabeth's court, where the fevered pursuit of place and advantage coincided with flattery of the unattainable mistress.

One could go on in this way. There are things to praise in all the articles. So I'll mention just a few more. I was particularly grateful to read the set of informative and insightful essays on Mary Sidney Herbert (by Danielle Clark), Lady Mary Wroth (Naomi J. Miller), and Amelia Lanyer (Helen Wilcox). Bart van Es does a good job reporting the literary history from which Spenser developed his pastorals. Achsah Guibbory offers an eloquent representation of Donne's powerful depiction of the spiritual struggles that could result from living with the Reformed doctrine of grace. Barbara Lewalski concludes the volume with a learned appreciation of the early poems of John Milton.

Given the nature and purposes of *Early Modern English Poetry*, it will surprise no one to come across areas that seem less successful than others. My short list would include John Watkins's repeated description of *The Faerie Queene* Book I as a "retelling" of the

eschatological sections of Revelation. This framing entails a reduction both of Revelation and of the rich complexity of meanings and generic modulations of the poem it often informs. Although Professor Watkins knows that Revelation was understood, in Spenser's time as much earlier, to be about more than eschatology, that knowledge does not bear fruit in his essay. He consequently attributes more theological daring and originality to Spenser than that daring and remarkably original poet has quite earned. But this essay, like the rest, is to be used as an introduction and a heuristic. It can be turned to good account.

That seems less true of Jonathan Goldberg's cranky article on "Literary Criticism, Literary History, and the Place of Homoeroticism." Among the many scholars with whom he argues, Goldberg includes C.S. Lewis and everyone who subsequently has perceived the Bower of Bliss to be sterile in contrast to the fruitfulness of the Garden of Adonis. Quoting the summary of this idea from the 1993 Norton Critical Edition of Spenser's Poetry ("The Garden's healthy fruitfulness contrasts with the Bower's infertile voyeurism and artifice."), Goldberg finds it "impossible to figure out what in Spenser motivates it" (143). I suspect many students will find this interpretive challenge less than insuperable.

Early Modern English Poetry therefore offers a few occasions for argument amidst its abundance of useful information and insightful commentary. The editors and the publisher have done our field an important service. My own teaching will be enhanced by these essays, and I suspect that many other readers would find it a welcome addition to their libraries.

Darryl J. Gless is Professor of English and formerly Department Chair and Senior Associate Dean for Art and Humanities at the University of North Carolina, Chapel Hill. His books include *Measure for Measure, the Law, and the Convent* and *Interpretation and Theology in Spenser*.

38.23

Erickson, Wayne, contributing editor. *The 1590 Faerie Queene: Paratexts and Publishing. SLI: Studies in the Literary Imagination* 38.2 (Fall 2005). xviii + 242 pp.

Review by David Lee Miller

One way the postmodern mirrors the early modern is that transformations in the technology of representation are leading to paradigm shifts like those set in motion by the invention of movable type. Inevitably these shifts alter our perception of that invention and its aftermath: suddenly the book and its institutions present themselves not just as means of study but as cultural objects to be studied in their own right, situated in the technological, economic, and social histories needed to account for them. The digital revolution thus begets the history of the book.

Within that history the first edition of *The Faerie Queene* occupies a curious place, one we are better able to appreciate in light of the work gathered for this special issue of *SLI* by contributing editor Wayne Erickson. Spenser's volume is a publishing anomaly because the disposition of its front and back matter (title page, dedication, Letter to Raleigh, commendatory sonnets, dedicatory sonnets, and faults escaped) is so peculiar. Gerard Genette's

notion of "paratexts," invoked in the collection's title, has the advantage of clearly identifying the mediatory function of such supplements but the disadvantage, at least in the formulation quoted in William Oram's introduction, of understating its complexity: the paratexts to *FQ* did not "ensure for the text a destiny consistent with its author's purpose" (407, qtd. Oram viii), they ensured notoriety and ridicule followed by centuries of scholarly perplexity. The contributors to this collection set out to explore the notoriety, explicate the ridicule, and resolve the perplexity.

Oram's introduction nicely sets the stage by placing the pre- and postliminaries to *FQ* in the context of Spenser's other publications, observing a transition from the Virgilian progression invoked by earlier works to the autobiographical self-presentation in later ones. The collection then opens impressively with Toshiyuki Suzuki's modestly entitled "A Note on the Errata to the 1590 Quarto of *The Faerie Queene*." Painstaking bibliographical research of this sort has been too rare in Spenser studies and is still too little appreciated. (For example: the Huntington Library, where I happen to be writing this review, does not own either of the monumental reference works authored by Yamashita, Suzuki, and their collaborators and published by Kenyusha Books in Tokyo.) The decision to include a revision of this essay, which first appeared in *Treatises and Studies by the Faculty of Kinjo Gakuin University*, is therefore most welcome. The work of these scholars merits wider circulation than it has received.

Suzuki presents detailed evidence for conclusions which, as they synthesize the best that has been thought and said on the subject, deserve summary. (1) Compilation of the "Faults Escaped" (hereafter FE) was completed *after* the printing of gathering Oo but *before* the setting

of the outer sheet Pp. (2) FE was not compiled by the printer while the printing was in process, gathering by gathering, but was made rapidly and with many omissions. The corrector didn't have time to complete a careful job. (3) The corrector did not see corrected proofs, but made corrections on the pages of gathered sheets, some of which were in an uncorrected state. As a result, some of his "corrections" overlap with stop-press corrections made by the printer. (4) Errors in FE suggest that it was not set directly from corrected sheets but from a handwritten list. (5) Whoever compiled this list simply transcribed what had been marked for correction on the gathered sheets used by the corrector, with the result that some of the citations are ambiguous. (6) The corrector was probably Spenser because FE includes adjustments a compositor would be unlikely to have considered necessary. (7) For the 1596 reprinting, Spenser marked a copy of 1590 with intentional revisions and some corrections, but did not carefully incorporate FE into his corrections, probably because he assumed the printer would consult FE himself. (8) The printer, meanwhile, may have assumed that Spenser included all necessary corrections in his marking of copy for reprinting. Since FE is embedded in the back matter that was largely omitted from 1596, it may have been discarded along with the rest of the gathering. (9) Spenser did not thoroughly proofread the 1596 reprinting. (10) Spenser's corrected copy of 1590 may have come over to Ponsonby in late 1594 along with the manuscript of *Amoretti and Epithalamion*, in which case the reprinting may have been completed before Spenser left Ireland. (11) The editor of 1609 did not consult FE for 1590. 1609 was set from a copy of 1596 on which corrections had been marked; the source of these corrections is not known.

From this beginning the collection moves

to literary interpretation. Ty Buckman proposes that in the Letter to Raleigh, Spenser is trying to forestall a specific misreading, one that originates with Raleigh and aligns Spenser's poetic project too closely with his. This account, building on work by Erickson, Oram, and James Bednarz, participates in a broader revision of the received account of Spenser's relations with Raleigh that runs throughout the collection. Another recurring motif, Thomas Nashe's allusions to the 1590 volume in his 1592 *Pierce Penilesse*, makes its first appearance in Andrew Wallace's essay, which complements Buckman's reading of the Letter by suggesting that the purpose of the back matter is to engage readers in a subtle interplay of fictions about the work's publication and reception—an interplay exemplified in Nashe's response.

Wallace sets up his argument partly in counterpoint to Jean Brink's resistance to "fictionalization of the printing context" (35). Brink's contribution follows, a no-nonsense discussion of the dedicatory sonnets which revises Carol Stillman's conclusion that their sequence was dictated by the rules of precedence, demonstrating that matters of precedence were in fact ambiguous enough to permit variation, and hence discretion, in the matter of sequence—discretion which Spenser arguably exercised, since one of the sonnets changes its place in the expanded set. Brink follows Oram in treating the sonnets as a poetic sequence, claiming that they establish a tradition visible in the work of such seventeenth-century poets as Chapman, Jonson, and John Davies of Hereford. Her insistence on the artistic merit of the sequence seems odd, given that nothing in her bibliographic and historical argument speaks to aesthetics, but the value of the piece lies in the wealth of archival evidence mustered there and not in subtleties of presentation.

Fritz Levy expands Brink's focus on patrons as dedicatees with a wide-ranging discussion of the forms patronage took in Italy and England. Levy develops a flexible discrimination of patronage systems, characterizing them according to their locales, venues, and changes, contrasting northern England to southern and Elizabethan patronage to Jacobean. Within this context, Spenser's "unconventional distribution" of what Levy calls the "liminalities" of the 1590 volume seems clearly motivated by a sense of having achieved "laureate" status (87).

Wayne Erickson's contribution includes a useful discussion of the "rhetoric of humility" in the dedicatory sonnets, although I would have preferred greater economy of argument—less dated and heavy-handed polemic against New Historicism, and a more succinct commentary on the poems. Patricia Wareh, using Mauss and Bourdieu to set the commendatory and dedicatory poems in an economy of gift-giving, argues persuasively that "the magnanimity is all Spenser's" (128). Thomas Herron focuses on the Irish setting invoked in several of the dedicatory sonnets, linking it to the imperialist rhetoric of the Letter to Raleigh and the political stance of the *View of the Present State of Ireland*. Such readings, typical of a growing body of work on Spenser, seem have motivated Erickson's polemic, and insofar as they treat literary texts as mere instruments of policy, the objection is justified. But the great value of such work lies in its way of alerting us to ranges of reference, implication, and allusion that Spenser criticism has generally not recognized, and Herron's contribution is exemplary in this regard.

Judith Owens zeroes in on the commendatory poem by R.S., which differs from its companions by evoking a mercantile context for Spenser's epic. From an astute reading of this poem she moves to equally astute readings of the

Mammon episode in Book 2 and the exchange in Book 3 between Britomart and Paridell on the legacy of Troy, teasing out the implications of passages in both episodes that play the values of chivalric epic against those of commerce.

The final essay in the collection is also its crown jewel. In a remarkable study that takes up the recurrent themes of the preceding pieces, Andrew Zurcher combines first-rate bibliographical detective-work with a brilliant close reading of Nashe's satiric response to the 1590 *Faerie Queene* and a strikingly original reconsideration of Spenser's changing relationship to Raleigh from 1590 to 1595. This essay should be read together with its companion-piece, "Printing *The Faerie Queene* in 1590," scheduled for volume 57 (2005-2006) of *Studies in Bibliography* and due to appear in the latter part of 2007, which offers a major reinterpretation of the evidence for Spenser's direct involvement (or from Wolfe's point of view, his interference) in the work of the print shop. Zurcher's contribution builds on the bibliographic argument, and in this way it offers a satisfying conclusion to a collection that begins with Suzuki's textual scholarship, for it both extends this scholarship and demonstrates its considerable value to literary history and criticism.

David Lee Miller, Professor of English and Comparative Literature at the University of South Carolina, is currently editing the 1590 *Faerie Queene* for an edition of Spenser's collected works to be published by Oxford University Press.

38.24

J.B. Lethbridge, ed. *Edmund Spenser: New and Renewed Directions*. Madison: Fairleigh Dickinson UP, 2006. ISBN: 0838640664. 385 pgs. \$55.00 cloth.

Review by William A. Oram

Edmund Spenser: New and Renewed Directions commemorates the Spenser Millennium Conference held in 1999 in Doneraile, Ireland. The essays are fewer (eleven) and longer (six are thirty-four pages or more) than in most conference-volumes, approaching Spenser in various ways: thematic, formal, biographical, historical, reception-historical. The introduction by J. B. Lethbridge presents a reasoned polemic against “theory” and for “history,” although his definition of “history” dissociates it from the New Historicism with its Marxist and Foucaultian impetus. “It is the *character* of theory to generalize, to ignore what does not exactly fit . . . ; whereas it is the *character* of history to particularize and to attend with all the greater concentration to what does not fit, to listen with greater care to what to what the poem says and what it means . . .” (44). Lethbridge advocates a return to the text with a capacity to listen carefully, without preconceptions, to what it says, and believes that Spenser criticism is moving in that direction. I’ve felt a kindred irritation at theory-driven essays deaf to tone and context and agree about the discipline of learning from counter-evidence. On the other hand it’s hard to imagine a reading not informed by theory—or preconceptions—of some kind. What’s essential is to use the theory as a lens (aware that it *is* a lens) and not a steam-iron.

This is a strong book. Three essays (by Nohrnberg, Addison and Pugh) seem to me

important reading for any Spenserian, and the level of the others, while variable, is high. The book’s major piece is James Nohrnberg’s seventy-page “Britomart’s Gone Abroad to Brute-land, Colin Clout’s Come Courting from Ire-land: Exile and Kingdom in Some of Spenser’s Fictions for ‘Crossing Over’” which, like *The Analogy of the Faerie Queene*, is hard to describe briefly. It’s loosely organized, digressive and, toward the end, somewhat repetitive, but it’s also splendidly imaginative, inventive, prodigiously learned and unconstrained by received opinion. I suspect readers will like or dislike it according to their tolerance for its playfulness. Nohrnberg here works in New-Historicist territory, focusing much of the time on Spenser’s relation to Elizabeth I.

He highlights two texts, the house of Busirane and the Faunus episode of the *Mutabilitie Cantos*, arguing that “both stories center on a spectator who intrudes upon a kind of inward theatre—whether erotic or merely female—with the effect of breaking its spell. And both episodes refer to the Queen’s jealousy of her courtier’s marriage or her interference with them” (267). In discussing Busirane Nohrnberg suggests that Spenser’s concern with the anxieties of marriage and consummation responds to the Queen’s own, and discusses her attitudes toward marriage and Spenser’s many accounts of her relation to Sir Walter Raleigh. His reading of the Faunus episode sees Faunus as Spenser, Molanna as Raleigh and Fanchin as Elizabeth Throckmorton. Faunus’ near-fatal viewing of Diana is a comic version of Spenser’s interview with the Queen (arranged by Molanna/Raleigh) at which Nohrnberg suggests that Spenser made a disastrous *faux pas*, either praising too intensely the *Queene’s* aging body or telling her what to do in Ireland. As often with Nohrnberg’s work, while the particular assertions may not command

assent, the contexts he develops make one see the poem differently.

Such a summary gives no sense of the experience of the essay, which wanders dilatorily through many issues and passages, making unexpected and suggestive connections between them. Nohrnberg has a larger mind than most of us, a capacity for entertaining more texts and seeing more in them. He makes striking use of other critics—here, especially Charles Ross' *Custom of the Castle*, which he uses to study the perverse marriage customs of the House of Busirane. Sometimes he is very funny. His language moves from the epigrammatic ("Molanna is Raleigh in drag") to the eloquent (a moving final paragraph on Mutabilitie) and, occasionally, to the obscure, mostly because he tends to neglect the signposts of his argument or to lose the reader in the details of particular analogues.

Contrasting with Nohrnberg's sprawling work is the fine, short piece by Catherine Addison, "Rhyming Against the Grain: A New Look at the Spenserian Stanza." It compares Spenser's treatment of his stanza with its adaptations by Byron, Shelley, and Keats. In deft and convincing analyses Addison shows that Spenser differs from his imitators in rhyming more often on verbs than on other parts of speech. He does this by frequent inversion (hence going "against the grain of the language," 347) which, by avoiding enjambment, stresses the individuality of each line, instead of treating the stanza, as the Romantics often do, as a verse paragraph. This is the best account I've seen of the peculiar Spenserian deliberateness—the way that each stanza proceeds additively, considering one matter at a time. These stanzas do not convey the voice of one rapt beyond the pole ("ecstasy in any of its forms is not a state in which the *Faerie Queene* narrator himself

indulges" Addison comments, 346). Here attention to form throws into relief Spenser's characteristic habits of mind.

A final superb essay is Syrithe Pugh's "Guyon's Perversion of the Ovidian Erotic in Book II of *The Faerie Queene*" which dwells on the limitations of Guyon's stoic repressiveness. "Guyon's Stoicism and the peculiar corruption of the inhabitants of the Bower have a common foundation in the reductive and negative view of the passions as evil in themselves and opposed to reason, a view limited by their shared materialism, which renders them oblivious to the Platonic idea of heavenly love, the Christian concept of divine love imaged in the angel of canto 8, and most importantly the close Spenserian relation between divine love and true love between man and woman which underlies book I" (159). The "Ovidian erotic"—an ideal of mutual affection associated with Britomart later in the poem—gets lost as Guyon tries simply to suppress all desire. Pugh shows brilliantly how the Spenser evokes the Latin subtexts of the Amavia episode (Dido and Lucrece) and the Bower of Bliss comment on the narrative. This is the best recent essay on the intertextuality of the *FQ* that I've seen, and one of the best readings of Book II.

Formalism appears again in "Well Grounded, Finely Framed and Strongly Trussed up Together: The 'Medieval' Structure of *The Faerie Queene*." Andrew King asks what models gave Spenser the idea for the *FQ*'s structure— independent, yet related, books sharing common themes, images, concerns. He argues that such models existed in medieval linked tales—saint's lives and thematically connected groups like the *Confessio Amantis* or the *Canterbury Tales*. He attends especially to manuscript miscellanies and collections of romances, remarking that their mixing of genres occurs in *FQ* as "embedded

texts" (146). While it doesn't account for some of Spenser's epic structures—the pairing of books (I-II; III-IV, V-VI or I-VI; II-V; III-IV), or its movement from private to public virtues—the essay gives a thoughtful and convincing account of models that Spenser must have internalized as he built his poem.

Richard Danson Brown's "MacNeice in Fairy Land" is a fine piece of reception-history. Unlike many modernists who distrusted Spenser as a predecessor of the Romantics, MacNeice admired him for his "knack of making his abstractions concrete" (MacNeice qtd. 361), and for his ability to suggest by psychological symbolism a sense of the "inner situation" of a scene. Hence, Brown argues, Spenser's influence appears most concretely in MacNeice's psychologically dense later lyrics. He illustrates the argument with an arresting reading of "Truisms" a poem whose tree-symbolism draws on "February" and the Fradubio episode.

In "Spenser's Last Days: Ireland, Career, Mutabilitie, Allegory" J. B. Lethbridge joins Nohnberg in speculative Spenserian biography. He argues that Spenser wrote more of *FQ* than we now have; that much or all of it was lost in Tyrone's rebellion; and that during his final days in Cork or London Spenser created the Mutabilitie Cantos to put the work he had published into perspective. In its bleak account of order and disorder, time and change, the poem responds to, and transcends, a personal disaster. Lethbridge admits that the evidence for a very late date isn't conclusive, but argues that there is little external *counter*-evidence, and that we have no other surviving verse for several years before Spenser's death. The argument is intriguing, though it partly depends on reading the Cantos as more mature than the rest of the epic, as if Spenser's poetry had deepened with his tragedy. For me, by contrast, the Cantos have the same

jokey melancholy as the rest of *FQ*. It's in Book I that Arthur tells the Red Cross Knight that "nothing is sure that grows on earthly ground."

Elizabeth Porges Watson in "Mutabilitie's Debatable Land: Spenser's Ireland and the Frontiers of Faerie" treats Mutabilitie as the poet-hero's moment of return from Faerie, resembling the homecoming of a ballad character like Thomas Rymer. Ireland, she argues, is in Spenser's imagination a "Debatable Land" between Faerie and the actual world: Spenser's renaming of his Irish surroundings here and in *Colin Clouts Come Home Again* suggests an overflowing of the imagined world into the actual. It is also a place where the poet can develop an account of the fall and its consequences and, in nature's final speech, reconcile himself to it. While I see little evidence of the hero's return from Faerie in the poem, this is an imaginative and searching treatment of what Spenser made of Ireland in his final poem.

John Moore's carefully argued "Pastoral Motivation in *The Shepheardes Calender*" sees the *Calender* as a religious work, with the shepherds standing for poets and preachers. The poem lays out a spectrum of views of God and the world and an attendant sense of one's duties, from the hedonistic view that the world is meant for enjoyment (the less devout pastors of the moral eclogues) to a view of God as a "sovereign and actively providential deity" (Colin in "November" and "December"). Although his life never lives up to his vision, Colin moves from an initial state of selfish innocence to a final Christian realization. While the attitudes that Moore lays out here do illuminate particular exchanges, his larger emphasis tends in my view to reduce the poem to fairly conventional tract. Further, I feel that the poem's extraordinary variety of attitudes and voices—along with its comedy—gets lost.

Thomas Herron's, "Plucking the Perrot: *Muiopotmos* and Irish Politics," argues that *Muiopotmos* allegorizes the fall of Sir John Perrot, Lord Deputy of Ireland, who was convicted in 1592 of treason. Herron associates Aragnoll with the Irish and Clarion with Perrot: "We see how Clarion-Perrot, a weak and arrogant but not entirely guilty soul, becomes caught in a sticky web of intelligence and intrigue . . . to the point where it proves his downfall" (117). Herron supports his hypothesis with parallels, linguistic or historical, between the events of the epyllion and incidents in Anglo-Irish history and culture. This essay is deeply knowledgeable about Irish history but it would have benefited from cutting: it's often hard to see the forest for the trees.

Graham Atkin in "Raleigh, Spenser and Elizabeth: Acts of Friendship in *The Faerie Queene*, Book IV" uses the Timias/Belpheobe relation in Book IV to argue that friendship stabilizes "localized groups and eventually, by gradations, wider society" (195). Belpheobe, who has rejected Timias, is brought to an awareness of his plight by the dove, which Atkins sees as an version of Spenser himself, enabling Belpheobe to see the young squire without preconceptions, and to pity his grief. While some of Atkins's arguments are familiar, the essay illuminates the way Book IV connects the personal with the cosmic.

All in all this is a remarkably good collection.

William Oram is Helen Means Professor of English Language and Literature at Smith College. He is the author of *The Yale Edition of the Shorter Poems of Edmund Spenser* (1989) and *Edmund Spenser* (1997).



ARTICLES: ABSTRACTS AND NOTICES

Abstracts compiled by Gitanjali Shahani.

38.25

Lockey, Brian C. "Spenser's Legalization of the Irish Conquest." *Law and Empire in English Renaissance Literature*. Ed. Brian C. Lockey. New York: Cambridge UP, 2006. 113-141.

Analyzes Spenser's understanding of the legal arguments for the English conquest of Ireland, with reference to the convention of deploying law as an instrument of reforming a subject population. Lockey argues that Spenser's *A View of the Present State of Ireland* is marked by an ultimately irreconcilable tension between two legal paradigms for Ireland. Spenser was skeptical of the applicability of natural law-doctrine to Ireland, as exemplified by Spanish rule in the American context. However, he also held that English common law, given its cultural particularity, was unviable for the Irish. Although Spenser shared ideas about Irish barbarism with New English settlers, he was ambivalent about its essential nature. In his reading, Irish barbarism was not beyond redemption, thus preserving the possibility of reforming and civilizing the Irish. Yet Spenser's reformist project in *A View* flounders because of the fundamental incompatibility of the respective claims of natural-law doctrine and Irish customary law. Additionally, the anxiety to preserve the singularity of English cultural identity against the threat of dissolution into Irishness militates against any rationale for the institutionalization of Irish customary law. Lockey makes the case that in contrast to *A View*, Book VI of *The Faerie Queene* can be read as containing a resolution of the question of the appropriate legal theory of conquest for Ireland. The ultimate purpose of Spenser's allegorical treatment of savageness, as represented by

the figure of the savage man, is to resolve the ethical contradictions concerning the English Conquest of Ireland that the poet is unable to overcome in *A View*. Another narrative episode concerning the Bruins operates to preserve the integrity of English identity in the face of the threat of Irish identity. With regard to the form of Book VI, Lockey suggests that Spenser may have made strategic use of romance conventions to simultaneously complicate allegorical interpretation and to moralize about the state without fear of retribution.

38.26

Pendergast, John S. "Educating Gentlemen: Allegory, Literacy and Spenser's *Faerie Queene*." *Religion, Allegory and Literacy in Early Modern England, 1560-1640: The Control of the Word*. Burlington, VT: Ashgate, 2006. 133-151. Reads *FQ* in light of the key goal of English Renaissance education: an endorsement of the aristocracy and the alignment of humanistic and aristocratic values. Pendergast locates the text as the product of a particular historical moment after the Reformation when the entity of the state and person of the monarch are conflated and, similarly, distinctions between monarch and head of the Church are collapsed. He argues that the text is influenced by the tradition of medieval exegetical and allegorical theory. It is also shaped by the confluence of the imperatives of literacy and morality and depends on allegory to create a normalizing poetic representation of Queen Elizabeth. Pendergast proposes that the Letter to Raleigh should be viewed as consistent with the medieval prologue tradition, which reveals that its intent is not accuracy of detail

but rather an Aristotelian pedagogy of reading the text in a doctrinally sound manner. The Letter allows Spenser to reconcile courtly and political truths, draw attention to the difficulties of allegory, and reflect on the structural division of public and private virtues in the poem. Its Aristotelian language is a reminder to the reader of the importance of understanding the causes of the poem, particularly in a courtly setting, and that the true final cause is Elizabeth. Evaluating the significance of “the Courtly figure” of allegory, Pendergast argues that Elizabeth is the spiritual and material/historical standard or cause to which the allegory points. The employment of Augustinian rhetorical strategies allows Spenser to utilize allegory effectively as an interpretive strategy that preserves this transcendental role for Elizabeth. As “higher” than the author and all allegorical events, Queen Elizabeth is the source from which meaning is derived. Universal and doctrinal understanding is available to readers willing to struggle and reflect on the universal order, which for Augustine is founded on God’s charity and for Spenser on Elizabeth’s infallible person. Such an understanding of the problem of communicability in Spenser can bring together formalist and poststructuralist critical perspectives on the text while grounding them in the pedagogical goal of Reformation England.

38.27

Moore, Andrew. “An Herculean Precedent for Spenser’s ‘Telamond.’” *Notes and Queries* 53.4 (December 2006): 461-463.

Addresses the Spenserian inconsistency concerning the name Telamond. Telamond is one of the two titular heroes of Book IV, “Cambel and Telamond.” No one of that name appears in Book IV or the rest of the

poem, although there is a character named Triamond who is Cambel’s friend. Moore briefly describes various etymological and theoretical explanations for the inconsistency, and offers another explanation. He suggests that by using the name Telamond, Spenser may be referencing the hero Telamon, father of Ajax the greater, and brother of Peleus (making him Achilles’ uncle), and more importantly in this context, a famous friend of Achilles. Moore argues that an allusion to Telamon in *FQ* would be consistent with Spenser’s fascination with Troy and consistent with other Herculean references in the poem. He concludes that the Telamon suggestion is better considered as a supplementary allusion and classical reference, adding a layer of depth to Spenser’s absent hero, rather than as an alternative to other explanations. The Herculean allusion alone does not resolve the interpretive problem of why Telamond never appears and why he is apparently replaced by Triamond.

38.28

Schwyzler, Philip. “Exhumation and Ethnic Conflict: From *St. Erkenwald* to Spenser in Ireland.” *Representations* 95 (Summer 2006): 1-26.

Explores a distinct tradition of colonial archaeology in medieval and early modern Britain and Ireland. Schwyzler assesses a range of texts—the late medieval poem *St. Erkenwald*, archaeological reports from Matthew Paris and Gerald of Wales (Giraldus Cambrensis), and Edmund Spenser’s *FQ* and *A View*—all of which describe the excavation of the bodies and artifacts of subjugated peoples, such as the ancient Britons (ancestors of the Welsh) and the Irish. These narratives of exhumation and recovery seek to overturn or weaken the claims of the indigenous population to original and continuous possession

of the land. Schwyzer argues that the dramatic disappearance of the exhumed remains in each of these texts is a striking motif that works to sever the links between the present-day indigenous population and the lands of its ancestors. In *A View*, Spenser “fully replicates the achievement of *St. Erkenwald* and its predecessors—the exhumation and final annihilation of the

indigenous body, not by means of colonial violence, but before English eyes brimming with sympathetic tears.” Schwyzer makes the case that these texts participate in a tradition of colonial archaeology in which the cleansing of the earth is a step towards the creation of an English homeland.

The following articles appear in *Spenser Studies: A Renaissance Poetry Annual XXI*, edited by William A. Oram, Anne Lake Prescott, and Thomas P. Roche, Jr. (AMS Press, 2006). The copyright for the following abstracts is held by AMS Press. We are grateful to AMS Press and the editors for permission to reproduce them.

38.29

Theresa Krier, “Time Lords: Rhythm and Interval in Spenser’s Stanzaic Narrative.” 1-19.

This paper, the Kathleen Williams Lecture for 2006, uses the *katabasis* motif of *The Faerie Queene* I to formulate functions of the stanzaic interval and its alternation with stanzas, arguing that this form, best understood as the temporal phenomenon of the sojourn, shapes readerly experience, and that it has implication for genre and literary history. The paper examines the Night episode in *FQ* I.v; it examines the kind of reader proposed by Jonathan Goldberg in his 1981 book *Endlesse Worke*; it moves to the tradition of neoplatonically-inflected allegorical fiction with its journeys among multiple regions of the cosmos; it concludes with an analysis of George Saintsbury’s famous remarks about the Spenserian rhythm.

38.30

Steven K. Galbraith, “Spenser’s First Folio: The Build-It-Yourself Edition.” 21-49.

The first folio of Spenser’s works appears to

play the traditional role of the literary folio and serve as a monument to its author. A thorough examination, however, reveals a cheaply produced and bibliographically unstable folio, which was printed in sections over the course of more than a decade. Further investigation of 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.

38.31

Patrick Perkins, “Spenser’s Dragon and the Law.” 51-81.

This essay claims that the dragon curbing the liberty of the citizens of Eden in Book I of Spenser’s *FQ* is the last in a series of representations of the Law of God. Such a depiction of the Law, I argue, can be traced to Martin Luther’s theology, and to his *Lectures on Galatians* in particular, where he claims that the Law is the principal weapon of “that

'great dragon, the ancient serpent, the devil, the deceiver of the whole world, who accuses our brethren day and night before God' (Rev. 12:9-10).¹ Research for this essay was funded in part by the 2003 NEH Summer Seminar on Literature of the English Reformation at Ohio State University.

¹ *Lectures on Galatians, 1535, Luther's Works (LW)*, vols. 26 and 27, eds. Jaroslav Pelikan and Walter A. Hansen, trans. Jaroslav Pelikan (St. Louis: Concordia Publishing House, 1963, 1964), 27:11.

38.32

Kirstan Tranter, "'The sea it selfe doest thou not plainly see?': Reading *The Faerie Queene*, Book V." 83-107.

Book V of *FQ* represents contemporary events and aspects of Elizabethan policy in mostly unmistakable form. However, as Spenser moves the matter of his allegory closer to such recognizable historical referents, his insistence on the instability of reference intensifies. In Canto ii, Artegall's encounter with the Mighty Gyant introduces uncertainty around the interpretation of "plaine" appearance and the status of figurative language as a representational device. Malfont, the tortured poet of Canto ix, is read as a model of how irony and ambiguity may be mobilized as a defense against potentially disastrous misreading. The question of how to read Malfont shows how *FQ*'s typical recommendation of skeptical reading is reshaped in Book V in response to the political pressures of history.

38.33

A.E.B. Coldiron, "The Widow's Mite and the Value of Praise: Commendatory Verses and an Unrecorded Marginal Poem in LSU's copy of *The Faerie Queene* 1590." 109-131.

This essay introduces a previously unstudied commendatory poem inscribed in a first edition copy of *FQ* (London: Ponsonby, 1590). Bound with a copy of 1596, this volume also contains corrections in the same hand that exceed those of the errata slip. Although the available evidence is not sufficient to establish the poem's authorship, the poem is inscribed in the middle of an important epideictic literary context, the Commendatory Verses and Dedicatory Sonnets. While adopted some conventions of Renaissance praise poetry—allusiveness, *aemulatio*, treatment of the poet's Muse and chosen genres—it ignores others. The margin poem, as script poems often do, challenges the literary conventions and values of the printed poems, inviting reconsideration of its commendatory context. This poem takes its cue from the mercantile implications of the final Commendatory Verse, Ignoto's skeptical "To looke vpon a worke of rare deuise" (CV 7). By means of the familiar parable of the widow's mite, the handwritten poem inverts Ignoto's trade-based poetic economy and recalibrates the literary worth of the Commendatory Verses.

38.34

Kenneth Borris, "Sub Rosa: Pastorella's Allegorical Homecoming, and Closure in the 1596 *Faerie Queene*." 133-180.

Pastorella's homecoming at Belgard, which fills half the final canto of the 1596 *FQ*, should have some climatic importance for both Book VI and Spenser's poem as a whole, but it has appeared relatively insignificant, for most scholarship

addressing Book VI published during the last twenty years says little or nothing about it. However, the episode involves an allegory of major interpretive importance, with tropological and anagogical aspects. Pastorella's return to Belgard involves detailed textual correspondences with the formerly well-known Parable of the Prodigal Son, and even repeats some of the parable's diction as in sixteenth-century English Bibles. According to an interpretive consensus extending from patristic exegetes to Elizabethan Protestants, that parable uses family reunion to portray God as a loving parent who cherishes as his children those who are lost to him but return, and restores their heavenly inheritance. As in *The Fowre Hymnes* and the Graces episode of Book VI, Spenser's syncretic and eclectic writings involve some profound engagements with Platonism, and by reviewing comments of Plotinus, Ficino, Leone Ebreo, Castiglione, and Spenser himself, we find the quasi-prodigal allegory of Pastorella's homecoming draws further on some complementary motifs, metaphors, and concepts of Platonic discourse. Melissa effects Pastorella's restoration to her parents as heir of Belgard, and her obvious counterpart in romantic epic would have been Ariosto's Melissa in *Orlando furioso*, who signified the restorative power of divine grace according to most Ariosto's allegorical commentators, including Spenser's contemporary Sir John Harington. These findings much enhance appreciation of the philosophical and theological depth of Book VI and its conclusion of the 1596 *FQ*. Besides revising our notions of Book VI, Courtesy, and its allegorical development, and thus opening up that book to many new considerations and inquiries, knowledge of Belgard's parabolic and Platonic allegorism reveals new thematic and structural correlations between the ending of Book I and

that of the whole *FQ* in the final published format that Spenser authorized. As when closing Book I, for example, Spenser models the end of Book VI on passages of the Book of Revelation. Reassessment of the Belgard episode thus enables redefinition of closure in the 1596 *FQ*, and the poem's general structure.

38.35

Matthew Woodcock, "Spenser and Olaus Magnus: A Reassessment." 181-204.

At several points in *A View of the Present State of Ireland* Spenser cites a work by the Swedish Catholic prelate Olaus Magnus, the *Historia de gentibus septentrionalibus* or "Description of the Northern Peoples" (Rome, 1555). Olaus's *Historia* rarely features in discussion of Spenser's use of sources, though it was clearly one of a number of texts he uses when constructing his depiction of Irish customs and tracing their origins in Scythian culture. This essay introduces Olaus's life and work, and its relevance to Spenser, before reassessing earlier attempts at tracing his influence in *FQ*. Focus then turns to the specific citations of *Historia* made in the *View* and to the kind of text that Spenser believes he draws upon, in particular how he appears to read or remember Olaus's work as offering a form of cultural or ethnological history of the Scythians. Understanding how Spenser read Olaus's work—and possibly that of his brother Johannes Magnus—is thus fundamental to our comprehension of how he uses the Scythians to characterize Irish barbarity.

38.36

Judith H. Anderson, "Patience and Passion in Shakespeare and Milton." 205-220.

The ancient topos *agere et pati*, to do and to suffer, to aggress and to be patient, is conceptually a catalyst in major plays by Shakespeare and major poetic writings by Milton. Patience itself, as a combination of passion and passivity, has a transformative role in *King Lear* and a critical role in *Othello*, as well. In Milton's poems after his loss of sight, however, the traditional binarism of patient endurance and assertive action fully yields to an original, unifying vision. This is true in his Sonnet XIX: "When I consider how my light is spent," in *Paradise Lost*, and in *Paradise Regained*, both of which oppose war and violence. In *Samson Agonistes*, however, Milton starkly reasserts the realities of history and personal situation. These make a difference that challenges and modifies his earlier unifying vision, while not entirely rejecting it.

38.37

Barbara Brumbaugh, "Edgar's Wolves as 'Romish' Wolves; John Bale, Before Sidney and Spenser." 223-230.

Both Philip Sidney and Edmund Spenser link comments on royal policies that eradicated wolves from England to remarks on allegorically "papist" wolves. This brief article notes that several decades prior to Sidney or Spenser another ardent English Protestant, John Bale, directly connected reference to these two varieties of wolves. The article also speculates that Bale's harshly negative assessment of King Edgar, the monarch usually credited with eliminating wolves from England, might illuminate *one* reason why Sidney, unlike

Spenser, avoids explicitly recognizing Edgar's responsibility for freeing his land from these dangerous beasts. Finally, the article discusses Bale's negative treatment of Rome's legendary founders, Romulus and Remus, who were said to have been suckled by a she-wolf, to elucidate how this myth lent additional resonance to Protestant references to "papists" as wolves and to the Church of Rome as the Whore of Babylon.

38.38

Andrew Zurcher, "Spenser's Studied Archaism: The Case of 'Mote.'" 231-240.

For all the critical consensus that Spenser's poetic diction is archaic, artificial, often studded with dialect forms, orthographically knotty, and above all, difficult, we continue to lack a modern, scholarly reappraisal of this language. In the light of the last century's work in historical lexicography, a huge expansion in the available text base of early modern manuscript and printed materials, and comparable studies of other contemporary poets and playwrights, this gap in Spenser scholarship might be thought severe—especially considering that the only substantial academic accounts of Spenser's language, though now somewhat dated, queried whether his language was originally perceived to be as archaic, or as artificial, as has been supposed. This short, exploratory foray into Spenser's use of the modal auxiliary "mote" pilots, by way of introduction, some of the methods and (here, tentative) directions a more comprehensive study of Spenser's language might take on and take, suggesting that Spenser was studied, deliberate, and consistently engaged throughout his career in the choice of his archaic diction.

CONFERENCE ABSTRACTS

The following papers were presented at the Forty-First International Congress on Medieval Studies, May 2007, Western Michigan University, Kalamazoo, Michigan. The Spenser at Kalamazoo panels were organized by Clare Kinney (U. of Virginia), William A. Oram (Smith College), and Beth Quitslund (Ohio U.).

SPENSER AT KALAMAZOO I:

MEDIEVAL INTO RENAISSANCE

Presider: Jennifer Summit (Stanford U.)

38.39

Hannah J. Crawford (Princeton U.), "*The Shepherdes Calender and Early Old English Studies.*"

Published between the first printing of an Old English text in 1566 and the founding of the Society of Antiquaries in 1582, *The Shepherdes Calender* might be considered the product of a burgeoning national interest in the pre-history of the English language. This paper explores previously un-examined political, religious and literary implications of E.K.'s etymological glosses on native words by situating them in the context of early Anglo-Saxon lexicography. It considers Spenser's poem alongside works compiled in the years preceding its publication by Old English scholars working for Archbishop Matthew Parker, who attempted to derive historical precedents for Protestant practices from Anglo-Saxon texts. I suggest that Spenser uses the relationship between Old English and the Elizabethan lexicon to draw acute critical parallels between the early church and its post-Reformation counterpart, whilst resisting the dangers of explicit comment.

38.40

Michael Masiello (Rutgers U.), "*Novus Vates and Novus Poeta: Spenser's 'Ad ornatissimum virum' and Harvey's Gratulationes Valdinenses.*"

My paper argues that the initial context for Spenser's long-lived epithet, "the new poet" or "*novus poeta*," is its relation to Gabriel Harvey's characterization of himself as a "new poet" ("*novus vates*") in his *Gratulationes Valdinenses* (1578). The difference in those Latin nouns—*poeta* and *vates*—clues us in to differences in the poets' self-presentation, but the matter is considerably more complex than that opposition might initially suggest. Spenser's only extant Latin poem, "*Ad ornatissimum virum*" (1580), is a historically self-conscious response to two of the poems in Harvey's collection: the prefatory verse epistle to Elizabeth and *Castilio, sive Aulicus*, addressed to Sir Philip Sidney. I focus on the intertextual push-and-pull among the three works, close scrutiny of which reveals that Spenser's little-appreciated poem is a tightrope walk between concession to shifting literary fashions and resistance to them. Richard Helgersson has argued that "in the course of very few years from the late 1570s to the early 1580s, humanist learning and courtly advancement [came]...to a parting of the ways"; one of the paradoxes of "*Ad ornatissimum virum*" is that it corrects the outmoded aspects of Harvey's poetics—for Spenser, Harvey is, first, an "old poet" and no *vates* at all, and later, deemed

unworthy even of the title *poeta*—but does so in the Latin language and without sacrificing its own opportunity to establish Spenser's *doctrina*. By carefully manipulating some of Harvey's classical contexts (Horace, Persius, Catullus) Spenser not only satirizes Harvey's didactic mode, but transforms and enlivens it: interfusing elements derived from Roman satire with the values of Roman elegy, Spenser manages to make Venus a constitutive element of *how* his poem means, rather than a mirage in the *doctus* desert of didacticism. This strategy looks ahead to the valorization of love and marriage in the *Amoretti* and *The Faerie Queene*, and shows that the young Spenser had already developed a rather prickly relationship to the spiritualized poetics of absence we associate with Petrarch's *Canzoniere*. Yet Spenser also castigates Elizabethan reading habits, echoing concerns expressed in his *October* eclogue and anticipating the vitriol of *The Teares of the Muses*. In short, "*Ad ornatissimum virum*," dismissed by R. W. Church in the nineteenth century as "contemptible mediaeval clumsiness," emerges as a surprisingly vital, rich, and historically self-aware work whose seemingly quaint badinage with Harvey's cloaks genuine and tense engagement with the climate of Elizabethan literary fashion.

SPENSER AT KALAMAZOO II:
SPENSER'S SHAPING FANTASIES

38.4I

Rachel Hile Bassett (Indiana U.-Purdue U., Fort Wayne), "The Limitations of Concord in the Thames-Medway Marriage Canto of *The Faerie Queene*."

Critical readings of Book IV of *FQ*, and particularly of the Thames-Medway marriage canto, have tended to collapse any distinction

between concord and love/friendship. However, the important distinctions between concord and friendship implied by the iconic representation in the Temple of Venus should affect our interpretation of the wedding procession for Thames and Medway. If ritual can create lasting changes at the affective level (that is, true friendship or love), rather than merely changes at the social level (that is, concord understood as a ritually enforced smoothing over of discord), such changes should occur as a result of this highly ceremonial procession. Instead of creating a strong sense of love, however, the static procession, with its multiple hints of violence and aggression, seems more akin to the emblem of Concord joining Love to the unwilling Hate. Although the canto may indeed symbolize concord within a community, the distinction between concord and affective bonds of love and friendship suggests that this state is less of a desideratum than other critics have believed.

38.42

Marianne Micros (U. of Guelph), "Dancing in Delight: Dance as Indicator of Cultural Change in the Poetry of Edmund Spenser."

This paper examines selected dances and processions in *FQ* and *Epithalamion* in the context of dance history and dance theory. Spenser's depictions of dance signal social and cultural changes occurring during his lifetime, including the influence of foreign cultures on English activities; the tension between folk customs and aristocratic social behavior; and the questioning of gender roles. Most notably, the spatial arrangements of Spenser's dances and the behavior of the participants reflect society's attempts to control women's movements and to monitor relations between the sexes at a time when attitudes to courtship and marriage were

in flux. Spenser's descriptions of spontaneous Dionysian rounds, harmonious circle dances, choreographed processions, and disorderly masques reveal the tensions and shifts within his society and replicate the movements of a culture in process.

38.43

Andrew Wadoski (U. of Rochester), "Spenser's Ciceronian Defense of Exile: A New Argument for the Structural Unity of *Colin Clouts Come Home Again*."

A major problem confronting any interpretation of Spenser's *Colin Clouts Come Home Again* is the poem's apparent lack of structural unity. For years, critics have wrestled with the relation of the poem's parts both to one another and to their elaboration of an overarching design. In this paper, I argue that, contrary to the current critical consensus suggesting that any overall unity of this piece is cumulative rather than sequential, Spenser has explicitly organized this poem around the seven part disposition of a classical forensic oration. This paper argues that the poem is precisely laid out according to the Ciceronian model in which Colin's pastoral interlocutors act as cross-examiners, their questions leading him from one section of his argument to the next. When read in this context, the poem becomes a defense of exile as the perspective from which poetry is best written, Arcadia providing Colin a protective distance between his poetic visions of the governing energies of the court and the court itself. Arcadia, because of its distance from the court, becomes the proper ground from which to praise Elizabeth without inscribing her as a self-serving allegorical daemon reduced to an agent of the courtier's creation and maintenance of power.

**SPENSER AT KALAMAZOO III:
ELIZABETHAN POLICY DEBATES**
 Presider: David Scott Wilson-Okamura
 (East Carolina U.)

38.44

Joel Dodson (U. of Notre Dame), "Hearing the Wolf in 'September': Confession, Conformity, and the Family of Love."

This paper historicizes Spenser more firmly in the religious context of the 1570s by reconsidering the figure of the wolf in the "September" eclogue as an analogue for the English Family of Love, a reading initially suggested by Paul McLane. Rather than a simply veiled topical reference to the Family of Love, I argue that the ambiguity of the wolf's voice in Diggon Davie's tale offers an image of a religious enemy that contests the limits of early Elizabethan confessional polemic in ways similar to the radical sect, notorious for its nicodemist conformity. Rhetorically and theologically, the Family of Love occupied the troubled space between the poles of Anabaptism and Papistry in the religious polemic of the 1570s, textualizing the tropes of Protestant doctrine while reaffirming its allegorical relation to the one true church. Reading closely Bishop Young's commentary on Familism (published 1578) against Diggon's tale, I suggest that the story of Roffy and the wolf stages a similarly counter-textual logic in its representation of confessional identity, affirming at once the conventions of Reformation pastoral in Roffy's vigilance while exposing its failure in the elusive textual presence of the wolf's voice. Spenser's "September" eclogue thus suggests a subtle critique, both of Young's specific commentary as well as of the representation of religious division in the early Elizabethan church—a picture which contrasts recent critical attempts to locate the early

Spenser as a proto-apologist for what Jeffrey Knapp has termed the “doctrinal flexibility” of Anglican conformity.

**NEW PERSPECTIVES ON SPENSER’S
NATURAL WORLD**

Presenter: Elizabeth Bradburn
(Western Michigan U.)

38.45

Adam Hansen (Queen’s University, Belfast),
“Spenser’s Gnats.”

Spenser’s works swarm with recurring images. However, one particularly insistent motif has so far undergone little serious scrutiny: Spenser’s gnats. This exploratory paper will address Spenser’s images of gnats and flies in his poetry (long and short) and prose, referencing the Virgilian *Culex* tradition, and reading beyond, but mindful of, the Irish contexts for Spenser’s work.

In his *Description of England*, William Harrison confidently asserts: “As for flies...we have none that can do hurt or hindrance naturally unto any.” Spenser seems to corroborate such attempts to alienate annoying swarms from England, locating them with topographical precision as indigenous to an Irish context: hence, as critics have noted, the reference to the “fennes of Allan” from which they “arise” in *FQ*. In that work, therefore, Spenser’s gnats (and their stings) symbolize the threats molesting continent and godly English bodies politic and poetic when in Irish territories. Their crowds typify darkness and deviance, whether born of Errour, harassing contemplative Shepherds, accosting Alma’s House, or associated with the savage nation cannibalizing Serena.

Yet just as these swarms are consistently swatted aside, so Spenser’s gnats continually

regroup, murmuring seditiously and stinging anew, blocking out the light of virtue as significantly as “enuies cloud.” So pervasive is their threat, they are found beyond the bounds of Ireland, figured as the French peasants maligning Bourbon, or the unlocalized (but arguably English) “lawless multitude” Talus attacks. Indeed, such images indicate that on closer inspection Spenser’s gnats in *FQ*, the *Complaints*, and *A View of the Present State of Ireland*, are not alien to England. Instead, this paper contends, Spenser’s gnats can also be figured as the English, Old and New—envious, spreading rumor and slander, at war with the Irish environment and themselves, all too readily reduced to “feeble” stinging, and thus resisted.

More than this, as the flies produced by Phantastes’ visions attest, such swarms also evince the tormenting fecundity of the imagination. Evidently, for Spenser, they represented dangers immanent to not only political but also poetic devices.

38.46

Peter Remien (U. of Colorado, Boulder), “Irish Woods and Oaten Reeds: Transforming Forests in Spenser’s *Faerie Queene*.”

This essay explores the ambivalent space occupied by early modern English forests. At once harkening back to the monarchy’s power to delimit resource consumption through the creation of royal forests, and at the same time looking forward to the new forms of expansive imperial rhetoric celebrated in works such as Pope’s “Windsor Forest,” early modern forests stood as both material resources and powerful cultural symbols. By the end of Queen Elizabeth’s reign, however, a dramatic increase in the demand for wood (as both fuel and timber) had led to the depletion of a number of

England's forests.

My contention is that *FQ*'s tree catalogue of Book I, cantos viii-ix utilizes the materially and semantically threatened space that Elizabethan forests occupied in order to express anxieties surrounding the momentous task of epic composition. In other words, the fact that *FQ*'s forests are worn "with pathes and alleies wide" displays both that Spenser is treading through an all-too-familiar literary landscape, and also Spenser's awareness of the historically threatened space of forests in sixteenth-century England (I.i.7.7). The combination of these two elements, one literary and one historical, demarcates an aesthetic of scarcity that continues throughout *FQ*'s voluminous pages. After all, the forest catalogue of Book I that contains allusions to Chaucer, Ovid, Virgil, and Homer, also displays the use-value of the trees as timber.

As well as positioning the forest as an apposite metaphor for poetic scarcity, this essay also connects Spenser's forests to larger issues of

English colonial policy in Ireland by suggesting that *FQ*'s turn toward fertile woods of Book VI, and its corresponding turn toward an explicitly Irish landscape, pose a solution to the problem of English deforestation. Unlike the woods depicted in Book I, which are always already threatened by over-consumption, Book VI initiates a landscape featuring "nought but woods and forests farre and nye" (6.4.24.8). These infinitely more abundant woods represent the comparatively untouched landscape of sixteenth-century Ireland. After all, as historian Eileen McCracken points out, in dramatic contrast with England, about one eighth of Ireland was forest-covered in 1600—a figure that would be dramatically reduced in the ensuing centuries due in large part to the English commercial exploitation of Irish woodlands. Indeed, as a "New English" colonist living in Ireland, Spenser would have been acutely aware of issues of natural resource management.

The following Spenser panel was held at The Fifty-Third Annual Meeting of The Renaissance Society of America in Miami, Florida, on Thursday, March 22, 2007. Sponsored by Princeton University Renaissance Studies, the panel was organized by Oliver M. Arnold (Princeton U.).

**"BE NOT TOO BOLD": READERSHIP IN
THE 1590 FAERIE QUEENE**

Chair: Andrew S. Escobedo (Ohio University)

38.47

Jennifer Kate Barrett (Princeton University),
"Predicting the Present: Model Readers in
Spenser's *The Faerie Queene*."

This paper focuses on models of reading and historical narrative in Spenser's *The Faerie Queene*. Beginning with Eumnestes's library, I argue that Spenser investigates both the effects

of reading history and the divide between reporting and writing history. In particular, *Briton monuments* highlights the difference between the text that Arthur reads and the text that Spenser writes. Moreover, Spenser fractures national history across three scenes, heightening temporal confusion in Book III by turning historical narrative into prophecy. All three scenes, whether centered on "worm-eaten" texts or prophetic vision, employ language that aligns reading history with reading romance. Spenser's depiction suggests that historical reading causes

stasis and delay while proffering a model for reading in which the historical record depends on the literary imagination. I argue that, in Books II and III, retelling emerges as a narrative strategy, one that might inform our approach to the 1596 version of the poem.

38.48

Abigail Heald (Princeton University), “Reading Britomart: The Epistemology of Chastity.”

In the proem to Book III of *FQ*, Spenser states that the painter’s hand would “taint” chastity, while the poet would “marre” it. The ensuing book contains a series of encounters between Britomart and increasingly dangerous aesthetic representation. This paper explores whether these representations work in collusion with, or opposition to, Spenser’s task of creating an allegory of chastity. Is sensual art helping, or hurting, Spenser’s project? Cast more broadly, Spenser seems to ask if the inherent sensuality of poetry—Horace’s delight, Sidney’s sugar—would in fact negate the virtue of chastity in its attempt to represent it. Leading from such questions, this paper considers Britomart’s staged encounters with art as scenes of reading and considers how they might impact what Spenser posits to be her epistemological chastity: in other words, in what ways might chastity serve as a register for gauging the ever precarious process of obtaining knowledge through literature?

38.49

Daniel D. Moss (Princeton University), “Spenser’s Ovidians.”

By examining a specific subset of Ovidian allusions in Spenser’s Legend of Chastity—those made by the characters themselves, in the

pursuit of their own chaste or unchaste ends within the narrative—I demonstrate how the poet employs his characters as subordinates, to invoke more or less sufficient or effective versions of his own intertextual practice, thereby defining its aims and delineating its contours. Reading the debate between Britomart and Paridell in the ninth canto as an intertextual contest between chaste allusion to Virgil and an adulturate Ovidianism, I identify the paradox that, for the Ovidian, allusive fidelity demands infidelity to the intertext (i.e. Paridell can only be Ovidian by misreading Ovid). Analyzing further Satyrane’s chauvinistic misrepresentation of Ovid’s Io/Argus myth in the same canto, I propose further that the intertextual distortions of Busirane’s infamous tapestries infect the very language of the Faerie knights themselves, and constitute a key weapon in the siege against chastity. But in order to problematize my own account of Spenser’s unfaithful Ovidians, I close with a reading of Glauce as a chaste Ovidian, who faithfully adduces *exempla* from the *Metamorphoses*, in order to help Britomart define her own virtue against the lusts of the antique world.



ANNOUNCEMENTS AND QUERIES

CONFERENCE ANNOUNCEMENTS

38.50

In association with Early Modern Studies in Scotland (<http://www.abdn.ac.uk/emsis/>), a conference in honor of Victor Skretkowicz will be held at the University of Dundee October 5th-6th 2007. For further information contact: c.murray@dundee.ac.uk.

38.51

Texts and Contexts: A Conference at the Ohio State University Center for Epigraphical and Paleographical Studies, October 26-27, 2007.

The conference seeks to investigate the textual traditions of various texts and genres, including texts in classical Latin, mediaeval Latin, Anglo-Saxon, Middle English, and the vernaculars. Preference will be given to those abstracts which deal with newly discovered texts and their manuscript settings, or which present new perspectives on established textual traditions. We encourage graduate students and newly established scholars to submit their work. Plenary speaker: Rita Copeland, University of Pennsylvania.

Please send abstracts to:
Professor Frank Coulson, Director of
Palaeography
190 Pressey Hall
1070 Carmack Road
Columbus, OH 43210
Email questions to epig@osu.edu
Deadline for submission: August 15, 2007

38.52

The following Spenser events will occur at the 2007 MLA Conference:

Session 1: Spenser's Useless Loves
Jeff Dolven (Princeton U.), Organizer and Chair
Heather James (U. of Southern California),
"Spenser's Narcissism"
Sean Keilen (U. of Pennsylvania),
"Sweet Infusion"
James Kuzner (Johns Hopkins U.),
"Without Respect of Utility"

Session 2. Spenser and the Continent
Barbara Fuchs (U. of Pennsylvania), Organizer
Anne Prescott (Barnard College), Chair
Joseph Campana (Rice U.),
"Tasso's Tree, Spenser's Trauma"
Melissa Sanchez (U. of Pennsylvania),
"Chivalry, Seduction, and Huguenot Theory
in *The Faerie Queene*, Book V"
Roland Greene (Stanford U.),
"Edmund Spenser Invents Europe"

The Hugh Maclean speaker at the annual luncheon of the International Spenser Society will be Gordon Teskey (Harvard U.).

38.53

Arizona Center for Medieval and Renaissance Studies announces the 14th Annual ACMRS Conference: Law and Sovereignty in the Middle Ages and Renaissance, February 14-16, 2008 in Tempe, Arizona.

ACMRS invites session and paper proposals for its annual interdisciplinary conference to be held February 14-16, 2008, at the Fiesta Inn

Resort in Tempe, Arizona. We welcome papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, and especially those that focus on this year's theme of law and sovereignty, both in its literal and metaphorical manifestations. Selected papers related to the conference theme will be considered for publication in the conference volume of the Arizona Studies in the Middle Ages and the Renaissance series, published by Brepols Publishers (Belgium).

The conference keynote speaker will be Richard F. Green, Humanities Distinguished Professor of English and Director of the Center for Medieval and Renaissance Studies at Ohio State University. Among his many publications are *A Crisis of Truth: Literature and Law in Ricardian England* (U of Pennsylvania P, 1998), *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages* (U of Toronto P, 1980), *Interstices: Studies in Middle English and Anglo-Latin Texts in Honor of A. G. Rigg*, ed. with Linne R. Mooney (U of Toronto P, 2004), and *The Singer and the Scribe: European Ballad Traditions and European Ballad Cultures*, ed. with Phillip Bennett (Rodopi, 2004).

Before the conference, ACMRS will host a workshop on manuscript studies to be led by Timothy Graham, Director of the Institute for Medieval Studies at the University of New Mexico. The workshop will be Thursday afternoon, February 14, and participation will be limited to 25 participants, who will be determined by the order in which registrations are received. Email acmrs@asu.edu with "conference workshop" as the subject line to be added to the list. The cost of the workshop is \$15 and is in addition to the regular conference registration fee.

The conference registration fee is \$85 (\$45 for students) and includes welcoming

and farewell receptions, two days of concurrent sessions (Friday and Saturday), and keynote address. Please note that there will be an opening reception Thursday evening, but there will be no sessions that day.

The deadline for proposals is 5:00 p.m. Mountain Standard Time on October 15, 2007. Proposals must include audio/visual requirements and any other special requests. Subsequent a/v requests may not be honored without additional charge. In order to streamline the committee review process, submissions will only be accepted at <http://link.library.utoronto.ca/acmrs/conference/> from May 1 through October 15, 2007. Questions? Call 480-965-9323 or email acmrs@asu.edu.

38.54

The Rocky Mountain Medieval/Renaissance Association's 2008 conference will be held April 24-26, hosted by the University of Colorado, Boulder (local organizer, Charlene Kellsey). The conference theme is provisionally entitled "Historical Engines: Texts, Technology and Innovation in the Middle Ages and Renaissance."

38.55

"Tyndale, More and Their Circles: Persecution and Martyrdom Under the Tudors" at Liverpool Hope University, United Kingdom, July 3-6, 2008.

This will be an interdisciplinary conference which will bring together scholars interested in the religious history and literature of the Tudor period. Although there will be a focus on lives, works and reputations of Tyndale and More, papers are sought on martyrdom,

religious persecution and inter-Christian conflict generally and thus may range in subject from Anne Askew to Edmund Campion. Principal Speakers: Prof. Brian Cummings, University of Sussex; Prof. Eamon Duffy, University of Cambridge; Rev. Dr Ralph S. Werrall, The Tyndale Society.

Proposals for papers (title and 300-500 words) or enquiries should be directed by October 1, 2007 to: Rev. Matthew Baynham, Hopkins Hall, Liverpool Hope University, Liverpool L38QB, UK, baynham@hope.ac.uk; or Dr John Flood, Balliol College, Oxford OX1 3BJ, UK, john.flood@balliol.ox.ac.uk. For updates see www.hope.ac.uk/tyndale-more.

PUBLICATION ANNOUNCEMENTS

38.56

Quidditas is an international, refereed annual of scholarship and criticism, concentrating on Medieval and Renaissance culture.

Although sponsored by the members of the Rocky Mountain Medieval and Renaissance Association, publication consideration is open to all scholars.

For information on past issues of the journal up to 2004, including those under the previous title, *Journal of the Rocky Mountain Medieval and Renaissance Association*, please correspond with the association's secretary, Kimberly Johnson (kimberly_johnson@byu.edu).

For editorial information on forthcoming issues, including information on submissions, please correspond with the editor,

James H. Forse
Editor of *Quidditas*
Department of History
Bowling Green State University
Bowling Green, OH 43402

quidditas_editor@yahoo.com

For the publication of the journal online, including all previous and future issues, direct your browser to the following: <http://humanities.byu.edu/rmmra/>.

38.57

Early Modern Women: an Interdisciplinary Journal (<http://www.emwjournal.umd.edu>) is now accepting submissions for Volume 2. We will accept submissions of essays related to women and gender covering the years 1400 to 1700. We especially encourage submissions that appeal to readers across disciplinary boundaries. Essays may consider art history, cultural studies, history, history of philosophy, history of science, literature, music, politics, religion, theater, and any global region. Newer and interdisciplinary approaches are especially welcome.

Five paper copies and one electronic copy of each manuscript should be sent to:

Editors

Early Modern Women: An Interdisciplinary Journal

Center for Renaissance & Baroque Studies
0139 Taliaferro Hall
University of Maryland
College Park, MD 20742-7727 USA

All manuscripts must be printed double-spaced (including documentation) on one side of letter-size paper, and should not exceed 35 pages (8750 words) including notes. Documentation should appear as endnotes, and MUST follow Chicago Manual of Style, 15th ed. (2003), chs. 16 and 17 (NOT author-date style). All manuscripts are subject to editorial modification with authorial approval. Editors will accept submissions on a continuous basis. Queries and electronic copies may be addressed to emwjournal@umd.edu.

OTHER ANNOUNCEMENTS

38.58

The Folger Shakespeare Library has recently acquired 167 microfilm reels of the State papers of Ireland, Henry VIII to George III, 1509-1782. While they are not complete, the Library does have significant parts of SP 60/1-12—SP 61/1-4—SP 62/1-2—SP 63/1-480.

This set of papers has never been published and is available at few institutions outside of The National Archives at Kew. The NA's description of the papers can be found here: <http://www.nationalarchives.gov.uk/catalogue/RdLeaflet.asp?sLeafletID=231&j=1>.

38.59

NEH and Mellon Fellowships at the Folger Shakespeare Library, 2008-2009
Deadline for application: 1 November 2007.
Long-term fellowships are supported by funds from the Andrew W. Mellon Foundation and the National Endowment for the Humanities. Long-term fellows are selected by an external committee which considers the following criteria in making its selections: importance of the topic; originality and sophistication of the approach; feasibility of the research objectives; and the applicant's need for the Folger collections. The Folger looks for highly talented, productive scholars whose work will be significantly advanced by a period of sustained access to our collection, and who, while in residence, will contribute to the intellectual vitality of this institution. The Folger is open to traditional as well as innovative scholarly methodologies and agendas.

Two Mellon Research Fellowships will be awarded and carry stipends of \$50,000. Three

National Endowment for the Humanities Fellowships will be awarded and carry maximum stipends of \$40,000. NEH Fellowships are restricted to US citizens or to foreign nationals who have been living in the United States for at least three years. Mellon Postdoctoral Research Fellowships are open to scholars from any country.

For further information, consult the website at www.folger.edu.

38.60

From the Newberry Library:
As of December 2006, the bulk of the project of converting records from the Newberry's card catalog to the online catalog has been completed. Altogether, this project generated 610,000 more records in the online catalog than had previously been there, bringing the total to a little over 800,000. The cleanup of individual records continues, and will continue for some time, and occasionally this results in a record being added. On the whole, however, researchers may now be sure that if they run a search in our online catalog, the results will be very thorough, if not exhaustive. Remaining work includes, of course, adding much information to the records which is unique to the Newberry's cards and was therefore not captured in the process of seizing OCLC records.

For information about the four-year series of Mellon paleography institutes, please see: <http://www.newberry.org/renaissance/current%20grants/mellon%20paleo.html>.



The Spenser Review

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