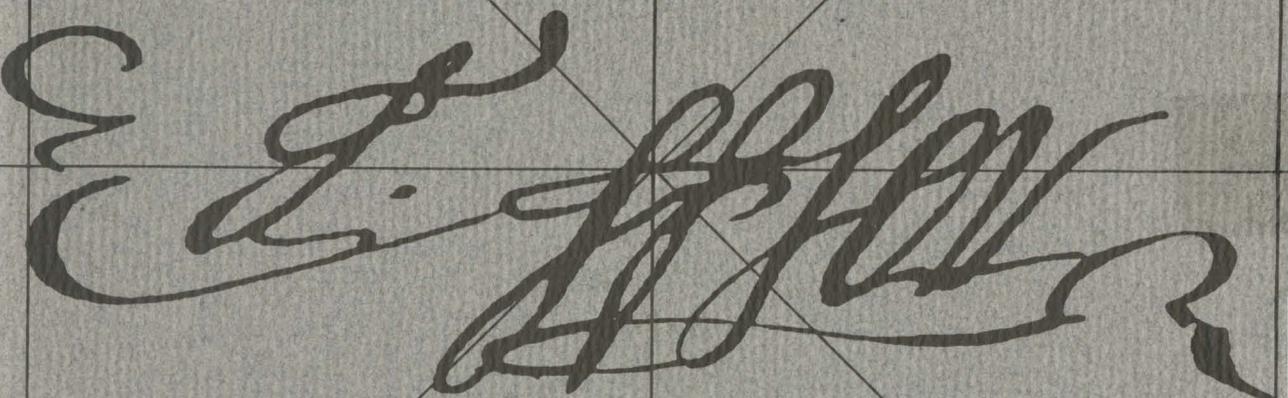


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*Darryl J. Gless*

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## TO OUR READERS

**90.55** On the appearance of this issue, the editor wishes to express deep gratitude for the devoted labors of Mary Sturgill and Kevin Farley; for prompt, high-quality submissions by authors of the reviews; and for the generous work of Julian Lethbridge (Cambridge University) and Jane Smith Daniels, Keith Hall, and Kevin Farley (UNC-Chapel Hill), who supplied abstracts.

## BOOKS: REVIEWS AND NOTICES

**90.56** Foley, Stephen Merriam. *Sir Thomas Wyatt*. Twayne's English Authors Series. Ed. Arthur F. Kinney. Boston: G. K. Hall, 1990. xv + 129 pp. \$24.95.

Readers of Spenser will find in Stephen Foley's study of Wyatt useful analogues for presenting, to beginning students, the problems of Spenser's lyric poetry, and the complex nature of authorship in the Renaissance. Spenser's *Prosopopeia* or *Ruins of Rome* especially exhibit problematics of authorial intention and presence similar to those Foley anatomizes in Wyatt, notably in Wyatt's version of the Penitential Psalms.

Foley's attempts to "encourage a problematic historical awareness in our readings of Wyatt's work" (xi) illustrate the degree to which the assumptions of new-historicist methodology have gained acceptance. Accordingly, Foley provides a wealth of historical material to place Wyatt's life and work in the context of early Renaissance discursive practices. An engaging introductory comparison of the disunified and mediated condition of Wyatt's manuscripts -- texts which are inscribed and reinscribed in various hands, so that Wyatt's authentic hand is obscured -- to the fragmented nature of the Renaissance subject establishes the kind of thoughtful analysis Foley brings to bear on Wyatt and his poetry.

Foley's readings are strongly reasoned, backed up skillfully with historical materials. By far his strongest chapter is the last, "Revising the Script." It provides an informative discussion of Wyatt's Penitential Psalms and their relation to emerging religious disturbances: "Wyatt's use of Aretino's frame inscribes the psalms from inside the alien discourse of Petrarchan erotic narrative and demonstrates that the language of faith too is embedded in an impure social process. It exposes faith as a language rather than as an unmediated form of truth" (91). Surely the same could be said of Spenser's handling of Grindal's fall from Elizabeth's favor in *The Shepheardes Calender* or the depiction of court language in *Prosopopeia*. Similarly, Foley's discussion of the lyric persona in Wyatt's "They flee from me that sometime did me seek" might profitably be borrowed to discuss Spenser's personae: Foley convincingly shows the danger of mistaking the lyric persona as a real subject, or, rather, of mistaking the language used to represent the self and the self itself as unmediated. "The 'author' too," Foley writes, "is a cultural function, and the 'scene' of writing is staged" (105).

Sometimes, however, Foley invokes new-historicist terminology too easily, setting forth ideas which are hardly self-evident or uncontested, even by new historicists. Foley restates, for example, Foucault's concept of the author-function to explain the decentered nature of authorial intention in Wyatt, but the jury is still out on Foucault, especially Foucault's ideas applied to Renaissance texts. And often Foley reverts to new-critical impressionism. When Wyatt's voice intervenes and addresses "my Poyntz" in "My mother's maids," it is a voice that "slides into defensiveness," that "loses its patience, its ability to suffer abuses with an unflagging sense of righteousness," expressed in a tone which "takes on more than a trace of injured merit" (68). This reading implies precisely the kind of authorial intention that the crisis of the subject calls into question. Although Renaissance rhetoric emphasized at every turn the impact of authorial intention -- the author deliberately set out to achieve certain effects, or, as Rosemond Tuve so memorably wrote, "an epizeuxis is an epizeuxis to the end of time" -- new historicism rewrites intention as an ideological construction. Foley's *Thomas Wyatt* wants to have it both ways.

But such contradictions are rare. Foley's *Wyatt* presents welcome opportunities for introducing students at the earliest stage to the complexity of Renaissance society -- and to the intellectual rewards which rigorous analysis of these conditions bestow. This leads, as Alan Sinfield has written, to a better understanding of one's own relationship to the pressures of contemporary ideology. Insightful and elegantly written, with arguments transferable to Spenser and his contemporaries, Foley's book shows how new-historicist approaches have transformed all levels of Renaissance studies, to the benefit of students and scholars alike.

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90.57 Johnson, William C. *Spenser's Amoretti: Analogies of Love*. Lewisburg: Bucknell University Press, 1990. 280 pp. \$39.50

Those writing on *Amoretti* have for many years said that Spenser's sonnet sequence is undervalued. Now that 1990 has seen two books on the work (Donna Gibbs' *Spenser's Amoretti*, Scholar Press, is the other), and since there has been no dearth of good articles on it during the last decade, it seems time for *Amoretti*-lovers to forget any Will-envy or passing Astrophilophobia that jealousy might induce. Our sequence may rank third, but a bronze medal is still an Olympic prize.

William Johnson's approach is straightforward. After a brief introduction, he sets out evidence for the poems' liturgical and calendrical affiliations and suggests how this matters to Spenser's understanding of sexuality and religion. It is his central and interesting assertion that *Amoretti*, like *The Faerie Queene*, works a "dilation" (15) through analogies set up by "bifunctional imagery" (33). The next three chapters move sonnet by sonnet through the triptych that forms the sequence: *Am.* 1 to 21, *Am.* 22 (said on the "holy day" Ash Wednesday) to *Am.* 68 (said on "this day" of Easter), and *Am.* 68-89. Johnson is less wedded than he once was to showing how a given poem corresponds to a liturgical day in 1594. Nevertheless, he continues to see connections beyond the minimum that Alexander Dunlop established some years ago: *Am.* 22, 62 (Lady Day), and 68, to which I would add the muted allusion to Easter Saturday in *Am.* 67.

Some of this study's claims will elicit skepticism in some readers. But even those unwilling to assume, for instance, that the sequence takes place in less than one year of poetic time (however long the lover has been loving), or who feel that Johnson still sees too many specific liturgical allusions, will learn from his observant commentary. Like Stephen Booth reading Shakespeare's sonnets, and sometimes with the same implausible dazzle, Johnson finds puns, wordplay, and echoes that connect the sonnets to each other. He may stretch too far, but what he notes can be appealing, like the relevance of *tenerè* ("to have and to hold") in *Am.* 68's "one another entertain"; and he is surely right to hear a pun on "mile" and "moile" (then close in pronunciation) in *Am.* 87 suggesting both drudgery and time/travel. Like Joel Fineman writing on Shakespeare, Johnson finds puns on "eye," if, again like Fineman, sometimes to the point of I-strain. And some may think he overplays the similarity of "dismaid" and "dismayed": young George may be dis-maided in *Faerie Queene* I.i.50 or vii.11, but it is grotesque to apply the pun to the aging lover in *Am.* 14 and ungallant to apply it to Britomart (96), since only the most precise of moralists would argue that dreaming of impregnation by a crocodile means waking up deflowered. His *Amoretti*, moreover, has a play: the lady's "refusal to accept false, idolatrous love" (36) gradually brings her lover understanding. Desire does not, however, become less physical, and Johnson plays down *Amoretti*'s Neoplatonism on the sensible ground that the lover climbs no ladder to the intelligible but rather changes idolatry into a readiness for Christian marriage.

Johnson's book, then, is filled with good insights. Several matters may trouble some readers, however. Johnson seems nervous about the sequence's two references to a new year. Yet we too live with more than one calendar, and the Romans had also begun the year with March before King Numa (they say) established January as the first month. E. K. notes this in his introduction to *The Shepheardes Calender*, which *Am.* 62 seems to echo. So although the Julian calendar began in January, as had -- probably -- that of the Republic, memories persisted of a March New Year.\* If in England the civil and Christian (but not liturgical) years turned over on March 25 while most people continued to call January 1 "New Year's Day," this seems no cause for critical alarm. E. K. justifies a January start by referring to Christmas, much as Ovid's *Fasti* has Janus boast of the sun's restored light; had E. K. annotated *Amoretti* (horrid thought), he would doubtless have cited the pre-Numian calendar and the Annunciation, even as Ovid's March opens by recalling Mars' begetting of Romulus and Remus. There is not need, then, for the heavy weather Johnson makes of *Am.* 62's references to the new year, whatever the doubts of J. W. Bennett in *Renaissance Quarterly* 26 (1973).

In his calendrical remarks, though, Johnson inexplicably uses the Edwardian Prayer Book, which to be sure Spenser doubtless knew, and not that of the Elizabethans. It is disconcerting to read that certain psalms are set for certain days even though they had been dropped as propers since the second Edwardian version. Yet Johnson also neglects texts that would strengthen his case -- the sacrificed heart of *Am.* 22 looks as much Davidic as Petrarchan if seen in conjunction with Psalm 51,

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\* On January in the civil pre-Julian Republican calendar, see Agnes Kirsopp Michels, *The Calendar of the Roman Republic* (Princeton: Princeton UP, 1967); p. 99 makes the larger point that the Romans lived, as do we, with more than one calendar at once.

appointed for the Communion read on Ash Wednesday, and the *Nunc Dimittis* offers a nice parallel to *Am. 9's* "light doth lighten."

The handling of two other issues leaves this reader uneasy. First, Johnson omits much that is dark, dangerous, negative. It is not that he exaggerates the poetry's religious dimension, for the Bible and Prayer Book have plenty of blood and tears; rather, he shies away from the predation, fear, and manipulation that Spenser does not shrink from showing (as Joseph Loewenstein and Roger Kuin have said, although too recently for Johnson to have made use of). To be fair, any author is entitled to his emphasis. More troublesome to me is a largely unexamined if widely shared stress on the lover's growth and development, on education and training, on earning and deserving. Clearly the speaker of "Most glorious Lord of life" is not the same as the idolater of "This holy season," and Johnson knows (191) that Protestants do not think they earn or deserve grace. But the insistence on gradual, incremental, Whiggish progress has side effects, not least the conversion of the lady into someone who too often sounds like a schoolmarm.

Has she nothing to learn? No fears to overcome? No pride to melt? Johnson doubtless would say she does, but his thesis sometimes makes her seem more like Dame Caelia than Amoret or Britomart. Elizabeth in some fashion figures or participates in Christ. Must this mean that she is a conscious catechist? Unlike Dante and Petrarch, Spenser never describes a religious pedagogue, showing us rather his beloved's "cruelty" (or what can seem such), beauty, goodness, wit, "pride" (for good and bad) and apprehension. Johnson thus sees the turn at *Am. 67* as something for which the lover has been prepared; perhaps he has, yet to focus on his well-instructed readiness is to ignore the more resonant suggestion of unbought grace and the mysteries (mysteries to Spenser, anyway) of God's and woman's desire -- their "privitee," as Chaucer put it with a pun not unlike Spenser's on the lady's beguiling "will." To emphasize education, furthermore, can lead with a logic we should resist to denigrating the earlier sonnets. A little Petrarchism never hurt a real lady, and this one seems as much amused as offended. As he works his way through them Johnson demonstrates their clever charm, yet later he remembers them with disapproval, referring to their "stilted conceits" (180), calling their speaker "fairly humorless" (208) and saying of *Am. 72* that had it appeared earlier we would think its "Petrarchan imagery and artificiality . . . worth harsh criticism" (213). The admirer of affectionate wordplay has become Stephen Gosson.

It is also unclear why Johnson often equates the lover with the catechumens who are baptized on Easter Saturday. Surely by forty this lover has been through that? Associating him with those penitents ejected from the church on Ash Wednesday and welcomed back for Easter makes more sense, although it seems extreme treatment, especially as we never see this lover repent anything, not even (or not explicitly) the sin of idolatrous Petrarchism. Moreover, Johnson uses "penitent" and "catechumen" indifferently, which is confusing. In any case, we need a way of talking about the lover and liturgy that takes into account the religious meaning of Holy Saturday without implying that the lover's parents had failed to lavish on him, as Wilde's Lady Bracknell puts it, "every luxury that money could buy, including baptism."

Much of this review has expressed doubt; that is one function of a review. Let me add, then, that no Spenserian should ignore this study. Together with Alex

Dunlop, Johnson has helped open our eyes to a major aspect of *Amoretti*, however much some still disagree about the exact shape of the poetic betrothal ring Spenser gave Elizabeth. Often eloquent, always engaging and engaged, never unintelligent, Johnson's work will long be consulted by those interested in the texture of individual sonnets and moved by their collective commentary on love and grace.

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90.58 Roche, Thomas P., Jr. *Petrarch and the English Sonnet Sequences*. New York: AMS Press, 1989. viii + 604pp. Institutions, \$57.50; individuals, \$25.

In this combative and ambitious work, Professor Roche provides a numerological grammar and a Christian semantics for the reading of Renaissance sonnet sequences. Although some of his minor numerological finds seem coincidental, Roche marshals a vast number of examples from poets avowedly religious (Bruno, Anne Locke, Henry Lok, Barnabe Barnes, Sidney, Barnes again, William Alexander, Alexander Craig, Greville, Constable, Daniel, Shakespeare, and Jonson) to show incontrovertibly what he and others have long argued: that Renaissance poets considered themselves architects, and used number as a primary structuring device. The pervasiveness of this use -- along with the fact that few of these writers considered it worthy of discussion -- suggests that we are not so much deciphering the quirks of crabbed and difficult individuals as we are revealing the fundamental assumptions which governed a community of Renaissance sonneteers and their readers. Roche reminds us of the mental operations such readers were required to perform. As an example, the term "sonnet sequence" is misleading, he says, for the narrative and causal thrust of the sonnet sequence is not as significant as its slow revealing of patterns present from the beginning *in toto*. The motion is involuted and cyclical rather than linear. We "progress" not to the end of a narrative but to the deepening of truths.

And these truths are unashamedly Christian -- as is Roche himself. For Roche, the relationship of the sonneteer's persona to his love functions as a sign for the human being's faulty relationship with earthly and heavenly things. Love becomes a disease spurred by a will to possess and overpower; wantonness overmasters reason. No doubt some critics will bristle at, for instance, Roche's association of Astrophel's love with a desire to rape. They may consider it a shocking reduction of the rich ambiguity of Sidney's portrayal of human desire. But besides the annoying fact that such criticism often lapses into its own *reductio ad ambiguitatem*, it belies the Romantic assumption that the drastic and polemical can never be truly poetic. An odd assumption, after Shaw and Brecht and Peter Weiss. On the contrary, Roche reads Sidney and the others as exceedingly honest and rhetorically fascinating probes into the hypocrisy, aggression, masochism and sheer meanness of much of what passes for human love. The excellence of didactic poetry does not depend upon the degree to which one agrees with what it teaches, but on the skill with which it leads the reader to a deeper, more active appreciation of what are often very forthright doctrines.

Roche's work is fine in several respects which deserve mention, if only for the increasing rareness of such excellence. First, Roche is comprehensive. He does not have room to treat all the English sequences, but he has read them, even the most

obscure, along with their French and Italian predecessors. Consequently, he places particular poets within the constellation of all those whose works establish sonnet-language. We may not like to read Barnabe Barnes, but as Roche argues convincingly the devolving of love into brutality at the end of *Parthenophil and Parthenophe* merely tears the mask off what at least one contemporary thought was going on in other sequences, notably Sidney's. If language is a set of arbitrary conventions, then we must read much more of what is now neglected or considered inferior in order merely to understand the great sonnet sequences on a basic, lexical level.

Roche shows that studying the minor poetry can both profit (it is illuminating to see Barnes and Constable anticipating Donne by employing the same structural principles and erotic imagery in both their religious and amatory sequences) and delight. He is superb at hearing the poetry in underappreciated poets. The reader will be surprised by the impressive meditative rhythms of Anne Locke, the structural cunning of Henry Lok, the dramatic grotesquerie of Barnes. But this comprehensiveness has an order to it, for Roche argues a very specific historical development of the sonnet sequence. He discusses its inception in Petrarch's ironic treatment of the lover, then moves to the Neoplatonic commentators who spiritualized Laura -- including the philosophical huckster Bruno who nevertheless gave us in his prose commentary on his own sequence "a valuable insight into the multiple ways love could be viewed in the sixteenth century." This spiritualization, implicit always in Petrarch as a possibility for conversion from idolatry, is made explicit and straightforward by the English religious sonneteers, who still portray their speakers as possessing desperately infected and divided wills. These speakers finally learn, through the grace and patience of God, the integrity of sensual and spiritual love. That lesson is lost, however, on the speakers of the so-called secular sequences of Sidney and his followers. Roche thus sees the Petrarchan poets of the late sixteenth century, including Shakespeare, as understanding and emulating Petrarch's ironic, religious project. Finally "the progress of human love is separated from a Providential view of the universe" and Jonson, using in *A Celebration of Charis* all of the sonneteering techniques at his disposal, even numerology, places lover and beloved in the endearing and somewhat absurd roles of everyday courtiers.

Another of Roche's virtues is that he never resorts to that crutch, the positing of incompleteness or open-endedness or disarray. He interprets sequences as entreties. Many may dislike his conviction that Shakespeare stages a psychodrama between "Will" and the fairer "Wit," with Shakespeare himself playing the role of the poet whose intimacy with "Wit" "Will" finds so disturbing. Even if one discounts the copious textual evidence Roche presents for this reading, one must credit him with attempting to understand the whole sequence, including the neglected "A Lover's Complaint," whose 47 stanzas fill out Shakespeare's sequence and provide it with the sonnet-anacreontic-lyric tripartition which we see in Spenser. Yet despite his attention to large numerological structures and pervasive themes, Roche -- raised on the New Criticism -- is a painstaking untangler of syntactic and semantic ambiguities, as for instance in his discussion of the muted but outrageous bawdy of Sidney's sonnet 77. This combination of wide-ranging vision and microscopic examination of detail should provide ideas to stimulate many kinds of readers.

Finally, if there are such things as facts in literary research, Roche delivers many in this book. A preponderance of evidence will show any impartial reader that it is deliberate ignorance to interpret any sonnet numbered 63 without reference to the grand climacteric of body and mind. Roche establishes beyond question the centrality of numerology to Renaissance sonnet sequences. Also convincing, and new, are his insistence on the Morpheus myth in conjunction with Biblical metaphors of sleeping and watching as a structural device in Astrophel and Stella; his revelation that Sidney's followers built upon the Penelope-Ulysses myth suggested by Sidney's use of the numbers 108 and 119, and were quite aware of that sequence's elaborate structure; his witty exposition of the symmetries of Jonson's *Charis*.

The main flaws of this book are obvious: first, the careless printing done by AMS Press; second, Roche's disdain for contemporary literary theory. The second, of course, will stir the greater indignation. Undeservedly: for Roche's goal is to help us see what Renaissance people thought they were doing when they wrote and read sonnets. That is not an end to but a prerequisite for responsible interpretation. Doubtless, the cultural signs present in the sonnets can be arranged validly into configurations that would have been quite foreign to the consciousnesses of the writers themselves. But an anthropologist examining the rituals of a society must first ask what the ritualists themselves understood by their actions. We cannot jump to metaphor before we have mastered the lexicon. Roche's *Kindly Flame* allowed Spenserians to see what Spenser thought he was creating when he wrote the apparently rambling books three and four of *The Faerie Queene*. Roche's specifics, no matter how divergent in theoretical presuppositions, have built upon Roche's foundation. *Petrarch and the English Sonnet Sequences* deserves a similar respect.

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90.59 Suzuki, Mihoko. *Metamorphoses of Helen: Authority, Difference, and the Epic*. Ithaca: Cornell University Press, 1989. 271 pp. \$32.50.

In Book III of *The Faerie Queene*, Spenser divides Florimell in two, sending the real Florimell off to the cave of Proteus, and creating (through the powers of a witch-double of the poet) a snowy double of Florimell. It is this substitute, false Florimell around whom rage the male contests of the following cantos. I have always thought of this as one of Spenser's more diverting, if least necessary, inventions. In *Metamorphoses of Helen: Authority, Difference, and the Epic*, Mihoko Suzuki explains the logic of Florimell and of similar doubled figures, from Homer's Helen to Shakespeare's Cressida. In the process, she offers a challenging reassessment of the epic tradition.

"Epic," she begins, "has traditionally been considered a masculine genre, one that takes as its subject the founding, ordering, and defending of cities and the bequeathing of responsibility and prerogative from father to son" (1). Suzuki's critique of masculine epic begins by noting the role of Helen as "cause and object of the originary struggle between nations." From this starting point she follows two paths. The first is an assessment of how masculine epic proceeds by the scapegoating of its central female figures, whether Helen herself, Circe, Dido, or Cressida. The second is the trace of an alternative tradition, founded by Stesichorus

and transmitted by Plato, that Helen and her like are blameless and the entire war is fought by rabid males over a phantom female. The heirs of this anti-Homeric tradition include Dictys and Dares, and above all Chaucer, in his portrayal of Criseyde and her suitors. Suzuki sees the divergence between these two paths as the means by which each epic poet can differentiate himself from his predecessors. Hence the difference between men and women, embodied in the figure of Helen, becomes the crucial term in the establishment of epic authority.

To a certain extent, Suzuki's two paths correspond to two strands in contemporary women's studies, one devoted principally to a critique of patriarchy and hence suspicious of the accomplishments of exceptional women within the constraints of patriarchy, the other devoted to uncovering whatever women have achieved in spite of those constraints. This split manifests itself in Suzuki's book through a double tone: on one hand, it presents itself as a scrutiny of the male canon, whose texts "cannot escape the conditions of their production in patriarchal culture; thus they inevitably participate in the encoding of woman as Other." On the other hand, it examines how those same texts "expose that very process of symbolic representation, and hence repression, of woman. To varying degrees, both these strands coexist in each epic text" (4-5).

The question of just how and to what degree these strands coexist is a crucial one. Is the exposure of symbolic repression itself a product of the conditions of patriarchal culture, or does it in some way constitute a transcendence of the conditions of textual production? Despite her theoretical sophistication, or perhaps because theoretical complexity has occasionally been sacrificed for clarity, this problem is never quite confronted. And yet it seems to me to be the crucial question that the book poses for readers of Spenser. It is the question about the doubling of Florimell and false Florimell, or, for that matter, the doubling of Britomart and Radigund. It is the question of how the author of Books 3 and 4 of *The Faerie Queene* could have ever written Book 5.

Suzuki's handling of the two Florimells is predictable, given her depiction of the epic tradition: they represent two masculine views of beautiful women, with the false Florimell being merely a screen onto which are projected masculine desires of possession. If this does not seem to be news, it is nonetheless interesting to see how fully it is authorized by the epic tradition. And there is a dividend. With the false Florimell ready at hand to bear the sins of patriarchy, Suzuki is able to give a stronger reading of Florimell herself, who, despite her fearful nature, shares some of Britomart's boldness in leaving the court to seek her lover.

Suzuki shows her own boldness in her analysis of Britomart and Radigund. Britomart is here, as everywhere, the heir to a Vergilian tradition, replicating and extending the quest of Aeneas to establish a new civilization out of the ashes of Troy. And yet Suzuki refuses to see Radigund as the mere opposite of Britomart, the scapegoat "bad" Amazon who must be destroyed to deflect masculine anxiety from the figure of the "good" Amazon. Rather, she finds in the encounter between Radigund and Artegall a parallel process of conversion, in which each is purged of wrathfulness and learns humility. The endowment of Radigund with a complex character inevitably makes the differentiation between her and Britomart impossible to sustain, and with it is likewise threatened the entire system of distinctions between "good" and "bad" women. Radigund must be destroyed, and by

Britomart, to preserve that system, and with her is destroyed most that is good about Britomart herself. Britomart, not Radigund, is the scapegoat. This conclusion, motivated by a careful and probing reading of Spenser's verse, in turn challenges the depiction of Spenser as an adherent of a "moderate Puritan" position which recognized that God might raise up exceptional women to a position of rule.

There are imperfections in Suzuki's argument for her position. As I have already observed, she doesn't confront with any vigor the questions of intentionality and textual production that underlie her argument. Her sense of social history is thin and secondary, and her sense of critical history is weak, so that she labels as "new" many positions (such as the belief that Spenser had grown disillusioned by Book 5) which are nigh on a century old. Indeed, her own critical instincts and values bear an unconscious resemblance to those of the *Scrutiny* group, however different her vocabulary and reading list may be. Above all, her definition of "allegory" as a system of abstract oppositions is a caricature. Hence she sees the collapse of oppositions in the Britomart-Radigund confrontation as a collapse of allegory, whereas I see it as the moment where she reads Spenser's allegory most vigorously and most successfully -- or, to put it the other way around, where she is most willing to let the allegory do its real work.

Its imperfections aside, this is a book that students of Spenser and of the epic should read. It will not be the last word said on Britomart and Radigund, but it stakes out an important position. Its reconstruction of the epic tradition through the figure of Helen is a major accomplishment. It has a lot of interesting things to say about Homer and Vergil that I have passed over here, and indeed the opening chapters are an excellent introduction to a brave new world of classical scholarship.

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#### ARTICLES: ABSTRACTS AND NOTICES

90.60 Bates, Catherine. "'Of Court it seemes': A Semantic Analysis of *Courtship* and *To Court*." *JMRS* 20, no. 1 (Spring 1990): 21-55.

Though *courtship* and *to court* have come to describe bourgeois love relationships, the noun and verb had their origins in the European courts of the sixteenth century. This apparent semantic and social shift, from political to amatory behavior, from an earlier aristocratic environment to a later bourgeois one, might be explained by the evolution of affective individualism among the middle classes. However, a diachronic and synchronic analysis of the words in question suggests that the amatory meaning of *courtship* and *to court* was there all along in the courtly setting, concurrent with the political meaning. Though many sociologists have assigned "a growing interest in privacy, in . . . marriage, and in . . . autonomy and self-expression" to "a surge of bourgeois liberal humanism," semantic analysis of *courtship* and *to court* shows that those same developments took place in the court. What would appear to be both a semantic and social shift, then, is really only a social shift. *Courtship* and *to court* may have been adopted by the middle classes,

but the middle classes did not invent new amatory meanings for the words -- they borrowed them. (J. S. D.)

- 90.61 Hardin, Richard F. "A Contemporary Epitaph on Spenser by John Ross of the Inner Temple." *N&Q* 35, no. 4 (December 1988): 446-47.

Records an unnoticed Latin epitaph by Ross (1563-1607) on Spenser in a manuscript at the Folger Shakespeare Library, Washington, DC: "Tu multos, te nemo canit (Spensere) sed est hoc, / Non quia nemo velit, sed quia nemo potest." (J. L.)

- 90.62 Hieatt, Charles W. "Dating King John: The Implications of the Influence of Edmund Spenser's Ruins of Rome on Shakespeare's Text." *N&Q* 35, no. 4 (December 1988): 458-63.

Against the minority view that *King John* was written before *The Troublesome Reign of King John*, presents evidence for the majority view that *King John* was written later, in late 1593 or early 1594. The argument is based on the following newly observed influences of *RR* on *KJ*: *RR* 21 on *KJ* II.i. 575-80; see also V.ii.57, 135-6; *RR* 24, IV.ii.104, see also, II.i.198-260, I.v.iii.19. (J. L.)

- 90.63 King, John N. "Queen Elizabeth I: Representations of the Virgin Queen." *RQ* 43, no. 1 (Spring 1990): 30-74.

Modern scholarship has perpetuated the traditional representation of Queen Elizabeth I as the "virgin queen," a woman who purposely, from her accession at age 25, eschewed wedlock to "marry" her country. Yet this popular image derives less from historical evidence than from a Jacobean version of Elizabeth, a "posthumous myth," advanced in Camden's *Annales of the Famous Empresse Elizabeth* as the culmination of a series of Elizabethan representations in contemporary manuscripts, books, and portraits -- first as a marriageable maiden and later as an object of courtly desire. In fact, Camden's rewriting of the Elizabeth myth is one more interpretation of an extremely, and intentionally, flexible and adaptable royal image. Examination of contemporary representations of the queen reveal that Elizabethan iconography was "closely tied to the life history of the monarch and to the political events of her reign," yet the cult of Gloriana to which these representations contributed was always constrained by the "practicalities" of Elizabethan and Jacobean politics.

Camden's variation on the Gloriana myth signalled yet another "iconographical shift" in representations of the queen, characterized by the "sentimental idealization" which began soon after Elizabeth's death. Camden's "extravagantly partisan" portrait of the queen, though closely controlled by James' wishes, and thus incomplete, nostalgically recalls a Tudor "Golden Age" from within the extravagance and corruption of the Jacobean court. Purportedly a "history" of Elizabeth's reign, Camden's *Annales* instead provide a highly subjective, sentimental "revision" of Elizabeth which served as a basis for the "stridently patriotic hyperbole" characterizing posthumous representations of Elizabeth. (K. H.)

- 90.64 MacColl, Alan. "The Temple of Venus, The Wedding of the Thames and the Medway, and the End of *The Faerie Queene* Book IV." *RES* 40, no. 157 (February 1989): 26-47.

The allegorical cores of each book of *The Faerie Queene* are centers of significance and sources of renewal and revelation. The narrative may resist closure but Christian truth often ends in mystery and paradox, which is not necessarily anxiety, frustration, and emptiness.

Cantos x and xi of Book IV reach to a higher-order action than narrative to achieve a direction despite the admitted incapacity of poetic language to control the material world. The Temple of Venus is not only an erotic but also a religious vision with due attention to sixteenth-century religious symbolism and the ethos which gives it significance. The marriage of Thames and Medway "is a spectacular exercise in copia" -- Spenser is able to rejoice in the unclosed nature of creation and poetic language. The narrative of the last cantos of Book IV does have meaningful direction. (J. L.)

- 90.65 Marquis, Paul A. "Problems of Closure in *The Faerie Queene*." *ESC* 16, no. 2 (June 1990): 149-63.

As an incomplete epic, "*The Faerie Queene* lends itself to the discussion of problems of closure" exemplified in the contemporary debate between the humanist, "classic" text, and deconstruction, the one positing an art that opens the tension and play of discourse in order to achieve the pleasure of closure; the other emphasizing the "unlimited field of play" as the very definition of the linguistic sign. Spenser's critic must negotiate the problem of closure not so much in terms of what might have been (i.e., the 12, or 24, book structure of the ideal *Faerie Queene*), but rather in each individual book (without accounting for the *Mutabilitie Cantos*, which are unreliable). Moreover, closure need not be interpreted, as A. C. Hamilton argues, as the reader's responsibility: "closure is present in each of the books because the reader needs to perceive each virtue fully fashioned before virtuous action can be expected in the human community." Nevertheless, closure is never fully realized until Book VI, which achieves closure not only for its own narrative but for *The Faerie Queene* itself in the closure of the reader's moral education. (K. F.)

- 90.66 Oram, William. "Spenser's Raleghs." *SP* 87, no. 3 (Summer 1990): 341-62.

Spenser answers the question Piers asks about poetry in *The Shepheardes Calender* -- "O peereless poesie, where is then thy place?" -- with his depiction of Sir Walter Ralegh in *The Faerie Queene*. In Ralegh Spenser saw what he "had for good or ill given up in moving to Ireland" -- namely, the centrality of the court as well as the instability of poetry's "place" there. Spenser maps poetry's places in his dedication to Ralegh in *Colin Clout* and the *Letter of the Authors* in *The Faerie Queene*. Characteristically, Spenser "identifies . . . Ireland with truth-telling, while the court is by implication a place of lies." But Spenser's portrait of Ralegh as Timias in Book III fully captures the ambivalences of poetry. Spenser's fiction literalizes the lyric role Ralegh used in his addresses to Elizabeth: "Spenser presents his patron as his patron presents himself." The conflict between love, poetry, and courtiership, embodied in Ralegh and his poetic double, Timias, and enacted in Ralegh's secret marriage to Elizabeth Throckmorton and Timias' secret love for

Belpheobe, becomes in *The Faerie Queene* the question "To what degree is one's love a public matter, involved in one's duties to one's sovereign?" Timias' passion for Belpheobe comments negatively on Raleigh's immoderate court(ier)ship of Elizabeth. Spenser finds more "urbane and tempered praise" for Raleigh in Begog's "generational involvement in the world," a reproduction whose locus is nature rather than the barren Petrarchan poetics of the court. (K. F.)

90.67 Patterson, Annabel. "Couples, Canons, and the Uncouth: Spenser-and-Milton in Educational Theory." *Critl* 16, no. 4 (Summer 1990): 774-93.

The "coupling" of Spenser and Milton represents a pedagogic tool used to align poets and their predecessors within what might be called a "Christian Humanist" tradition. Coupling Spenser and Milton implies a criterion of ethical congruity between the poets which, until recently, has emphasized their "sage and serious" fraternity in the canon of literary humanism. Such coupling has effected the "conveyance of certain traditional values, including the value of tradition itself," yet it has become vulnerable to interrogation by political readings, such as David Norbrook's, which "uncouple" the Spenser-and-Milton of traditional pedagogy and situate them differently -- as inheritors of "radical social critique" directed specifically at the exclusion from national culture of the uneducated and the culturally unintelligible, i.e. the "uncouth."

Recoupling the poets along these new lines of contact involves examination of the "bonds" which Milton chose to "make explicit" between himself and Spenser -- bonds that are "predominantly political, polemical, and full of hostilities" toward their mutual opponents. The Spenser from whom Milton most directly borrowed was a "primitive force, an avatar of change and rough justice," whose rustic shepherds represent not merely traditional pastoral voices, but economic realities. Spenser's linguistic archaisms -- as an expression of the "uncouth," upon which Milton draws -- address problems of intelligibility within social and cultural hierarchies as well as implying a wish for a "more inclusive national culture." (K. H.)

90.68

## SPENSER BIBLIOGRAPHY UPDATE, 1988

John W. Moore, Jr., The Pennsylvania State University

The following checklist includes Spenser items published during 1988 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item. 88.10 refers to the tenth item in the 1988 volume.

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### ANNOUNCEMENTS

**90.69** The fortieth meeting of the Southeastern Renaissance Conference will occur this spring at Old Dominion University. The primary organizer, who can provide

further information for scholars who would like to attend, is Professor Roy Aycock, Department of English, Hampton Blvd., Norfolk, VA 23508-8510.

### SPENSER AT KALAMAZOO, MAY 10-11, 1991: PROGRAM

Organizers: William A. Oram, Chair (Smith College), Jerome Dees (Kansas State University), Anne Lake Prescott (Barnard College), Lauren Silberman (Baruch College), Robert Stillman (University of Tennessee, Knoxville).

#### SPENSER I: COLIN CLOUT'S GONE ABROAD AGAINE

Presiding: Lawrence F. Rhu (University of South Carolina)

Opening Remarks: John Webster (University of Washington)

"Ariosto's *Cinque Canti* and Spenser's Book V: Some Preliminary Observations on Representing Civil War in Epic," Elizabeth Bellamy (University of Alabama, Birmingham)

"Spenser and the Virgilian Venus: The Politics of Renaissance Intertextuality," John Watkins (Marquette University)

"Transacting Petrarch in the *Amoretti*," William J. Kennedy (Cornell University)

Respondent: Donald Cheney (University of Massachusetts, Amherst)

#### SPENSER II: EUMNESTES MEETS PHANTASTES: HISTORY AND FABLE IN SPENSER'S LATER BOOKS

Presiding: Theresa Krier (University of Notre Dame)

"Spenser's Slander of Lord Grey," M. Lindsay Kaplan (Lewis and Clark College)

Respondent: Andrew Murphy (Brandeis University)

"Book V of *The Faerie Queene*: An Elizabethan Apocalypse," Richard Mallette (Millsaps College)

"Arthur, Disdain and the Anxiety of Historical Identity," Richard Neuse (University of Rhode Island)

Respondent: William Sessions (Georgia State University)

#### SPENSER III: "JUST THE FACTS, MA'AM": DETECTING SPENSER'S BIOGRAPHY

Presiding: Peter C. Herman (College of William and Mary)

"The Archeology of Kilcolman Castle: Preliminary Observations," Eric Klingelhofer  
(Mercer University)

"Ad Ornatissimum virum . . . G.H.': An Overlooked Poem by the New Poet," Jon  
Quitslund (The George Washington University)

"Spenser's Secret Career," Richard Rambuss (Kenyon College)

Respondent: Jean R. Brink (Arizona Center for Medieval and Renaissance Studies,  
Arizona State University)

#### SPENSER IV: THE KATHLEEN WILLIAMS LECTURES

Presiding: Margaret Hannay, Siena College

"The Alleged Early Modern Origin of the Self and History: Terminate or Regroup?"  
A. Kent Hieatt (University of Western Ontario)

Respondent: Maureen Quilligan (University of Pennsylvania)

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