THE Spenser REVIEW

FALL 2008 • VOLUME 39, NUMBER 3

Published with the assistance of
EMORY UNIVERSITY

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Fall 2008 • Volume 39, Number 3

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

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

Subscription rates for libraries and institutions are $20.00/yr. in North America and $26.00/yr. in all other countries. Please make checks payable to *The Spenser Review.* Payments may be mailed to: Sheila T. Cavanagh, Department of English, Callaway Suite N302, 537 Kilgo Circle, Atlanta, GA 30322, U.S.A.

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To Our Readers

38.106

This issue marks the end of our traditional print era. Starting with our next issue, we will be available on-line at www.spenserreview.org. We will notify current subscribers and the Spenser listserv when the first electronic issue goes live. For those of you who love print, be not dismayed! We are working towards offering print on demand for a modest fee. Details will be forthcoming, but you will be able to order a year's run of the *Review* to put on your shelf with past issues. As always, we continue to welcome news of Spenserian events and publications from around the world.

Book Reviews and Notices

38.107

Oram, William, Anne Lake Prescott, and Thomas P. Roche, Jr., eds. *Spenser Studies: A Renaissance Poetry Annual, XXI.* New York: AMS Press, 2006. vi + 244 pp. ISBN 0-404-19221-1. $110.00 cloth.

Reviewed by J.B. Lethbridge

This is another marvellous *Spenser Studies*, with some papers so well accomplished in what might loosely have been called traditional scholarship, that they seem to have the bright gleam of fresh dew upon them. The methods of the authors are as important as their conclusions.

Kenneth Borris has produced another remarkable paper, a major work on Book VI and the Pastorella-Belgard episode, hitherto underappreciated, asserting its vital importance to the book; if Borris is right, he contributes to our understanding of *The Faerie Queene* more broadly. Pastorella's return to her parents is markedly insistent on the parable of the prodigal son and, as such, on the return of the soul from bondage and exile to its home. Borris pursues this with a beautifully deployed wide array of evidence from previous interpreters of the parable—patristic, Mediaeval, Reformation, and Renaissance—and links it to Spenser's neo-Platonism with smart use of the *Fowre Hymns*. His patience in scholarship is noteworthy. Borris is good on allegorical method (e.g., 141). Viewed his way, the episode assumes great importance, echoing the soteriological ending of Book I; lowly Courtesy becomes a spiritual force for the soul's salvation. It is not merely that "it can be read this way," but it is a highly detailed account of how exactly that it should be and that by Spenser it was probably intended to be. Jewels spill from the pages. What now to make of Book VI as a part of a whole which may be very much more earnest than we have perhaps ever been given to think?

Borris's method is sensitive and adroit; noteworthy above all is the manner in which he responds to the text patiently and with respect, emphasizing, for instance, that the order in which Spenser presents episodes is important for understanding them (159). Borris, to his everlasting credit, asks Spenser to help him interpret Spenser—returning to an old and trusted method anciently stated by Aristarchos (fl. 180-45 BC) and reiterated by A.C. Hamilton (fl. 1947-2008 AD, *SpSt.* XVIII, 282). He reads Spenser whole, not in bits and pieces. In addition to works cited, see Carole Kaske's *Spenser and Biblical Poetics* and Gerald Morgan's papers on Aquinas and *FQ*, especially on Courtesy (*RES*, 32, 17-36) and his second Holiness paper (*Renaissance Studies*, 18, 449-74).

Steven Galbraith contributes an important paper on the printing, distribution, and sale of the 1611 folio; performed in bits and pieces, it is not monumental in the expensive manner of the Jonson's 1616 folio or Shakespeare's 1623 folio, but rather a "cost-effective," "economically produced and bibliographically unstable folio" (23). It could be and was (the conclusion of some canny forensic bibliography) bought whole or in part, a "build-it-yourself" folio which provided "more buying options for consumers" (23). By 1611, much of the 1609 folio remained unsold, and was incorporated into the 1611 folio, and printing itself spread over a decade (26) on a "print-as-needed basis" (32). All this, together with the double-columns and small type, suggests a cheap edition not intended to monumentalise Spenser. Other factors tend to the same

conclusion: a re-used title-page border (from the 1593 *Arcadia,* complete with Sidney's crest), the very small font for Spenser's name, a "conspicuous lack of preliminaries," no portrait of the author, and no table of contents to inhibit buying or printing as needed (34-5).

Galbraith challenges received notions of folio production, based on massive attention to the Jonson and Shakespeare folios, with analysis of the folios of Sidney (1593 and 1598) and Daniel (1601); these too are not expensive, monumentalising productions. There was a reluctance to publish Spenser through most of the seventeenth century—a fact to note—and his monumental edition by Jonathan Edwin came only in 1679. Carefully and richly done, Galbraith's scholarship deserves wide attention and imitation. An appendix offers a collation of the seven parts of the folio from the 12 copies at Ohio State and the Folger. Bibliographical studies such as this (over fertile, somewhat fallow ground) suggest a great deal to contemplate and their recent flourishing is splendid.

Andrew Zurcher has contributed splendor to that field, but here he turns his powerful attention to a badly neglected area, Spenser's grammar—last systematically studied by Sugden in 1936 and with rhetoric central to the methods of writing and hence reading—by analysing Spenser's use of "mote" as a systematic archaism, which Spenser "studiously researched" (238), indicating that, ruinous compositors notwithstanding, Spenser may have "taken more labored care over his language" than we have tended to think. The paper is finely achieved; the approach, subject, and method are as important as as the conclusions, an example of Zurcher's exact and patient learning.

Zurcher, glossing Spenser, more than once points to a gloss provided by Spenser himself (233, cf. 239, note 2). It is a fine illumination of a principle that Borris implicitly espouses, that Spenser gives us generally enough to understand what he meant (there are other sorts of understanding). It is a principle often stated by the divines (for example, Andrewes, *Sermons*, 1841, I.35-6, and Augustine, *De Doc*, passim). It is the principle behind the practice of the great Alexandrine Scholars: *Homeron ex Homerou Saphenizein* (for example, Melanchthon, *Elementorum Rhetorices*, 1539, G8v-H3v and Hughes on Spenser as self-interpreter, ed. 1715, I.cxii). The danger that we might have forgotten helpful things over 400 years is addressed in the related principles variously set out as *accessu ad auctores* (for example, Melanchthon, *ibid.*, B2v ff; Puttenham, *Arte*, 1589, 129, advising poets in like manner; and cf. Curtius, *ELLMA*, 228, Ger. ed., on Servius, Boethius, Dante). From the most ancient of days it has been recognised that the principle was espoused by the poets themselves: thus the *Odyssey* clears up a potential pun (an ambiguity in Greek often remarked in antiquity) in its first line, where *polutropon* can mean "wily" (potentially "shifty") or "much wandered, led astray," with a relative clause ("*hos mala* . . .") interestingly weakening the pejorative possibility. Many examples occur in Homer (*Od.* I.299f), including etymologies (*Od.* I.55 & 62). Since Homer, poets have explained themselves and have been noted doing so. An example from *FQ* is VI.xii.15, where Spenser reminds his reader, as he often does, of what is "needful" to know at this point, even as he says just seven stanzas previously (cf I.ii.44-45 on "dead," "feare," and "seeming").

Part of "the time, the place, the person," is what the person read. Matthew Woodcock reassesses the role of a Germanic author on Spenser's ethnography in *The Shepheardes Calendar*, *FQ*, and especially *A Vewe of the Present State of Ireland.* Olaus' *Historia* is in Latin, but it might be

hoped that a new assessment of Spenser's use of a book on German peoples might suggest that there are works in the Germanic languages which interested Spenser; the *Spiegeln* glorify monarchs and houses just as the *Orlando furioso* and *FQ* do. Southern Europe need not have a monopoly on Spenser's attention. The paper, though modest in its aims, is efficient and based on detailed, first-hand knowledge of Olaus.

Judith Anderson gives a master class in criticism on the "*agere et patis*" *topos* in Shakespeare and Milton, and, in passing, Spenser, engaging Stanley Fish along the way. Subtle, precise and graceful (looking so easy, a deception of quality), it is also a methodological object-lesson. Of "stand and wait" she says, "Only together and with quiet strength, however, do Milton's verbs—notably verbs—comprehend the conclusive answer of Patience: 'stand and wait,' '*agere et pati*'; generalization must always yield to both historical and textual context, even as generalization continues to be desirable and courageous" (207-8). And so, while Milton fully understands and highly values the virtue in "to stand," the patience which is also action, at the end of his career *Paradise Regained* and *Samson Agonistes* wait on each other in the same volume; the tragedy of Samson and Milton is that while in *PR* patience "gloriously satisfies," in *Samson*, "it simply does not" (216). While "not relinquishing the achievement of interior values a whit," the 1671 volume "starkly reasserts the realities of history and the personal situation within it," and Samson acts "an action righteous within itself, criminal outside itself," "severely compromised" by comparison with the Son's achievement in *PR* (217).

A.E.B. Coldiron interprets the autograph poem (recorded in the *Spenser Allusions* book, as noted on 125, note 1, despite Coldiron's title), which appears to add another stanza to Harvey's commendatory poem. To this reviewer, Coldiron appears to slightly miss the point on important occasions. When the anonymous poet writes of the Muse "Voutchsafe me leaue to yelde him endlesse prayse," Coldiron calls this "asking permission." When the Muse remains silent, he asserts that "the Muse apparently says 'no'" (112). But it is not a real asking for permission, any more than the modern equivalents "Allow me to say" or "If I may" would be perceived as requests. It would be odd if an answer were given, and silence implies consent in law and common conversational customs.

Kirsten Tranter writes on "plaine"—predictably, not plain at all—as a means of reading Book V; Theresa Krier is subtle on the psychology of stanzaic form in Spenser's narrative; and Barbara Brumbaugh claims Bale as a potential source for seeing wolves as Catholic priests.

Anderson remarks on a trend to see the influence of Luther (218 note 8). Luther taught us to read, but we hear too narrowly or exclusively of Calvin. Patrick Perkins on "Spenser's Dragon and the Law" invokes much of Luther. It is slightly wooden but he makes a beginning. The dragon in Book I represents the Law of God, a depiction that can be traced to Luther's notions of law in the 1535 commentary on Galatians (the 1519 commentary is not mentioned). Is it too much to observe that the use of Luther solely in modern English translations is unreliable? If not Latin, early German such as Wittemberg (1539) in Luther's lifetime or 1559, with Melanchthon's approval, or English (mentioned by Perkins, 54, no refs) would be preferable with at least references to the editions. Luther lectures from the Vulgate and the Greek and English is insufficient. Calvin and Karl Barth, primary sources, are cited from translations without references to the originals. Space is no doubt a factor.

Reviewers complain, but there is enough gold in *Spenser Studies* to leave aureate finger-

prints all over your desk, with golden halos for the editors left over.

J.B. Lethbridge lectures at Tübingen University. He has edited *Shakespeare and Spenser: Attractive Opposites* (Manchester UP, 2008) and *Edmund Spenser: New and Renewed Directions* (Fairleigh Dickinson P, 2006).

38.108

Robinson, Benedict S. *Islam and Early Modern English Literature: The Politics of Romance from Spenser to Milton.* New York: Palgrave. xxii + 236 pp. ISBN 13:978-1-4039-7793-9. $65.00 cloth.

Reviewed by Jonathan Burton

The title of Benedict Robinson's book, *Islam and Early Modern English Literature: The Politics of Romance from Spenser to Milton*, reaches out to a wide audience, including scholars of early orientalism, genre studies, and early modern culture. Almost immediately the book earns an audience at least this broad. Robinson opens with a thoughtful, provocative, and beautifully written introduction tendering methodological proposals with compelling literary history. While we are now a decade into a second generation of scholarship exploring English literary engagements with the Islamic world, this is no reiterative survey of modes of representation. Robinson improves on the foundational work of Nabil Matar, Daniel Vitkus, and others to proffer an argument that, in the face of a crisis in the idea of Christendom, "early modern writers engaged and adapted the literary form of romance in order to rethink the forms of identity" (2). Robinson thus joins critics such as Julia Lupton and Franco Moretti in encouraging a return to the question of form. Yet, as Robinson points out, this does not signal a "retreat from history" but rather a recognition that form is always subject to cultural history and "to think about genre is to explore the multiple relationships between a text, its immediate historical moment, and a literary and cultural history that extends all the way from the crusades to the first phases of colonization" (2).

Given its penchant for marvels and transnational wandering, the romance genre has always been suited to the exploration of cross-cultural encounters; yet Robinson's book does not set out to provide a comprehensive account of the genre. Instead, it picks up where Geraldine Heng's magisterial *Empire of Magic* leaves off, confining itself to early modern remediations of medieval chivalric tropes. And just as Heng's account of romance from the eleventh through the fifteenth century attends to the genre's response to various cultural forces, Robinson seeks to account for early modern permutations from the sixteenth century's "dangerously Catholic" romances to the Romantic orientalism of the late seventeenth and early eighteenth centuries (145). Across this history, Robinson identifies a gradual "othering of romance" (145) that is crucial to "the self-imagining of Europe *as* Europe" (13). Thus, after noting the "secret truth about theories of romance . . . that they are always also covert theories of modernity" (19), Robinson suggests that the emergence of a secular and modern conception of Europe "takes place in part through a rewriting of romance" (25) that must contend with new global contacts as well as religious violence within the spaces of Christendom.

Each chapter of *Islam and Early Modern English Literature* focuses on a different aspect of romance. The first chapter proposes a double reading of the exotic settings and characters in Anthony Munday's *Zelauto* and Spenser's *The*

Faerie Queene. This chapter updates significantly an article published in *Spenser Studies*, to locate Spenser's various Saracens within a Protestant English project of self-constitution vis-à-vis Catholicism. The Saracen is figured as key to Spenser's diagnosis of "a fundamental, secret betrayal of Christianity from within, the 'secret faith' that binds some Christians" to the Islamic world (55). The second chapter takes up the romance of exogamy in three of Shakespeare's plays, indicating how traces of romance infiltrate and shape *Othello* and *The Merchant of Venice*, plays not typically seen in terms of this genre. Robinson's reading of *The Tempest* is particularly compelling as he asserts that, regardless of whether we read the play as a colonial fantasy, its emphasis on Caliban's "vile race" marks a shift from the erotic imperialism of romance to the construction of a new romance of European difference (84). The resistance to closure previously identified by Patricia Parker in her own account of early modern romance is explored here in relation to early modern legal theory and the works of Fulke Greville. This third chapter describes Greville surpassing Shakespeare's critique of romance in his repeated efforts—in *Mustapha*, "The Dedication to Sidney," and *Caelica*—"to write the failure of romance as the story of an emergent and debased modernity" (115). Robinson's fourth chapter reconfigures an essay published in *Localizing Caroline Drama* (Palgrave, 2006), describing Phillip Massinger's *The Renegado* as a play "in which romance is appropriated for a religious and political vision antithetical to Greville's" (10). Whereas Greville laments the rise of a secular state, Massinger's play anticipates Laudian discourse in a "critique of romance's fetishization of the marvelous object" that "redirects wonder from strangeness to sacraments" (120). The book's final chapter ponders the lingering traces of chivalry in Milton's late poetry and particularly in *Samson Agonistes*. Glancing periodically back to the associations of Islam with excess pleasure in *FQ*, Robinson argues here that Milton's works demonstrate a shift that would help to "invent modern politics and the modern itself" (147). No longer the voluptuary against whom the West might measure its own temperance, "the Muslim became a fanatic, an enthusiast whose felt proximity to the other world obliterates all contact with this one" (164).

What may be most impressive about this, Robinson's first book, is the way in which each chapter can stand alone and also contribute to a sustained narrative about how a "new idea of European-ness was fostered by the repudiation of Islam and radical Protestantism" (10). That the idea of Islamic terrorism has a long history, one that is bound up with not only Western modernity but the very notion of modernity itself, is of particular import in our own cultural moment. In citing romance's transnational character as the grounds for investigating the genre's role in the emergence of Europe, Robinson leaves unexplored the possibilities of eastern iterations of romance tropes. Thus, when he argues that "we must read both within and beyond national borders" but elects not to elaborate on "new forms of comparative study" (25), we might take this as a suggestion for where scholars of the global early modern might proceed from here.

Jonathan Burton is the Woodburn Associate Professor of English at West Virginia University. He is the author of *Traffic and Turning: Islam and English Drama, 1579-1624* (2005) and co-editor of *Race in Early Modern England: A Documentary Companion* (2007).

Articles: Abstracts and Notices

Abstracts by Gitanjali Shahani (San Francisco State U.)

38.109

Butler, Chris. **"'Pricking' and Ambiguity at the Start of *The Faerie Queene*."** *Notes and Queries* 55.2 (2008): 159-160.

Focuses on the meaning of the term "pricking" in the opening line of Book I, canto i. Noting the association of the term with riding quickly as well as its sexual connotations, points out that most editors read it metonymically and asks whether it might be read metaphorically as well. Presents a case for understanding "pricking" in Book I as a means of injecting holiness, in the flesh of the Red Cross Knight's horse and in the Knight's pride. Correspondingly, the Red Cross Knight's horse can be seen as a symbol of the Knight's sins. But the term also operates with an ambiguous meaning in the abandonment of Una by the Red Cross Knight, where it is uncertain whether the Red Cross Knight or the horse is "pricked by wrath." Applies C.S. Pierce's concept of the "interpretant" to argue for the salience of another ambiguity regarding the Knight's movement: "pricking" may be defined, additionally, as "running hither and thither" or riding with pride and ostentation. This enables a reading that locates the Red Cross Knight as both subject and object of pricking: "If knights were to stop pricking, there would be no sins to prick." Analyzing Upton's remarks on the opening of canto i, points to additional ambiguities in the meaning of the term: it stands for deceleration through spurring even as earlier it stood for acceleration through spurring. Pricking also carries a resonance of inscription even though it does not mean "writing." The introduction of Una as Truth in stanza 4 grants a relatively stable meaning to "pricking," which had been radically ambiguous for the first three stanzas. The term "appears emblematic of the ambiguity of all signs, of all *allegories*."

38.110

Cheney, Donald. **"Spenser's Undergoing of Ariosto."** *Renaissance Historicisms: Essays in Honor of Arthur F. Kinney*. Eds. James M. Dutcher and Anne Lake Prescott. Newark: U of Delaware P, 2008. 120-36.

Begins by examining Gabriel Harvey's disparaging remarks regarding Spenser's ambition to "overgo" Ariosto in his epic poem *The Faerie Queene*. "Harvey's complaint is that Spenser's introduction of native British material—fairies and elves—diminishes the matter of chivalric epic treated by Ariosto and his predecessors . . . ." Spenserian criticism has been ambivalent about Harvey's remarks regarding Spenser's alleged determination to overgo *Orlando furioso*, even as it has often sought "reasons for determining a winner." Suggests setting aside Harvey's choice of the verb, in favor of a more complex reading of Spenser's understanding of Ariosto. Looks at the four ways in which Spenser's poem is distinctly different from Ariosto's: where Ariosto masters intricate plots, Spenser is "more often than not sublimely indifferent to the fates of his characters"; where Ariosto's fictive landscape is carefully mapped, Spenser gives little evidence as to the real, physical locations of his epic poem; where Ariosto fleshes out his protagonists, Spenser's is a relatively "undramatic" mode of presentation; finally, Spenser is less concerned with close or meaningful filial relationships than his predeces-

sor. Yet "Spenser 'underwent' the reading of Ariosto not so much in the sense of failing to overgo him as in that of experiencing the Italian poem at a deeper level of understanding." Argues that the English poet is less interested in overgoing the older poet and other Italian romances than in taking from them the "stuff" of the "troubled dream of selfhood."

38.III

Fleck, Andrew. **"Early Modern Marginalia in Spenser's *Faerie Queene* at the Folger."** *Notes and Queries* 55.2 (2008). 165-9.

Focuses on the "enigmatic allegories" in Spenser's poems, specifically, the references to prominent figures in Elizabeth's court and contemporary events. Notes that these references are embedded deep in the text, given the danger of retribution against Elizabethan poets whose allegories were relatively transparent. Locates the "tantalizingly familiar" references for events that conclude the fifth book of *FQ*, but notes that even Spenser's first readers might not have found it easy to identify figures in cantos x and xi. With regard to Arthur in particular, but also with regard to other characters, such as Geryoneo, Seneschall, and Idole, as well as places such as the city restored to Belge, Spenser's early readers arrived at "competing identifications of these figures." This becomes apparent in the annotations of Brook Bridges, a neglected reader of *FQ*. Bridges's copy of the book, at the Folger Shakespeare Library, reveals an early modern reader's efforts to decode the obtuse allegorical references in Spenser's work. Bridges's most common form of annotation is nonverbal, such as manicules, that is, "small fists with index fingers pointing to something noteworthy." These manicules mostly indicate extended similes, in particular nautical similes. Vertical lines and crosses are other kinds of nonverbal similes. There are also five kinds of verbal marginalia, including chronological references and comments on the "moral texture of the allegory," which are a kind of "interpretive recapitulation." Other markings in Bridges's book point to other functions of early modern books; for example, the fact that manuscript and printed texts—related or unrelated—could coexist in a single volume. However, the most valuable aspect of Bridges's marginalia is its illumination of the ways in which "an early modern reader could decode the moral, political, and poetic content of Spenser's dark conceits."

38.II2

Herron, Thomas. **"Reforming the Fox: Spenser's 'Mother Hubberds Tale,' the Beast Fables of Barnabe Riche, and Adam Loftus, Archbishop of Dublin."** *Studies in Philology* 105.3 (2008): 336-87.

Examines how Spenser and his fellow radical Protestant reformer in Ireland, Barnabe Riche, wrote political allegories to promote harsh tactics as a means of cultural reform in their adopted country. Riche's allegorical works—*Adventures of Brusanus* (1592) and *Greenes Newes both from Heaven and Hell* (1593)—condemn local magistrates and weak administrators. Likewise, Spenser's satire—*Prosopopoia, or Mother Hubberds Tale* (1591)—demands that London put an end to the reign of moderate and corrupt governors in the realm of Ireland, including the Queen's own Protestant clerical and civil apointees. Suggests that the "crafty and hypocritical" fox in Spenser's beast fable satirizes the Archbishop of Dublin and Armagh and Lord Chancellor of Ireland, Adam Loftus, rather than the Lord Treasurer of England, William Cecil, Lord Burghley, as previously argued. This depiction of the Fox corresponds with similar contemporary satire

of Loftus by Riche. Argues that "Spenser and Riche demonstrate hostility toward those who, rightly or wrongly, failed to share the reforming spirit of their militant Protestant faction in the worst of times."

38.113

Oram, William A. **"Seventeen Ways of Looking at Nobility: Spenser's Shorter Sonnet Sequence."** *Renaissance Historicisms: Essays in Honor of Arthur F. Kinney*. Eds. James M. Dutcher and Anne Lake Prescott. Newark: U of Delaware P, 2008. 103-119.

Focuses on the seventeen dedicatory sonnets to the highborn printed in copies of the 1590 *FQ*. Argues that this sequence of sonnets is less an attempt to woo potential patrons than it is an announcement of the poet's own worth and the centrality of poetry to the English polity. This is a "pageant that shows forth the glory of the English court and more largely of the English rule, including men of the sword and men of the pen." The list includes those who are supremely worthy, either by birth or by action, and thus suggests why to be on it is to be exalted. This sequence of dedicatory sonnets differs from most Elizabethan dedications and from most of Spenser's dedications in the degree to which it takes on poetry as its subject. "The obviously repeated motif is that of the poet as a fame giver"—a common Renaissance cliché—yet one that here "becomes part of a larger vision of the place of poetry and the poet in civil society." Suggests that some of the sonnets were composed after Spenser had read aloud to his Queen but before discovering that she did not care as much as he had hoped.

38.114

Runsdorf, James H. **"Weaker Vessels: Spenser's Abessa and Propertius's Tarpeia."** *Notes and Queries* 55.2 (2008): 161-4.

Focuses on the episode in Book I when Una is abandoned by the deluded Red Cross Knight and comes upon the water bearer, subsequently identified as Abessa. Critics have proposed a number of sources for Abessa's water container, including Rebekah in Genesis 24:15, where "Rebekah came out . . . and her pitcher upon her shuldre." Proposes Propertius's Tarpeia as a possible source for this episode. Notes that "[i]n conjunction with a set of additional correspondences, Abessa's own incontinence, which in her exchanges with Kirkrapine fuses with her mercenary instinct, suggests that in important ways she was meant to evoke Tarpeia." Propertius's work was accessible in a number of recent editions at the time and it is likely that Spenser had access to it. His influence can also be detected in both the *Epithalamium* (1595) and the *Prothalamium* (1596). Tarpeia, drawing water for the goddess's rites, is stunned by a long-distance glimpse of Tatius raising his ornamented weapons and, smitten, allows her container to fall. It is no coincidence that both women's receptacles strike the ground with force. Spenser's allusions to Tarpeia perform a double function: to emphasize, by comparison, the nature of Abessa's depravity, and, by contrast, the nature of Una's virtue.

38.115

Robinson, Benedict S. **"'Secret Faith.'"** *Islam and Early Modern English Literature: The Politics of Romance from Spenser to Milton*. New York: Palgrave, Macmillan, 2007. 27-56.

Traces a crisis in representation in the early modern romance, produced by the romance writers'

efforts to negotiate the complex religious politics of the sixteenth century. Begins by examining Anthony Munday's *Zelauto*, which invokes a Persian setting in order to address both forms of contact with Islam and forms of religious dissidence and state violence in England. Focuses on a particular woodcut in Munday's text that conjures up a vision of Islamic violence against the Christian believer even as it hints at similarly violent European rituals of punishment. The woodcut is attentive at once to the fractures of religious discord in the Islamic world and in England. Argues that the double reading evoked by *Zelauto* allows the reader to recognize "something 'Persian' in the operation of religious violence in England." This double reading offers a more general paradigm for reading early modern romance, particularly its representation of the crisis of identity. Goes on to read a similar doubling in Spenser's *FQ*, arguing that the epic refashions the figure of the Saracen in accordance with the Reformation polemic about Islam and Catholicism as incarnations of false faith. Suggests that in "*The Faerie Queene*, Spenser addresses the problem of religious difference in a way that takes in both the encounter with Islam and the internal instability of Christendom, by appropriating and transforming the romance 'Saracen.'"

38.116

Walicek, Jennyl. **"'Strange showes': Spenser's Double Vision of Imperial and Papal Vanities."** *Studies in Philology* 105.3 (2008): 304-335.

Focuses on Spenser's "Visions of the worlds vanitie," which was published in 1591 as one of several poems in his Complaints. Addressed to a "faire Ladie," it consists of twelve stanzas, nine of which are fables about a large, vain animal or thing plagued by a small one. Spenserian criticism has long ignored the poem, considering it merely a series of beast fables. In 1957, however, Alfred W. Satterthwaite cited "general critical agreement that the *Visions of the worlds vanitie* is 'unimportant and derivative'" but allowed there is merit in Francesco Viglione's theory that the poem may be interpreted as referring to the demise of the Church of Rome. Satterthwaite and other critics searched in vain for an implied connection between the fables and the Roman Church, yet a closer reading of each beast fable does indeed reveal exactly such connections. Argues that "each stanza is densely packed with highly specific allusions—gleaned from such Spenserian sources as Plutarch and John Lydgate—to two parallel, chronological series of mighty individuals: the most notorious leaders of the Roman Empire and of the Roman Catholic Church." In these fables, the vain and powerful creatures connote pre-Fall emperors and pre-Reformation popes, while the small and seemingly weak creatures represent the individuals of lesser stature who were responsible for their downfall. Spenser, "by writing a poem to a 'faire Ladie'... that evokes specific fallen leaders in two imperial lines ... pointedly insinuates that if she is not careful to restrain her own vanities, Elizabeth and the phoenix-like rise of her own two empires, England and the Anglican Church, are doomed to repeat history."

Abstracts of Conference Activities

The following paper was given at the Raleigh and the Atlantic World Conference at East Carolina University in Greenville, NC on April 10-12, 2008.

38.117

Wayne Erickson (Georgia State U.), **"Spenser and Ralegh: Friendship and Literary Patronage."** Although Spenserians have speculated variously on the tone and meaning of the literary dialogue between Spenser and Ralegh that appears in Spenser's works, the nature of that tone and meaning resists definitive quantification partly because no one knows how intimately Spenser and Ralegh knew each other. Documentary evidence places Spenser and Ralegh in proximity for two or perhaps three brief periods during their lives, but all evidence of their relationship remains enigmatically mediated through the voices of printed literary works, most explicitly Spenser's and Ralegh's exchanges in the paratexts of the 1590 *Faerie Queene*, Spenser's references to Ralegh in the proem to Book III, and Spenser's dedication to and portrayal of Ralegh in *Colin Clouts Come Home Againe*. These texts include mutual praise, apparent literary camaraderie, and plenty of talk about genre, but the central topic concerns the depiction of the Queen's mortal, sexualized body, which Ralegh implicitly pins on Spenser and Spenser on Ralegh, the two of them sparring over who should correct any depiction that arouses Elizabeth's dissatisfaction. While the tone of these textual exchanges, including Spenser's fictional depictions of Ralegh, remains enigmatical, the fact of the literary interaction suggests that, for a time, at least, Ralegh and Spenser were literary friends and collaborators enough to indulge in some mildly subversive mutual play, though Spenser also appears to be rather presumptuous in his depictions of Ralegh and quite fascinated, not to say obsessed, with Ralegh's sex life, marriage, and disgrace. I remain delightedly perplexed by these odd texts and odder fictional representations, including Timias.

Announcements and Queries

38.118

From Rhonda Lemke Sanford (Fairmont State U.), Secretary-Treasurer of the International Spenser Society:

As the registration for the MLA has just been opened, I'd like you to be aware of the dates and times of **the MLA Spenser Sessions,** so that you can keep these in mind as you finalize hotel and travel arrangements:

Saturday, 27 December
Session 17. *The Faerie Queene*: Spenserian Anomalies
3:30–4:45 p.m., Sutter, Hilton San Francisco
Program arranged by the International Spenser Society
Presiding: Katherine Eggert (U. of Colorado, Boulder)

"Dwarf Aesthetics in *The Faerie Queene* and the Renaissance Court," Sara van den Berg (Saint Louis U.)
"'Monster Bred of Hellish Race': The Problem of Intrusion in Book VI of *The Faerie Queene*," Erin Peterson (Yale U.)
"Washing Hands of Gold: Pilate in Mammon's Cave," David Landreth (U. of California, Berkeley)

Sunday, 28 December
Session 236. Spenser's Environs
10:15–11:30 a.m., Powell, Hilton San Francisco
Program arranged by the International Spenser Society
Presiding: Joseph Anthony Campana (Rice U.)

Speakers:
Scott Maisano (U. of Massachusetts, Boston)
Michael Carl Schoenfeldt (U. of Michigan, Ann Arbor)
Bruce R. Smith (U. of Southern California)
Edward M. Test (Boise State U.)
Robert N. Watson (U. of California, Los Angeles)
Mimi Yiu (Georgetown U.)

Monday, 29 December
Session 513. Luncheon and Business Meeting
Arranged by the International Spenser Society

12:00-2:00 Scala's Bistro, Renaissance Room, 432 Powell Street
Hugh Maclean Memorial Lecture:
"The Greening of Spenser" by Bruce R. Smith
For reservations, contact Rhonda Lemke Sanford at Rhoda.Sanford@fairmontstate.edu or go to www.spensersociety.org.

Please send this information to anyone else who might be interested in these stimulating sessions.

38.119

The Newberry Library announces a **Symposium on Comparative Early Modern Legal History**

The Symposium on Comparative Early Modern Legal History gathers under the auspices of the Center for Renaissance Studies at the Newberry Library in Chicago in order to discuss the comparative legal history of the Atlantic world in the period c. 1492 to 1815. Each year we offer a one-day conference that brings together law professors, historians, and social scientists to explore a particular topic in comparative legal history, broadly understood.

The Symposium is overseen by Professor Richard Ross (U. of Illinois, Urbana/Champaign College of Law, rjross@law.uiuc.edu; (217) 244-7890). Funding has been provided by the University of Illinois College of Law.

The Law of Nations and the Early Modern Atlantic World
9:00 a.m. to 5:00 p.m. Friday, April 3, 2009
Location: Newberry Library, Chicago
Organized by: Eliga Gould (U. of New Hampshire) and Richard Ross.

Of the various changes associated with Europe's post-1492 expansion, few were more important than the pan-European development of what came to be known as the law of nations. Aware of this significance, Atlantic historians have increasingly asked about the role of the law of nations in the transatlantic suppression of piracy, in the enslavement of non-Europeans in Africa and America, and in the dispossession of Indian land. There is also growing interest among scholars of early modern Europe and the Atlantic world in exactly what Europeans understood the law of nations to be and in how such conceptions fluctuated according to time and place. The status of the law of nations became particularly complicated at the often-permeable boundary between international and municipal bodies of law, and in European encounters with other legalities, whether within Europe (as in the English suppression of Brehon law in Gaelic Ireland) or outside Europe (as in the Americas and on the fringes of the Islamic world in Africa and the Mediterranean).

The goal of this conference is to see where scholarship on the law of nations in the early modern Atlantic currently stands, and to highlight points of connection and dissonance within what is, by its nature, a dispersed and fragmented subject. As part of this objective, the conference will consider several broad themes. We will explore the internal European structure of the law of nations, examining its intellectual roots in Roman law, the law of Oleron, and—though rarely acknowledged by European and colonial American jurists—Islam. Because the law of nations was itself part of the legal pluralism that characterized all of Europe's maritime empires, this part of the discussion will include the law's often fraught relationship to municipal legalities such as England's common law. We will also examine the paradox—inherent to all international legal regimes—of a body of law whose precepts depended on nothing more than a culturally specific disposition to obey them: what Blackstone called "universal consent among the civilized inhabitants of the world." Another theme is the growing importance of the state and the corresponding loss of status by groups who could not claim the benefits of statehood, in Europe no less than in the outer world. And we will consider the law's complex relationship to the settler revolutions that destroyed the Atlantic empires of Britain and Spain.

The law of nations guided European interaction with foreign laws and customs, many of which European jurists regarded as barbaric

and uncivilized. Because the law of nations depended on a shared culture of civility, Europeans in the outer Atlantic viewed respect for the law's precepts as part of the civilizing process that distinguished their own societies from those of the "lawless" peoples whom they sought to conquer or displace. Yet as the conference will discuss, Europeans and non-Europeans alike were also adept at manipulating the law of nations to accommodate non-European legal and cultural forms. In the case of slavery, both European and American jurists traced the legitimacy of chattel servitude in the western Atlantic to the customs of Africa's slave factories; conversely, Europeans often had no choice but to observe indigenous customs in treaties with groups like Native Americans and West Indian maroons. One of the conference's larger goals will be to assess the various ways in which the Atlantic world's "many legalities" signaled the limits of European hegemony, as well as to think about ways in which the law of nations' inherent legal pluralism was simultaneously a bulwark of imperial power.

Presenters:
David Armitage (Harvard U.)
Lauren Benton (New York U.)
David Golove (New York U. Law School)
Eliga Gould (U. of New Hampshire)
Daniel Hulsebosch (New York U. Law School)
Ken MacMillan (U. of Calgary)
Jennifer Martinez (Stanford U.)
Joseph Miller (U. of Virginia)
Christopher Tomlins (American Bar Foundation)
John Voll (U. of Georgetown)
Craig Yirush (U. of California, Los Angelis)

Commentators:
Jovita Baber (U. of Illinois at Urbana/Champaign)
Theodore Christov (Northwestern U.)
Max Edelson (U. of Illinois at Urbana/Champaign)
Daniel Hamilton (U. of Illinois at Urbana/Champaign Law School)
Richard Helmholz (U. of Chicago Law School)
Alison Lacroix (U. of Chicago Law School)
Claire Priest (Northwestern U. Law School)
Eric Slauter (U. of Chicago)

Registration:
Attendance at the Symposium is free and open to the public. Participants and attendees must preregister by contacting the Center for Renaissance Studies at the Newberry Library at renaissance@newberry.org or at (312) 255-3514. Funds may be available for graduate students and faculty of Consortium institutions to travel to the Newberry to attend the symposium. If you have any questions, please contact the Center for Renaissance Studies.

38.120

The Newberry Library Center for Renaissance Studies announces the **NEH Summer Seminar for College and University Teachers focused on Music Books in Early Modern Europe: Materiality, Performance, and Social Expression,** July 6-31, 2009. Supported by a major grant from the National Endowment for the Humanities, promoting excellence in the humanities. Co-Directors: Carla Zecher (The Newberry Library) and Richard Wistreich (Newcastle U.).

This NEH summer seminar for college and university teachers will explore music books produced in Europe between 1500 and 1700. The seminar will engage with the history of books and readers, and with the social and cultural history of performance. Recent scholarship on the history of the book emphasizes the book object

as a space for cultural performance at all levels, from the "how-to" manual to a source for philosophical speculation. Like many book objects, music books are by their nature performative, not only as records of performances (real or imagined), but also as guides or prescriptions for behavior, and as indicators of wider cultural patterns and concerns.

The seminar will meet for four weeks, and will consist of discussion sessions, show-and-tell sessions of rare books, and weekly "cocktails and music making sessions." Under the guidence of the co-directors, participants will be expected to carry out individual research projects using The Newberry's collection of early modern music books and related texts. Participants will be assigned research carrels and and will have all the privilages of a scholar in residence.

Although this seminar will be of special interest to teachers of music history, we seek to attract a diverse group of participants from such academic fields as literature, history, art history, theater, and religious studies.

Successful applicants will receive a stipend of $3,200 to help defray travel and housing expenses.

The seminar calendar, bibliography, NEH participant guidelines, a letter to the participant from the co-directors, and application instructions are available on their website at <http://www.newberry.org/renaissance/nehseminar/musicbooks.html>.

Completed applications must be postmarked no later than Monday, March 2, 2009. Persons who do not submit a complete application by this deadline will NOT be considered for a seat in the seminar. Successful applicants will be notified of their selection on April 1, 2009. Applicants will be notified when their applications and recommendations are received; however, no other informations regarding their status will be made available prior to April 1.

To request that the seminar description and application guidelines and materials be sent to you, contact:
Max Barry
Center for Renaissance Studies
The Newberry Library
60 W. Walton St., Chicago, IL 60610

38.121

Mellon Summer Institutes in Vernacular Paleography

Supported by a grant from The Andrew W. Mellon Foundation, these summer institutes provide intensive practical training in reading late medieval and Renaissance manuscripts in European vernacular hands: English, French, Italian, and Spanish. The institutes emphasize the skills needed for the accurate reading and transcription of vernacular texts, but attention may also be given to the instruments of research, codicology, analytical bibliography, and textual editing, depending on the expertise of the instructors and the nature of the historical documents under consideration.

Each institute will enroll 15 participants. First consideration will be given to advanced graduate students and junior faculty at U.S. colleges and universities, but applications will also be accepted from advanced graduate students and junior faculty at Canadian institutions, from professional staff of U.S. and Canadian libraries and museums, and from qualified independent scholars. Advanced language skills are required. Applicants selected for admission will receive a stipend to help defray the cost of attending the institute.

The Mellon paleography initiative is headquartered at the Newberry Library Center for Renaissance Studies. For general information

about the program, please contact Carla Zecher, Director of the Center for Renaissance Studies, at 312-255-3514 or renaissance@newberry.org. For application forms and more detailed information about individual institutes, please contact the host institutions.

In 2009, the Institutes will take place at:

Huntington Library, July 27-August 14
Mellon Summer Institute in Spanish Paleography

Huntington Library
1151 Oxford Road
San Marino, CA 91108
skrasnoo@huntington.org
626-405-3432
www.huntington.org

Directed by Heather Wolfe, this course will provide an intensive introduction to reading and transcribing secretary and italic handwriting in the Tudor-Stuart period. Participants will also experiment with contemporary writing materials, learn the terminology and conventions for describing and editing early modern manuscripts, and, as time allows, discuss the important and evolving role of handwritten documents within a wider context of print, manuscript, and oral cultures. Examples will be drawn from the Huntington and Folger manuscript collections.

Admission is limited to fifteen participants. Priority will be given to graduate students and junior faculty at U.S. colleges and universities who have no previous experience or training in paleography. Applications will also be accepted from professional staff of U.S. libraries and museums, and from qualified independent scholars. Each participant will receive a stipend of $1,890 to help defray the costs of housing and travel.

Director: Heather Wolfe is Curator of Manuscripts at the Folger Shakespeare Library and teaches paleography for the Folger Institute. She has most recently edited *The Trevelyon Miscellany of 1608* (2007) and *The Literary Career and Legacy of Elizabeth Cary* (2007), in addition to essays on early modern manuscript culture.

Schedule: Mon.–Thurs., 1–4:30 p.m.

Application Process: Your statement of research plans should describe in detail how the training you will receive in the summer institute pertains to your scholarly and teaching interests. It should also detail your past experience and training in the use of primary source material. You will also be asked to submit your CV and obtain one letter of recommendation.

Application Deadline: March 3, 2008

For application information please contact: Susi Krasnoo at skrasnoo@huntington.org or 626 405-3432.

Getty Research Institute, July 27-August 14
Mellon Summer Institute in Italian Paleography

The Getty Research Institute
1200 Getty Center Drive
Suite 1100
Los Angeles, CA 90049-1688
griweb@getty.edu
310-440-7335
www.getty.edu/research

This three-week residential course offers intensive training in the accurate reading and transcription of handwritten Italian vernacular texts from the late medieval though the early modern periods. The instruction is intended to enable scholars in various fields of specialization to acquire the skills to work with primary sources. While the major emphasis is on paleographical

skills, the course offers an introduction to materials and techniques, and considers the history of scripts within the larger historical, literary, intellectual, and social contexts of Italy. Students receive an introduction to a wide range of types of writing and documents from literary to legal, notarial, official, ecclesiastical, business, and family documents. The course offers an overview of the system of Italian archives—public, ecclesiastical, and private. Students also have the opportunity to work with original texts, using inventories, letters, diaries, and other types of manuscripts and documents from the special collections of the Research Library at the Getty Research Institute. The course is taught in Italian.

The institute enrolls fifteen participants. Advanced language skills in Italian are required. First consideration will be given to advanced graduate students and junior faculty at U.S. colleges and universities, but applications will also be accepted from advanced graduate students and junior faculty at Canadian institutions, from professional staff of U.S. and Canadian libraries and museums, and from qualified independent scholars. All participants will receive a $750 stipend. Participants residing elsewhere and who must travel to Los Angeles will be reimbursed for travel and housing expenses, with receipts, up to $2,250.

Directing the institute is Maddalena Signorini, associate professor of Latin paleography at the Universitá degli Studi di Roma "Tor Vergata." Professor Signorini is an experienced teacher of Latin and vernacular paleography and has directed the institute for the Getty in 2007. She is a widely published and distinguished scholar whose own research interests are in Italian vernacular texts and the context of transcription in the late medieval and early Renaissance periods. She has written extensively on Petrarch, the culture of literacy, copyists, and the early moment of the printed book.

The application is available online at <http://www.getty.edu/research/scholarly_activities/events/paleography.html>.

For more information, contact Shelly Piper at spiper@getty.edu.

Folger Shakespeare Library, July 6-30
Mellon Summer Institute in English Paleography

The Folger Institute
Folger Shakespeare Library
201 East Capitol Street, SE
Washington, DC 20003
institute@folger.edu 202-675-0333
www.folger.edu/institute

Over four weeks, Heather Wolfe, Curator of Manuscripts at the Folger Shakespeare Library, will provide intensive training in the accurate reading and transcription of early modern English handwriting. Selected participants will focus primarily on the secretary and italic hands in the Tudor and Jacobean periods. They will also experiment with contemporary writing materials; learn the terminology for describing and comparing letter forms; consider the various editorial conventions relating to abbreviations, interlineal insertions, and deleted text; create a "mini-edition" of their own; and discuss the important and evolving role of handwritten documents within a wider context of print, manuscript, and oral cultures. Examples will be drawn from the Folger's collection. Several guest faculty will provide their expert views of manuscript culture.

First consideration will be given to advanced graduate students and junior faculty at U.S. colleges and universities, but applications will also be accepted from advanced graduate students

and junior faculty at Canadian institutions, from professional staff of U.S. and Canadian libraries and museums, and from qualified independent scholars. The fifteen applicants selected for admission will receive a $1,000 stipend in addition to a reimbursable travel and housing allowance of up to $2,250.

Applicants should follow the guidelines for the Mellon Summer Institute application process which will be posted mid-January . In their two-to-three page statements of research plans, applicants should address the role of manuscript materials in their teaching and research as well as their training and facility with early modern hands. Those at early stages of graduate work with no prior experience should consider applying to the Folger Institute's skills course, "An Introduction to Early Modern English Paleography." It is offered routinely, including in spring 2009, with an application deadline of 5 January 2009. More advanced paleographers may be interested in the upcoming "How to Teach Paleography" workshop to be offered in the late spring of 2010.

Schedule: Mondays through Thursdays, 1–4:30 p.m.,

Application Deadline: 2 March 2009.

Please contact institute@folger.edu or (202) 675-0352 with any questions.

38.122

From the Folger Institute, a revision to their previous annoucement of a spring seminar:

A Libelous History of England, c. 1570-1688 with Alastair Bellany.

Applications Due: 5 January 2009.

Deadline for grants-in-aid extended: 5 January 2009.

The history of libels—bitter, satirical, defamatory and sometimes obscene texts, in prose or verse, sung or chanted, illicitly printed or circulated in handwritten copies—offers a unique window into the political and literary culture of early modern England. Employing a multidisciplinary perspective that approaches political history as cultural history, this seminar will explore the various meanings of libelous political discourse from the late Elizabethan era to the Glorious Revolution. Working with the Folger's rich collection of printed books, news diaries, and poetry miscellanies, as well as utilizing the concurrent Folger exhibition on the culture of news in early modern England, participants will explore libels from two broad perspectives: as forms of political media, circulating in the early modern literary underground that constituted a crucial element of the emergent political public sphere; and as dynamic and complex political representations of monarchs and ministers, parliaments and policies, that reveal many of the ideological fissures and tensions that shaped the turbulent history of late Tudor and Stuart England.

This seminar has been designed for participants working in a number of disciplines and in a variety of fields—for participants interested in early modern English politics and political culture, and in early modern religion and religious polemic; participants interested in the history of the book, print culture and early modern reading practices; law and the practices of censorship; the history and theory of the public sphere; in literary culture (in particular prose and verse satire); and in gender studies and the history of sexuality. Ranging from the late Elizabethan to the late Stuart era, the seminar also offers participants an unusually broad prospective on early modern English history.

Beginning with the classic Catholic prose libel Leicester's Commonwealth, the seminar will move chronologically, covering, among other topics, the Marprelate and anti-Marprelate writ-

ings of the late 1580s and -90s, the problem of court favourites and court scandal in the 1610s and 1620s, the role of "Puritan" underground print in the 1620s and -30s, the incorporation of insult and libel into the polemics of the civil wars and interregnum, and the political and literary significance of the proliferating pornographic and libelous attacks on the Restoration Monarchy. In short, this libelous history provides a powerful and unique lens through which to reassess the conflicts and transformations that characterized England's century of revolution.

Director: Alastair Bellany is Associate Professor of History at Rutgers University. Author of *The Politics of Court Scandal in Early Modern England: News Culture and the Overbury Affair, 1603-1666* (2002), he is also the editor of *Early Stuart Libels: An Edition of Poetry from Manuscript Sources* (2005, with Andrew McRae).

Schedule: Fridays, 1–4:30 p.m., 23 January through 3 April 2009, except 27 February.

Applications Due: 5 January 2009 (which is also the extended deadline for grant-in-aid requests for Folger Institute affiliates).

Visit <www.folger.edu/institute> to access the application materials.

38.123

John N. King and James K. Bracken (Ohio State U.) will direct a **NEH Summer Seminar for College and University Teachers on continuity and change in the production, dissemination, and reading of Western European books during the 200 years following the advent of printing with movable type.** In particular, they plan to pose the governing question of whether the advent of printing was a necessary precondition for the Protestant Reformation. Participants will consider ways in which adherents of different religious faiths shared common ground in exploiting elements such as book layout, typography, illustration, and paratext (e.g., prefaces, glosses, and commentaries) in order to inspire reading, but also to restrict interpretation. Employing key methods of the History of the Book, our investigation will consider how the physical nature of books affected ways in which readers understood and assimilated their intellectual contents. This program is geared to meet the needs of teacher-scholars interested in the literary, political, or cultural history of the Renaissance and/or Reformation, the History of the Book, art history, women's studies, religious studies, bibliography, print culture, library science (including rare book librarians), mass communication, literacy studies, and more.

This seminar will meet from 22 June until 24 July 2009. During the first week of this program, we shall visit 1) Antwerp, Belgium, in order to draw on resources including the Plantin-Moretus Museum (the world's only surviving early modern printing and publishing house) and 2) London, England, in order to attend a rare-book workshop and consider treasures at the British Library. During four weeks at Oxford, where we shall reside at St. Edmund Hall, we plan to draw on the rare book and manuscript holdings of the Bodleian Library and other institutions.

Those eligible to apply include citizens of USA who are engaged in teaching at the college or university level and independent scholars who have received the terminal degree in their field (usually the Ph.D.). In addition, non-US citizens who have taught and lived in the USA for at least three years prior to March 2009 are eligible to apply. NEH will provide participants with a stipend of $3,800.

Full details and application information are available at <http://people.cohums.ohio-state.edu/king2/Reformationofthebook/>. For further

information, please contact rankinmc@jmu.edu. The application deadline is March 2, 2009.

38.124

Calls for Papers that may interest Spenserians:

The Early Modern Interdisciplinary Group of the City University of New York Graduate Center invites abstract submissions for its annual conference:

Private Parts: Early Modern Bodies, Spaces and Texts, Friday, April 3, 2009.

In 1860, Jacob Burckhardt asserted that the English Renaissance witnessed the emergence of the individual. This new "private man" operated in two distinctly different spheres—maintaining a public face while experiencing a sense of privacy not compatible with medieval sanctions. Though Burckhardt's arguments have met opposition and criticism, the dialectic of public and private realms has remained a force in early modern scholarship, with recent work addressing issues of privacy from material culture, feminist, queer and textual perspectives. This conference aims to interrogate this dialectic as it manifests in early modern literature, art, architecture, culture, music, science and philosophy. How do our notions of privacy impact our study of Renaissance life? Did privacy mean the same thing for men as for women? How did the emergence of private rooms shape notions of personal privacy or intimacy? In what ways did the rise of private reading change the dissemination and reception of texts?

Topics for papers or panels might include, but are not limited to:

- private chambers
- diaries and letters
- domesticity
- apocrypha, palimpsests and deleted scenes
- the study, the studiolo and the reading room
- body image, body parts
- private art and book collections
- silent reading
- the hidden and unseen
- the forbidden and taboo
- medical studies of the body
- self-fashioning vs. the private self
- covert organizations
- the private person
- hermetic life
- private or underground worship
- spying and violating privacy
- quarantines, hospitals, and asylums
- private chapels and prayer spaces
- privilege and privacy
- life-writing
- manuscript circulation
- backstage/off-stage action
- clandestine relationships
- clothing the body

Please send abstracts of 250 words to EMIGconference@gmail.com by January 15, 2009.

Digitizing Medieval and Early Modern Material Culture

Editors Brent Nelson (U. of Saskatchewan) and Melissa Terras (University College London) invite submissions for a collection of essays on "Digitizing Medieval and Early Modern Material Culture" to be published in the New Technologies in Medieval and Renaissance Studies Series edited by Ray Siemens and William Bowen.

This collection of essays will build on the accomplishments of recent scholarship on materiality by bringing together innovative research on the theory and praxis of digitizing material

cultures from roughly 500 A.D. to 1700 A.D. Scholars of the medieval and early modern periods have begun to pay more attention to the material world not only as a means of cultural experience, but also as a shaping influence upon culture and society, looking at the world of material objects as both an area of study and a rich source of evidence for interpreting the past. Digital media enable new ways of evoking, representing, recovering, and simulating these materials in non-traditional, non-textual (or para-textual) ways and present new possibilities for recuperating and accumulating material from across vast distances and time, enabling both preservation and comparative analysis that is otherwise impossible or impractical. Digital mediation also poses practical and theoretical challenges, both logistical (such as gaining access to materials) and intellectual (for example, the relationship between text and object). This volume of essays will promote the deployment of digital technologies to the study of material culture by bringing together expertise garnered from complete and current digital projects, while looking forward to new possibilities for digital applications; it will both take stock of the current state of theory and practice and advance new developments in digitization of material culture.

The editors welcome submissions from all disciplines on any research that addresses the use of digital means for representing and investigating material culture as expressed in such diverse areas as:

- travelers' accounts, navigational charts and cartography
- collections and inventories
- numismatics, antiquarianism and early archaeology
- theatre and staging (props, costumes, stages, theatres)
- the visual arts of drawing, painting, sculpture, print making, and architecture
- model making
- paper making and book printing, production, and binding
- manuscripts, emblems, and illustrations
- palimpsests and three-dimensional writing
- instruments (magic, alchemical, and scientific)
- arts and crafts
- the anatomical and cultural body

We welcome approaches that are practical and/or theoretical, general in application or particular and project-based. S ubmissions should present fresh advances in methodologies and applications of digital technologies, including but not limited to:

- XML and databases and computational interpretation
- three-dimensional computer modeling, Second Life and virtual worlds
- virtual research environments
- mapping technology
- image capture, processing, and interpretation
- 3-D laser scanning, synchrotron, or X-ray imaging and analysis
- artificial intelligence, process modeling, and knowledge representation

Papers might address such topics and issues as:

- the value of inter-disciplinarity (as between technical and humanist experts)
- relationships between image and object; object and text; text and image
- the metadata of material culture
- curatorial and archival practice
- mediating the material object and its textual representations
- imaging and data gathering (databases and textbases)

• the relationship between the abstract and the material text
• haptic, visual, and auditory simulation
• tools and techniques for paleographic analysis

Enquiries and proposals should be sent to brent.nelson@usask.ca by 10 January 2009. Complete essays of 5,000-6,000 words in length will be due on 1 May 2009.

Early English Studies (*EES*) is a new online journal under the auspices of the University of Texas at Arlington English Department and is devoted to literary and cultural topics of study in the medieval and early modern periods. *EES* is published annually, peer-reviewed, and open to general submission.

Our next issue will be called "Eating the World: Food in Early Modern England," and we invite submissions that consider issues of food and literature in early modern England.

Submission guidelines:

Double-spaced manuscripts should not exceed thirty pages in length, and electronic submission in

Word format is required.

Please include the author's name, affiliation, and academic history, along with an e-mail address.

Submissions are due on February 1, 2009.

Send submissions to: Amy Tigner, earlyenglishstudies@gmail.com

For more information about *EES* please visit: <http://www.uta.edu/english/ees/>.

The Society for the Study of Early Modern Women supports and sustains scholarship via a variety of venues: sponsoring sessions at a number of professional meetings; offering grants for graduate travel and prizes for best essays authored by graduate students; recognizing outstanding work in the field with awards. Other professional opportunities for scholars in the field—calls for submissions to volume series and tojournals, and links to calls for papers—are included here as well.

Members are invited to organize sponsored sessions in consultation with the current vice president, Katherine McIver. Deadlines listed are for submission to the vice president; these deadlines generally precede those indicated by the professional organizations by two weeks, to allow the vice president to complete the paperwork that accompanies these submissions. Send proposals via email to mciver@uab.edu or via surface mail to Department of Art History, University of Alabama Birmingahm, 113 Humanities, 900 13th St. South, Birmingham, AL 35294.

• American Historical Association January 2010 (deadline: January 25, 2009; also contact Amy Froide, froide(at)umbc.edu. AHA cfp)
• College Art Association February 2010 (deadline: 15 June 2009; also contact Allison Levy, alevy(at)wheatonma.edu)
• International Congress on Medieval Studies May 2011 (deadline: 1 September 2010; also contact Margaret Hannay)
• North American Conference on British Studies November 2009 (deadline: 30 January 2009; also contact Amy Froide, froide(at)umbc.edu)
• Modern Language Association December 2009 (deadline: 1 March 2009. MLA cfp)
• Renaissance Society of America April 2010 (deadline: 20 April 2009)
• Sixteenth Century Studies May 2009 (deadline: November 15, 2008)
• South Central Renaissance Conference March 2010 (deadline: November 1, 2009; also contact Carole Levin)

The Society for the Study of Early Modern Women has a limited number of travel grants available for graduate students wishing to attend its annual business meeting. In 2009, SSEMW holds its annual business meeting at the Attending to Early Modern Women symposium. For best consideration, submit your request by May 1, 2009.

The Society for the Study of Early Modern Women requests nominations for its 2009 Awards. Any work that focuses on women and gender in the early modern period (1450-1750) is eligible. To nominate a work published in 2007 for the 2008 awards, please submit 3 copies of the work by 1 May 2009 to the chair of the EMW Awards Committee, to be announced shortly.

The Society now sponsors a prize each year for best graduate essay. Information about the Ashgate Prize for an Outstanding Paper by a Graduate Student is available here.

Journal Call for Papers, posted 5 November 2009, by J. Donawerth, A. Seeff, and D. Wolfthal. The editors of *Early Modern Women: An Interdisciplinary Journal*, invite the submission of essays related to women and gender covering the years 1400 to 1700, and encourage submissions that appeal to readers across disciplinary boundaries. For additional information, see the journal's website: www.emwjournal.umd.edu

Call for volumes for two series from Ashgate, posted September 2008 by E. Gaffney. *Visual Culture in Early Modernity*. Series Editor: Alison Levy. Seeks innovative investigations of western and non-western visual culture produced between 1400 and 1800. Transculturalisms, 1400-1800. Series Editors: Ann Rosalind Jones, Jyotsna G. Singh, Mihoko Suzuki. This series will present studies of the early modern contacts and exchanges among the states, polities and entrepreneurial organizations of Europe; Asia, including the Levant and East India/Indies; Africa; and the Americas.

Journal Call for Papers, posted 16 Oct. 2008 by Mihoko Suzuki. *Clio: A Journal of Literature, History, and the Philosophy of History*, seeks article submissions of interdisciplinary research in literatures of any nation or historical period with a special emphasis on literature as informed by historical understandings and historical writing considered as literature. Please see *Clio*'s website (http://www.ipfw.edu/engl/clio.html) for submission guidelines.

Journal Call for Papers, posted 15 Oct. 2007 by N. Guttierez. *Quidditas*, the journal of the Rocky Mountain Medieval and Renaissance Association, invites submissions of scholarly articles written in English on all matters pertaining to medieval and Renaissance subjects for our twenty-fourth volume. Scholars should send an original, unpublished typescript and four copies of their article to: Professor Sharon A. Beehler, Editor, *Quidditas*, Department of English, Wilson Hall 2-176, Montana State University, Bozeman, MT 59717-2300. Address email inquiries to Sharon Beehler at sbeehler@english.montana.edu.

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