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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between the publication of the article and the report on it.

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TO OUR READERS

91.01 Readers will want to know about an exceptional Spenserian publication from Japan: *A Comprehensive Concordance to The Faerie Queene 1590*. Eds. Hiroshi Yamashita, Masatsugu Matsuo, Toshiyuki Suzuki, and Haruo Sato. 1215 pages.

A. C. Hamilton writes to say that this Concordance "is, as it claims, a comprehensive concordance, for it lists every word, beginning with the 1248 uses of "a". An informed and scholarly Introduction justifies the use of the 1590 edition for Books I-III rather than the 1596 edition. The copy used is owned by Professor Yamashita, and a machine-readable form of this text in MS-DOS text file and a microfilm of the Yamashita copy are available to the user. The Concordance is followed by a list of press variants in the ten copies collated by the editors; Textual Notes; and a "Rank List of Words" beginning with "and" (which appears 5666 times); an Alphabetical List of Words in Rhyming Positions; and a 'List of full or justified lines where the spellings may have been affected by the compositor's need to fit the text to his measure.'"

91.02 Ever resourceful and independent in spirit, the *Spenser Newsletter's* computer did some last-minute creative editing on the opening and closing paragraphs of Tony Esolen's review of Thomas P. Roche's *Petrarch and the English Sonnet Sequences* (90.58). The editor regrets that these errors occurred. A corrected version of the relevant sentences from the first paragraph reads as follows:

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, Nicholas Breton, Henry Constable) and apparently secular (Petrarch, Sidney, Barnes again, William Alexander, Alexander Craig, Greville, Constable again, 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.

From the concluding paragraph:

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*. Most subsequent discussions of those books, no matter how critical of 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.

91.03 Readers who have been awaiting the *Newsletter's* review of *The Shorter Poems of Edmund Spenser* (Yale University Press) will have their patience rewarded when the next issue emerges, as it will do very shortly. Our review, by Professor Thomas

P. Roche, Jr., will be published in that issue, and it will be followed by several pages of corrections and emendations for the text and notes of the *Shorter Poems*. These are being prepared by the volume's editors and other meticulous readers.

Meanwhile, the appearance of this issue owes much to many. Kevin Farley and I owe gratitude, especially, for preparing abstracts, to the following generous-spirited Chapel Hill graduate students: Jane S. Daniels, W. Keith Hall, Phebe Jensen, and Kathy Pories. Thanks are due also to (1) Professor Haruhiko Fujii, for sending the English abstract of his article, published in Japanese (91.11); and to (2) Clark Hulse, Juliet Fleming, and David Miller, who provided abstracts to help me piece together the report on Spenser at MLA (91.17-22), when a family emergency kept the *Newsletters* designated reporter away, and my own illness prevented me from taking his place.

BOOKS: REVIEWS AND NOTICES

- 91.04 Boiardo, Matteo Maria. *Orlando Innamorato*. Ed. and trans. Charles Stanley Ross. Biblioteca Italiana. Berkeley: University of California Press, 1989. xii + 903 pp. \$80.

Selections from Boiardo's Orlando Innamorato. Ed. and trans. Mark Staebler. American University Studies, Series II, Romance Languages and Literature, Vol. 101. New York: Peter Lang, 1989. xvii + 486 pp. \$26.50.

These two facing page translations of Boiardo's chivalric narrative fill a great need for scholars and teachers. Ross offers the first complete English translation of the poem, and Staebler offers a teaching edition composed of a series of selections connected by plot summary. It is now possible for Spenserians whose Italian is rudimentary to work their way through the poem with the assistance of a translation and for those who know no Italian to get to know one of Spenser's most important forerunners in the mode of allegorical romance. Ariosto's *Orlando Furioso* is Spenser's obvious model, but just as Ariosto learned narrative techniques from Boiardo, so Spenserians can learn about romance structure, the use of entrelacement, and the mingling of Arthurian and Carolingian material from the *Innamorato*.

Ross's achievement as a translator and an annotator is very impressive. Ross chose to translate the hendecasyllable ottava rima stanzas into unrhymed tetrameter octaves; he explains that he did so because he seeks to make Boiardo "sound as noble as possible while still retaining the speed that makes reading him in the original such a pleasure" and because he values "Boiardo's text more than the external form he chose for his poetry" (29). This valuing of the text is apparent everywhere in Ross's work; the *Innamorato* is an extremely long poem, yet this translation always shows evidence of careful thought about word choice and syntax. Ross is true to Boiardo's style; he captures nobility when it is present, but he also does not hesitate to reproduce Boiardo's roughness, as when Charlemagne calls

Orlando a "bastard traitor . . . a renegade son-of-a-whore" ("traditor bastardo . . . figliol de una puttana, rinegato" (I.ii.64, 65).

The critical apparatus Ross has provided will be useful even to a reader fluent in Italian. The introduction does a good job of telling the reader what to expect and of setting the poem in the context of Italian romance and recent literary theory about romance, and the "Index of Names and Places" at the end of the book lists the book, canto, and stanza numbers for every appearance of most, if not all, of the characters and places in the text. Ross clearly anticipated that many of his readers would be Spenserians; he makes frequent reference to the similarities and dissimilarities of Boiardo's allegorical and narrative methods and Spenser's. The notes to this translation are not exhaustive, but those that are included are thorough; they cite sources and analogues, and they provide background. For example, the line "a moor rode forth on a white jennet" (III, vi, 7) is accompanied with an explanation of Spanish chivalry tactics, the observation that "the battles in Book III show a noticeable increase in realistic detail," and a quotation from Rosemond Tuve on the topic of realism in romance (856).

The strength of Mark Staebler's edition of the poem is the introductory material. He provides a history of the *cantastoria* tradition, of the fortunes of the poem in Italy after the poet's death, and of "Boiardo and Anglo-American Readers." Also included in an appendix is a brief selection from Robert Tofte's 1598 translation of the *Innamorato*, a work which is not nearly the equal of Harrington's or Fairfax's enduring efforts. Staebler's choice of passages to translate is well judged from the point of view of narrative continuity. Staebler says that his goal was "to maintain . . . accessibility in my English verse; it is meant to be read out loud, and even children should be able to follow the story" (61). He achieved his goal; the story line is clear, and the diction and syntax are straightforward.

The translation itself is far freer than Ross's, more colloquial, less elegant. Staebler chose to represent Boiardo as writing less nobly than Ross did. He retained the ottava rima stanza and used iambic pentameter. The use of rhyme leads at times to the choice of inexact words, and the translation sometimes is even incorrect. For example, Boiardo's description of Astolfo's appearance, "non ebbe di bellezze il simigliante" (I.i.60) is translated "our Astolfo didn't bear beauty's seal" even though a few stanzas later we are told that "he saw the girl's [Angelica's] astonishment / at his fine face and its delicate touches" (66). An English-only reader should not rely on this translation if he or she wishes to discuss the text in detail, but the book is very useful if one wants to know "la bella istoria" -- "the great story," as Staebler says, or "the rare events," as Ross has it.

Pamela Joseph Benson
Rhode Island College

91.05 Fox, Alice. *Virginia Woolf and the Literature of the English Renaissance*. Oxford: Clarendon Press, 1990. xii + 188 pp. \$42.50.

Twenty years ago, Adrienne Rich complained about the tone of Virginia Woolf's *A Room of One's Own* (1929), calling it that of a woman "almost in touch

with her anger." Though addressing women, Rich observed, Woolf is "acutely conscious" of "being overheard by men," particularly her father Leslie Stephen. The function of anger, of nuances of tone, remains an issue in assessing Woolf's feminism. Brenda Silver (*Signs*, Winter 1991) takes the later *Three Guineas* (1938) as a case study. In the history of its critical reception, she finds repeated strategies that "deny the authority of the text by denying it the authority of [its] anger." One such strategy consists of separating the "art" from the "politics," as Silver finds Perry Meisel to have done in his 1980 study of Woolf's debt to Walter Pater. "The increasingly political tone of Woolf studies," he writes, "obscures the fact that she was . . . a 'learned' writer whose texts murmur with echoes of the English tradition at large."

Upsetting this dichotomy is just one of the valuable tasks performed by Alice Fox in *Virginia Woolf and the Literature of the English Renaissance*. A thorough analysis of the pervasive "echoes" of Renaissance literature that sound throughout Woolf's writing -- in all nine novels, as well as her critical essays, diary, and letters -- this book documents a continual interaction between the aesthetic and the political. It also confirms what Rich inferred: Woolf, barred by her father from obtaining a "paid-for education" (as she was to put it in *Three Guineas*), worked diligently to avoid showing anger, especially in the criticism she wrote to establish her credentials among a community of educated men. Her self-education involved an immersion in Renaissance literature from Shakespeare to obscure pamphlets; yet at her back she constantly felt the presence of her father, a preeminent man of letters whose hundreds of essays included a fanciful one entitled "Did Shakespeare Write Bacon?"

Woolf wrote two volumes of critical essays -- *The Common Reader* (1925) and *The Common Reader: Second Series* (1932). Fox shows how important Woolf felt it was, even after three novels and two collections of short stories, to succeed as a critic. What makes Fox's analysis of Woolf's critical work especially interesting is the way she contextualizes it against Woolf's other writing as well as her contemporaneous reading. In 1928 she published *Orlando*, which surely qualifies as a feminist treatment of Renaissance sources; in 1929, she published *A Room of One's Own*. She read Sidney's *Arcadia* in 1931, publishing an essay on it in 1932; in 1935, while revising *The Years*, she read *The Faerie Queene*; subsequently, while undertaking research for *Three Guineas*, she began an essay on Spenser's poem. Reading "only the essays on Sidney and Spenser," Fox observes, "one would never suspect that Woolf was a feminist"; yet her notes show that she was reading both books from a feminist perspective" (10-11).

Woolf's preoccupation with chastity in *A Room of One's Own* informed her reading of the *Arcadia*; though she first held the impression that Sidney was "in favour of women," she eventually found him "bound by conventional notions . . . of woman's chastity" (11). Spenser fares rather better. Woolf approves of his referring to his own chastity rather than placing its burden entirely on women; she also likes his analysis of the way "envious men" had "curbed women's liberty to fight because they feared a usurpation of their sovereignty" ("Spenser as a feminist," she noted) (13).

No suggestion of these comments appears in the essay on *Arcadia* or the draft-essay on *The Faerie Queene*. Yet, as Fox notes, *Three Guineas* does deal with chastity (defining it broadly and equably, as Spenser does) and, more fully, with the relationship between gender and the aggressiveness that leads to war. That she was compelled to deflect her feminist analyses of specific Renaissance works into abstract commentary suggests the degree of pressure she must have felt to conform to the standards of the critical establishment, despite her own stature as a novelist.

Exploring the novels, Fox continues to uncover evidence of feminist critiques that arise through evolving uses of Renaissance literature. Successive drafts of the first novel, *The Voyage Out* (1920) -- whose structure parallels the travel narratives of Hakluyt -- show Woolf "differentiat[ing] more and more clearly between her male and female characters." In accordance with her belief "that Elizabethan literature was a male preserve," the female characters became "consistently less associated with it" (26). A similar pattern emerges in drafts of *The Waves* (1931).

With *The Waves* Fox raises a stylistic issue vexing to both Renaissance and Modernist studies: genre boundaries. Woolf apparently conceived of this novel "as 'a novel & a play' . . . as a 'playpoem'" (136). Even before she began writing it, she "predicted that there would be a new sort of novel, having 'something of the exaltation of poetry, but much of the ordinariness of prose'" (137). Finding the conventional novel too rigid for such writing, Woolf was inspired by the flexibility of Elizabethan drama.

The ambition she voices here, together with the larger role of the Renaissance in her habit of reading, seems crucially important. *Three Guineas*, though polemical, is styled as a friendly letter, one-half of a private conversation, much as the writings of Thomas Browne (whom Woolf greatly admired) are doubly focused, as Anne Hall has written, "addressing a friend and yet placating the world." *Between the Acts*, Woolf's last novel (1941), has little plot beyond the performance of an unusual chronicle play; yet its subject, as Fox puts it, is no less than "whether mankind will be able to rebuild civilization after the devastation of the Second World War" (155).

Fox's careful study makes it difficult to conclude that Woolf's aesthetic concerns were separate from real-world issues of power and politics. Rather, she seems to have found in the fluid forms of Renaissance literature the license she needed for breaking out of her father's club. Yet the tightness of that club prompted her to proceed by indirection. Her name is not as firmly yoked to the Renaissance as, say, Eliot's. (Though David Lodge's *Small World* features a bumbling professor who accidentally commits himself to writing a book on the influence of Eliot on Shakespeare," it also has a more capable professor steal the idea from him.) But she did inspire in E. M. W. Tillyard a claim that has resulted in significant reverberations. *The Elizabethan World Picture*, with its controversial insistence on a "common theological bond" linking all classes, begins with a censure of *Orlando* for concerning itself merely with "the Queen's political intuitions, the voyages of discovery, and the brilliant externals of Elizabethan life."

What Tillyard failed to perceive was that Woolf's voyages into the Elizabethan age persistently led to her own internal discoveries. As Declan Kiberd has said about the way Irish Modernists appropriated Shakespeare, Woolf as a woman forged creative misreadings of the literature that had been "reading" her all along. (What does it signify that both Woolf and Joyce give Iago's "Put money in thy purse" to characters who seem otherwise sincere?) Fox's analyses, necessarily brief in a work that covers so much ground, suggest many paths for further research.

Fox died while her book was in press. Spenserians are among the broad range of scholars who may benefit from her treatment of this most uncommon reader of the English Renaissance.

Sally Greene
University of North Carolina, Chapel Hill

91.06 Kay, Dennis. *Melodious Tears: The English Funeral Elegy from Spenser to Milton*. Oxford: Clarendon Press, 1990. vi + 287 pp. \$62.

The last decade has witnessed a revival of interest in the elegy, especially that of the Renaissance. In general, studies of the genre by G. W. Pigman, Arnold Stein, and Peter Sacks have viewed it in terms of the psychological or emotional significance of death. Dennis Kay's *Melodious Tears* shifts the focus, providing a survey of the elegy from the mid-sixteenth to the mid-seventeenth century that describes the works considered in terms of their "artfulness." The important terms of analysis and evaluation include "particularity" (the fusing of speaker, subject, and occasion [95]) as against generalizing sententiousness; improvisation and invention against the reiteration of generic conventions (6); and "artistic self-consciousness" (13), the ways writers "make themselves their own subject" (8), as against exclusive focus on the qualities of the person eulogized. Kay sees a progressive improvement in the genre during the period, from 'the Tudor public mode' exemplified by Churchyard and Whetstone, in which the poet merely acts as "compiler" (27), "historian and moralist" (25), to a more self-conscious combination of "display and introspection . . . public statement and self-examination" (232).

After an introduction laying out these terms, Kay proceeds to look at elegies by Spenser and Sidney (ch. 2); for Sidney and Elizabeth (ch. 3); Donne's funeral poems and *Anniversaries* (ch. 4); elegies on Prince Henry's death (ch. 5); and works by Jonson, Drayton, Daniel, and Chapman, and Milton's *Lycidas* (ch. 6).

Kay's discussions of Spenser's *November* eclogue from *The Shepheardes Calender*, and *Astrophel* and "The Lay of Clorinda" (curiously omitting the elegaic passage to Sidney in *The Ruines of Time*), are among the most successful in the book. He emphasizes Spenser's use of the elegy as "an essay in poetic tradition" (29), "a blend," as he says of *November*, "of the familiar and the novel" (30).

In *November* Kay notes the different but equally affirmative reactions of the split audience for Colin's song -- Thenot's interest in pleasure and E.K.'s aesthetic commentary. This bifocal perspective exemplifies Spenser's talent for "mix[ing] naivete and sophistication" in verse form and metrical effect (35). According to Kay

the distinctive quality of the poem is its artful combination of convention and innovation, directed both to stressing "the nature and function of art" and "laying claim to laureate status" for its author (37). Though his reading could be enriched by putting the eclogue into the context of other elegaic passages in the *Calender* (see, e.g., Sacks), Kay's sensitive attention to the formal details of the poem is revealing.

Recognizing *Daphnaida's* debt to *The Book of the Duchess*, Kay discusses the consolation each poem offers. Despite the despairing tone of Spenser's poem, Kay finds reassurance in its form, relying heavily on numerological analysis to support his view of "structure as a species of consolation" (52). This structure springs from the role of the speaker, Alcyon, as spokesman for "the community of shepherds" (52). The speaker in *Astrophel* plays the same role for a specifically artistic community, dedicating his poem to shepherd-poets. This position reflected Spenser's own status as "the shaping intelligence" (54) of the collection of elegies for Sidney of which this poem was a part (published in *Colin Clouts Come Home Again* [1595]).

Kay's readings stress the ways that the poet brings the resources of art to bear on the loss suffered through death. Alcyon expresses his artistic consciousness in his response to the death of the fellow poet Sidney by finding consolation in the poems (flowers) Sidney left behind. In his other poem in this collection, "The Lay of Clorinda," Spenser provides, according to Kay, further compensation through art by invoking tradition. His echoes of earlier pastoral elegies articulate "the continuities of literary tradition": "[T]he act of imitation becomes itself a primary strategy of consolation" (59). By introducing the collection with two poems so different in style and tone, Kay argues, Spenser also "established and sanctioned the variousness of elegy" (61), providing a model emulated by later elegists, including Milton.

The survey format of Kay's book provides its singular contribution, but also generates its shortcomings. By including works by non-canonical writers like Francis Davison, Joseph Hall, and Arthur Gorges, and including as Appendices various elegies from manuscripts, Kay has reminded us that genres like elegy were not the exclusive province of those selected writers we currently consider exemplary, but represented a much more widely disseminated form. His inclusiveness expands the possibilities for further study, not just of the formal or thematic conventions of this genre, but of its status and functions as a cultural practice, one which may shed further light on the social and political dynamics of late Tudor and Stuart England.

Because of the format he has adopted, however, Kay has taken only the most tentative, general steps in this direction. Despite his stress on the "occasion" of elegy, his analysis views the development of the genre in terms almost wholly internal to literary practice, rather than as an interaction of generic resources and expectations with external situations. He frequently gestures towards the broader cultural or political significance of the works he describes, but, except for his discussion of the cult of Prince Henry, there is little exploration of what that significance might be. Important political matters remain undeveloped, matters like the significance of Dido's identification with Queen Elizabeth in *November* (especially provocative given Kay's brief mention of the Crown's touchiness about

discussion of the monarch's death), or the use of elegies for Sidney to promote an interventionist foreign policy. At other times he implicitly collapses the aesthetic into the political, suggesting that formal innovations in the one realm are identical with a reformist stance in the other. The question of this relationship, especially given the current discussion of historicism in literary studies, has become too important and too complex to be handled in such a cursory fashion.

With any survey there will be quibbles over the selection. Here one would like more extended treatment of Jonson and of Henry King, a prominent elegist in both the public and the private modes. More serious is that the necessarily brief treatment of each individual work, in light of the same criteria, at times gives the discussion a repetitive cast, especially evident in the chapter on elegies for Prince Henry. In several instances not only are identical points about the same poems reiterated, but the same passages (of 4-6 lines) are quoted more than once. This duplication is a major reason this chapter is the least successful. Despite these flaws, the survey form works moderately well overall here to introduce the reader to the range and formal development of the genre during this fertile period in its history.

Robert Lane
North Carolina State University

91.07 Krier, Theresa M. *Gazing on Secret Sights: Spenser, Classical Imitation, and the Decorums of Vision*. Ithaca, NY: Cornell University Press, 1990. 250 pp. \$31.50

Hazlitt once rebuked Southey for praising writers like Spenser who, in Hazlitt's words, "have pampered the eye and fed the imagination with exuberant descriptions of female beauty." Krier uses Hazlitt's remarks to announce her own concerns:

This book is about the prying into mysteries and the pampering of the eye, and the consequences of these activities, in Spenser's work. It is about the relationships between vision and purity which concerned Hazlitt, about what can be known through vision, about the social dynamics and decorums of vision. It is also about Spenser's handling of these subjects through myth, specifically through the imitation of Vergil's and Ovid's great mythic works (3).

This is an ambitious agenda, including at least half a dozen topics usually treated separately: for example, social dynamics and classical imitation. Understandably, Krier sometimes fails to deliver on these large promises. In particular, the *consequences* of visually prying into mysteries -- for the poet as well as the beholding characters -- receive scant attention. Moreover, the connections between the episodes and chapters Krier has arranged often are mysterious, as one moves from ritual theory through Raleigh's marriage to diverse parts of Spenser's oeuvre. At the same time, Krier's book provides both original readings of several episodes in *The Faerie Queene*, particularly of Malbecco's tormented sight of Hellenore mating with

the satyr and of Calidore's putatively destructive interruption of Calepine and Serena, and strong proof of the central role of vision in Spenser's poetry.

Krier begins by "glancing at a couple of Spenser's characteristic episodes": Sansloy's attempt to rape Una and the Faunus and Diana episode from the *Mutabilitie Cantos*. The first prompts a page of questions which will recur throughout the book:

What is the relationship between desire and sight? How does vision evoke desire? How are social scenes complicated by the presence of an observer? How does gender affect vision? Why does Spenser choose Venus and Diana as resembling Una, among all the goddesses? In short, what kinds of social relations exist between Una and her viewers, and how is her radiance interpreted not only by the viewers within the narrative but also by readers who recognize an iconographic significance? (4-5).

The Faunus episode raises other questions as well, notably: "How does Spenser evaluate the voyeur? What motives and desires fuel the character who wishes to remain privy to feminine life?" (7). Krier wishes only to frame these questions at this point; the structural problem is that answers specific to these episodes never appear, while more general answers are detached and scattered throughout the book. One fundamental question Krier does answer here is why Spenser's scenes of vision are so consistently imitative in the first place. All vision is mediated, so in depicting "the numinous woman beheld" Spenser draws upon the "two great sources" of that *topos* in Western culture, Virgil's *Aeneid* and Ovid's *Metamorphoses*. Interested primarily in "one kind of intertextuality," Krier does not discuss intermediaries between the ancients and Spenser. She might well, however, have considered contributions to this topic from other ancient and mythic texts, notably the *Song of Songs*, Dante's *Vita nuova* and *Paradiso*, and Botticelli's *Spring*.

The first chapter examines vision and desire in Vergil's *Aeneid* and Ovid's *Metamorphoses*. In gazing upon Venus in *Aeneid I*, Aeneas carries for Krier a paradigmatic "sense of awe compounded with need and uncertainty . . . and yearning" (21). In contrast, Ovid's *Metamorphoses* presents many tales of nymphs seen, taken, and transformed brutally by male gods: Daphne, Io, Callisto and others endure "vision-as-sufferance" and a corresponding desire for hiddenness. In Spenser's epic, these two paradigms underlie the motifs of the heroic viewer open to wonder and the exposed woman who needs privacy for self-preservation.

Chapter Two gives a reading of Book 2 of *The Faerie Queene*. Krier's thesis is that Spenser builds the book upon a contrast between two modes of vision, this time both patterns she finds in the *Aeneid*. Guyon often regards the world with the severe moral vision of the Aeneas who chose duty over Dido. On the other hand, Krier adduces a series of episodes -- the Proem to Elizabeth I, Belphoebe's surprising appearance before Braggadochio and Trompart, the Angel following the House of Mammon -- in which readers are invited to exercise the expansive vision of Aeneas before his mother. For Krier, the interaction of these visionary modes leads to a crisis of genre: "Spenser destroys the Bower, with considerable pain, because he wants to preserve the poem's movement from allegorical epic to a rectified

romance-epic" (112). This purely formal stab at Spenser's intention is a disappointing yield from Krier's complex theoretical machine.

In Chapter Three Krier examines the human body in Spenser's text, particularly those "episodes in which women become visible to men in some context that fixes attention on sexual identity" (113). Strangely, her first example is Venus' intrusion upon Diana and her nymphs. Nevertheless, Krier's reading of the episode highlights issues important to her argument: Spenser's extensive treatment of Diana's embarrassment (or "abashedness," in the poet's term) indicating women's need for privacy and thus composure; Spenser's depiction of the nymphs relaxing after the hunt as a feminine society, a motif traced to Ovid's tale of communities of women. Although Krier's aim of articulating the ways in which Spenser imagines "men and women can be present to each other" is worthwhile, her evidence for this pattern in Book 2 is not compelling. The trouble with Cymochles, we are told, is that he, "the male viewer, is *visibly present* to the nymphs" (144). When one meets Cymochles indulging in the pornographic shows of a "flocke" of half-naked Damzels in the Bower, his visibility hardly seems to be the problem. David Lee Miller's work on *The Poem's Two Bodies* remains the most illuminating study of the body in Spenser's 1590 text.

Chapter Four deals with defensiveness as a response of the hidden party to undesired visibility. Spenser seeks a way for persons to regard each other without defensiveness, Krier argues, and he succeeds in the Garden of Adonis. "[I]n the Garden of Adonis, Spenser can go very far indeed in acts of visualizing privacies, just because he wishes in this case not to interrupt their candor" (153). This solution is too easy: Many private scenes in the poem conceal ugly interactions, their participants charged with defensiveness because they sense their error. Maybe there is no defensiveness in the Garden because *there is no need for it*. The rest of this chapter examines those unfortunate cases in which defensiveness triumphs over candor. Among them Krier considers Belpheobe's role as a Petrarchan "cruel fair" in her relationship with Timias, and Malbecco, like Ovid's Aglauros, tormented by the sight of his beloved's erotic happiness with an inhuman mate. Most suggestively, Krier hints that the scene of Amoret's heart cut from her body represents the violation of her privacy by the public exposure of marriage:

Britomart's rescue of Amoret from her nightmare in Busyrane's house can be understood as Spenser's indictment of wedding conventions' rough handling of the bride's reticent identity (191).

As Britomart grows in understanding of chase love, her frequent blushes, meanwhile, indicate her awareness of such dangers.

A final chapter discusses the problem of purposive display in the works published in 1595-96. When Spenser's women knowingly display their faces -- as do Elizabeth Throckmorton in the panther simile of *Amoretti* 53 and Radegund in her contest with Britomart -- they attempt to control others' reading ("a rhetoric of motives," Krier remarks, borrowing Kenneth Burke's phrase), which makes candor impossible. The innocence of candor is what saves Britomart's vision in Isis Church from such "interpretive corrosions." In her dream Britomart "fuses the role of

beholder and beheld, and reaps, as it were, both the pleasure of beholding and the pleasure of being beheld as a goddess" (220-21). Krier's theoretical framework culminates in a finely nuanced reading of Calidore's experience on Mt. Acidale. In Spenser's climactic representation of autonomous "feminine life" that "will not be objectified," the poet shows that "the presentness of other minds is not to be known, but acknowledged" (239). Spenser negotiates this encounter by splitting the male observers. Thus, Calidore's *faux pas* is to become visible to the dancers. At the same time "the feminine circle is, finally, aware of the male presence of Colin Clout -- aware of him, allied with him, benignly disregarding of him" (239-40).

Following C. S. Lewis's *Allegory of Love*, Krier's work provides valuable guidance to the poet's use of Ovid and Vergil, the classical backgrounds upon which Spenser projects his images. Krier also approaches those visions from the viewer's perspective, and thus draws upon Cavell's, Gadamer's, and Goffman's contemporary theories of perception. Her heavy reliance on these theorists makes the book slow-going, and induces an abstract style: for example, "The nonintentional self-expressiveness of Belphoebe is innocent precisely insofar as it is not rhetorical" (209). Despite its sometimes uncertain meanderings, Theresa Krier's *Gazing on Secret Sights* never strays far from the poet's transforming vision.

Richard J. DuRocher
St. Olaf College

91.08 *Spenser and Ireland: An Interdisciplinary Perspective*. Ed. Patricia Coughlan. Cork: Cork UP, 1989. 125 pp. £10, Irish.

The editor's preface to *Spenser and Ireland* indicates that its contents originate from a 1985 seminar, which would mean that each of the volume's essays was written for presentation, without reference to the points of view expressed by the others. As a result, while they do not present a unified view of their subject, their overall effect is not unlike that of Spenser's work as a whole: one has the sense that something has not really been settled, a sense that is simultaneously one of frustration and relief.

In the first part of his introductory essay, Nicholas Canny comments on the book's interdisciplinary nature: literary criticism and history "cling to" different methodologies. Some essays in this collection focus primarily on Spenser's texts, treating their forms and devices and even certain words as if Spenser had as much to do in corraling them as his own intentions. Others address Spenser's work in light of or in relation to its various contexts, and treat those social, political and religious issues as the primary forces with which he was contending.

The essays themselves also portray arenas of conflict. Because of Spenser's position as a settler of an English colony, what he cannot avoid is that according to any construct of inside/outside which acknowledges a central English authority, he is on the outside. The images he creates of peoples who inhabit peripheral worlds reflect back upon himself as a resident of one of those worlds.

Only Richard McCabe seems to think that Spenser was not struggling in the midst of great ambivalence, but instead was single-mindedly driven by his militant Protestant convictions which placed the moral necessity of salvation above the virtues of mercy and compassion. Such a Spenser as McCabe portrays will have difficulty in choosing between the policies he learned under the tutelage of Lord Grey and his necessary allegiance to the authority of the distant court.

Addressing the question of why the *View* did not get published, Ciaran Brady reviews the contemporary reform policy and suggests that Spenser's proposal to abandon that policy is the central problem of his "agonized" tract. In both English and Anglo-Irish political writings of the four decades following the Kingship Act of 1541, the Irish parliament is regarded as the principle means of law, and the citizens of the Pale spoken of in terms of free-born subjects of the English crown. However, in the latter decades of this period, complaints to an increasing extent concern the abuses of the Dublin administrators. The English reform efforts which had aimed beyond the Pale began to be turned back upon it, resulting in part in an influx of new, English-born officials. At the same time, re-concentration of the pressure to reform could not be focused solely on the Anglo-Irish palesmen because of increasing disturbances throughout the island. These two shifts produced a context of increased distrust and advocacy of coercion within which Ciaran Brady places Spenser's *View*.

Spenser supports his argument concerning the need for law in Ireland, Brady observes, by claiming that "since conditions in Ireland were now similar to those prevailing in England on the eve of the coming of the Normans, the system of government imposed by the Normans in England would suit very well." Brady rightly points out that this suggestion "ran counter to the orthodox belief" that "the English constitution long pre-dated the coming of the Normans, and was merely adapted and developed by them." He goes on to say that "even more disturbing was the implicit suggestion that the English law was not an organic entity that developed and expanded through the history of a community, but an artificial construct that could be imposed by power alone" (42-3). It seems to me that Spenser wished to locate himself as close to the seat of power as possible. By casting Ireland in the role he does -- as the place where that very powerful entity of common law will be further "adapted and developed" -- he moves himself from the frontier to the vanguard of power, but in the process, does violence to the structure on which he relies.

Patricia Coughlan proposes that Ireland is the site of "radical alterity" for Spenser, that both the place and its people represent the "incivility" against which he announces himself to be writing. She proposes to discover, by describing Spenser's range of representation of images of savagery inherited from the medieval historiographic tradition, the tensions evoked by his use of them in both the *View* and *The Faerie Queene*. The encounters between forest beings, men, and women of *The Faerie Queene* reveal an ambiguity about just what constitutes civility. The descriptions in the *View* of Ireland and the Irish, as they vacillate between praise, outrage, pity and indifference, reveal the tension produced by regarding the uncivilized as both rebel and victim.

Coughlan discusses how Spenser's use of the dialogue form for the *View* is productive of tension, as it is both a genre of civility and represents an encounter between opposing viewpoints. She draws a direct parallel between the *View* and Lucian's dialogue on friendship between a Greek and a Scythian, Toxaris. As Coughlan describes the conflicts between civilized, courtly authority and a "barbarian," pastoral reality, and how those conflicts lead Spenser to endow his "salvage" creatures with mitigating impulses toward civility, a further tension arises which she does not address. Spenser, "in the field," would insist on the presence of civility there. But by such an insistence, he endows all the inhabitants of his peripheral world with the possibility of civility which makes the very policy that he proposes toward that world extremely problematic.

Anne Fogarty sees both *The Faerie Queene* and the *View* as sites of a contention over narrative control that mirror the political struggle for control in which Spenser was engaged. Irenius's and Eudoxus's appropriation of investigative vocabularies, etymologies, and the "possessive knowledge" of cartography simultaneously reveal and affect the methodology of colonization Spenser is promoting. Fogarty sees Calidore's quest to quell the Blatant Beast as a representation of Spenser's quest for order: the Beast is both a figure displaying the unruliness of language, and by her own etymological manipulation, in its relation to the word "bleat," a figure for the pastoral world Spenser wishes to tame. But, she concludes, Spenser's texts are "founded on their own impossibility" because the Blatant Beast, "that haunting spectre of unaccommodated Otherness," always remains at large. Through both her text and Spenser's floats another "spectre" -- which isn't laid to rest: "the absence on which the text is predicated," the "fictive ideality," "the iconic figure" of Elizabeth. In an essay which adapts the various discursive terms of Bakhtin, Foucault, and Derrida, it is surprising that the critical apparatus of feminist theory was not also brought in to 'read' the implications of the fact that it is with a feminine "unaccommodated Otherness" that Spenser is also reckoning.

Laurie Glover
Claremont Graduate School

ARTICLES: ABSTRACTS AND NOTICES

- 91.09 Alwes, Derek B. "'Who knowes not Colin Clout?' Spenser's Self-Advertisement in *The Faerie Queene*, Book 6." *MP* 88, no. 1 (August 1990): 26-42.

That there existed a relationship between Spenser's poetry and political power is generally not disputed. The nature of that relationship, however, has been interpreted in at least three ways: Spenser as subservient spokesman for the empire; Spenser as subversive spokesman for a private poetic vision; or Spenser as negotiator of a constructive relationship between poetry and politics. The Legend of Courtesy in Book VI of *The Faerie Queene* indicates that Spenser valued the last alternative, a relationship between poet and patron that in its ideal form could be

described as constructive, dialectical, and reciprocal. Thus the relationship between queen and poet posited in Book VI is less feudal than a "more modern, Machiavellian model of civic patronage." In this way, Spenser argued his value as a civic, not court, poet, one whose authority complemented Elizabeth's since it was of the same degree but of a different kind. (J.S.D.)

91.10 Esolen, Anthony M. "The Disingenuous Poet Laureate: Spenser's Adoption of Chaucer." *SP* 86, no. 3 (Summer 1990): 285-311.

Although conventional wisdom holds that the sixteenth century did not recognize Chaucer's subtlety, Spenser seems to have learned from the earlier poet the trick of professing humility while offering advice to the royal audience. That is, Spenser learned from Chaucer that self-effacement creates not only an aesthetic effect in poetry, but also works as "a cool political ploy," a ploy that operates in, for example, *The Shepheardes Calender*, *Mother Hubberds Tale*, and *The Faerie Queene*. A close look at the first episode in the latter finds Spenser using alliteration and a catalog of trees -- recognizable Chaucerian devices -- to lower the tone of what might seem to be a Vergilian epic project. Perhaps more than anything else, Arthur's dream of Gloriana complicates Spenser's idealization of Elizabeth, its bathos "straight from the parody-world of Sir Thopas." (J.S.D.)

91.11 Fujii, Haruhiko. "Forming / De-forming of Structure in *The Faerie Queene*." *Eigo Seinen (The Rising Generation)* 135, no. 12 (March 1990): 574-78.

All of the six books of *The Faerie Queene* have a common basic structure. Each book has a central hero/heroine and his/her accompanying companion. First the hero is literally or psychologically united with the companion, then separated, and finally reunited. This pattern with the three phases of union-separation-reunion is the structural model of the main stories of *The Faerie Queene*. This pattern is found in the story of the Red Cross Knight and Una in Book I and Guyon and the Palmer in Book II. Books III and IV are regarded as making one whole in which the union-separation-reunion of the four couples (Britomart and Artegall, Belpheobe and Timias, Amoret and Scudamour, Florimell and Marinell) are told. The basic pattern reappears again in the story of Artegall and Talus in Book V. Book VI is unique in that the pattern appears in Calidore's search of his enemy, the Blatant Beast.

This structural pattern, however, is not fully completed in any story but is always hidden or de-formed: respectively independent episodes disrupt the smooth flow of the main stories; the hero and the companion often disappear; the nature of the companion sometimes becomes ambiguous and there appear pseudo-companions; finally the sense of reunion is often weak and the reader feels that the story may enter into the new phase of separation again. The three phase structure may be regarded as one of the universal structural narrative models widely found in other literary works. The uniqueness of *The Faerie Queene* is that the poem forms and de-forms the pattern at the same time. The poem does not give the reader the impression that it will reach the final conclusion: reflecting his insight into the nature of unstable social and political situations of the time, the poet seems to have been forced to tell a story without a definite ending. (H.F.)

- 91.12 Gregerson, Linda. "Protestant Erotics: Idolatry and Interpretation in Spenser's *Faerie Queene*." *ELH* 58, no. 1 (Spring 1991): 1-33.

Within *The Faerie Queene*'s "larger context of metamorphosis by love" -- a context informed by "a model of readerly subjectivity" grounded in an "eroticized theory of signs" -- the character of Malbecco (Book III) provides a parable of "reading" in which "spiritual and lexical matters are figured forth in libidinal terms," and where analogies between sexual and representational "trespass" -- lechery and idolatry -- are situated in a "discursive model of subjectivity" where the "self" is "formed or deformed by reading."

As an allegorical figure which is at once "exemplary" and "catalytic," Malbecco represents a "self" deformed by "chronic literalizing," by the inability to look beyond the letter to the spirit, i.e., by acts of misreading. Such literalizing, similar to Augustinian "slavery to the sign," becomes rhetorical "idolatry," an erroneous "use" of referentiality progressively literalized or "mirrored" in Malbecco's physical features. Against this model of misreading, Spenser contrasts Britomart, for whom "love's logic" is the logic of "reformed iconophilia." Unlike Malbecco, Britomart "converts the idols and monsters in her path to living metaphor," thus illustrating a self that correctly reads and is prompted, rather than imprisoned, by images. (W.K.H.)

- 91.13 Heale, Elizabeth. "Spenser's Malengine, Missionary Priests, and the Means of Justice." *RES NS*, 41, no. 162 (1990): 171-84.

Three episodes in Book V of *The Faerie Queene* are more closely related than has been noted: the defeat of the Souldan (canto viii), the vanquishing of Malengine (canto ix), and the trial of Duessa (canto ix). Scholars have long agreed that Spenser meant the first and last items in this sequence to conjure up the defeat of Phillip's Armada and the execution of Mary, Queen of Scots. The Malengine episode, however, has remained a puzzle for scholars, who, when obliged to guess, suggest that the description of Malengine recalls the looks and behavior of the Irish rebels. A better analogue connects Malengine to Roman Catholic priests trained in Douai who worked quietly within England to undermine the state religion by reinforcing the Catholic faith among priests. Spenser's description of Malengine summons up Protestant language of abuse, language which used similar images to excoriate missionary priests for their subversive and secret ways. Although the Souldan-Malengine-Duessa sequence makes little chronological sense, it does make structural sense: Spenser works from "the outside inwards, from the external threat of violence, through the Malengine episode, imaging more subtle dangers closer to the throne, to the final culminating image of Mercilla/Elizabeth, calmly dispensing justice, a center of peace and stable authority, protected by God." (J.S.D.)

- 91.14 Salces, Juan E. Tazon. "Politics, Literature and Colonization: A View of Ireland in the Sixteenth Century." *Dutch Quarterly Review* 18, no. 3 (1988): 186-98.

Aware of Spain's plans to establish a strategic foothold in Ireland from which to launch a campaign to "capture" England, Elizabeth, in diplomatic correspondence

with Phillip II, asserted England's colonial "rights" to Ireland and warned Spain that England would defend its "properties." Contemporary literary defenses of Elizabethan "colonialization" also played an important role in articulating and defending England's "expansionist" interests in Ireland. One such defense, Spenser's *A View of the Present State of Ireland*, is dedicated "to justifying the colonization process as the natural outcome of the combination of two essential elements in any 'just' society: order and degree." Machiavellian in character, Spenser's treatise also deploys "erudition" as a weapon in the service of order, such as when Spenser attacks the Bards and the Irish Chronicles as a means of asserting the superiority of English over the Irish language and as a means of debasing the "content" of the Chronicles, particularly an old legend concerning the Spanish foundation of Ireland.

Although Spenser's position on the priority of England's claim is "not entirely original," his aim is clearly to demonstrate England's "right" to Ireland. Therefore, *View* provides "one of the best sources for obtaining a knowledge of the colonialization process in Ireland" and clearly illustrates "the relationship between literature and political power in the sixteenth century." (W.K.H.)

- 91.15 Schleiner, Louise. "Spenser's 'E.K.' as Edmund Kent (Kenned/of Kent): Kyth (Couth), Kissed, and Kunning-Conning." *ELR* 20, no. 3 (Autumn 1990): 374-407.

The identity of the glossarist E.K. of the *Calender* has been only tentatively identified as a persona. Yet this persona is not directly equatable with Spenser, as previous critics have implied. Gabriel Harvey's works and marginalia as well as Spenser's letters of 1580 suggest that Spenser primarily wrote the apparatus with some help from Harvey, particularly in the opening epistle. The apparatus overall reflects a Harveyan tone; the persona may reflect a self that Harvey had hoped to shape in his protegee -- a devoted scholar of astronomical and philosophical learning and classical rhetoric. E.K. acts in four different capacities throughout the text: (1) as a self-parodying teaser of Harvey who, for example, condemns the overuse of alliteration even as he uses it: "I scorne and spue out the rakehellye route of our ragged rymers"; (2) as a teaser of the general reader; (3) as a good student of Harvey's; and (4) as a cover for the eclogues' sensitive allusions to ecclesiastical matters and court politics. Only a fictive glossarist could fulfill so many functions, a fictional man of four hats that he tips on and off as he does his multifarious job of framing this quasi-edited, pseudo-antique *Calender*." (K.P.)

- 91.16 Waswo, Richard. "The History that Literature Makes." *NLH* 19, no. 3 (Spring 1988): 541-64.

The Troy legend's various literary inscriptions by Virgil, Geoffrey of Monmouth, and Spenser show how "fictional imaginings, themselves a response to past events, can themselves be a cause of future ones." In the Troy story, civilization is not a native development, but instead must always be imported from East to West: as Aeneas first civilizes rustic Latium, so Brutus literally cultivates Albion, driving out the savage, pre-agricultural indigenous population. Colonization is a necessary phase in this "founding myth" of Western civilization. But whereas the *Aeneid* registers ambivalence at the necessary destruction of old Latium, and the

Historia regum brittaniae avoids serious consideration of the colonial issue, Book II of *The Faerie Queene* actually demonizes the native Briton giants by insisting on their moral and sexual depravity. The "new, rather desperate, and exclusive aim of this rewriting of the story" is to "justify dispossession" by suggesting the natives had only "unjust possession" of the island in the first place. The structural kernel of the Troy story -- "displacement, exile, and reconstruction" -- works to justify as well as to determine imperial and colonial behavior in Spenser's time and after. The Troy legend thus "shaped the actual behavior of Europeans and Americans in their subsequent contact with other, newly 'discovered' cultures" not only in Spenser's own *View of the Present State of Ireland*, but in subsequent official justifications of brutal colonialist policies. (P.J.)

SPENSER AT MLA, 1990

Session 173, *The 1590 Faerie Queene: Four Hundredth Anniversary of the First Publication*. Program arranged by the Spenser Society. Presiding: Richard Helgerson, University of California, Santa Barbara.

91.17 In "In Press / Reform," Joseph F. Loewenstein (Washington University, St. Louis) examined the actual presswork that enables us to speak of the *1590 Faerie Queene*, and considered the heterogeneity of the Renaissance book as the product of intentions. Although for publisher (William Ponsonby), printer (John Wolfe) and author (Spenser), the *1590 Faerie Queene* was a shared point of departure, they were going in only roughly the same direction. Ponsonby was wresting intellectual property from stationer's copyright; Wolfe was wresting efficiency from the monopolistic traditions of guild organization; Spenser was wresting a fiction of privacy from the facts of book culture. When Ponsonby inspired Fulke Greville to prevent another stationer's publication of one of the manuscripts of Sidney's *Arcadia* then in circulation, he and Greville established themselves as the Sidney industry. By coordinating the state apparatus of ideological control -- licensing -- with a guild apparatus of regulated competition -- stationer's copyright -- Greville secured to himself some of the powers of a modern literary executor and Ponsonby became unofficial stationer to the Sidney circle. The decade of richly reciprocal patronage which followed helped Ponsonby imagine, and seek protection in *civil* court, for an idea of copyright detached from its industrial origins and reconceived as a piece of heritable intellectual property.

Ponsonby's justification of his infringement of John Day's patent in the primer was inspired by John Wolfe, who not only taught the Stationers how to engage in piratical printing and illicit marketing but also showed them how to exploit an anti-regulatory vocabulary. Since the early eighties, he had been flouting company norms in pursuit of economies of scale. With four and five presses, his was probably one of the two most efficient shops in London. The speed of production may have contributed to the placement of the "front matter" of Spenser's *1590 Faerie Queene*, which is almost all at the back of the volume. Apparently, Spenser was slow to figure out what he wanted to do about the dedications and commendatory verses, so Wolfe begins the text of Book I on the second leaf of signature A, reserving only

the title page verso for framing gestures. Only in the volume's much revised, often inaccurately collated, much belated front matter, does Spenser recognize *The Faerie Queene* as a printed book, in a work of sonneteering that at this same last minute insists that the book has no place in a commercial economy.

91.18 In "Spenser's Woman's Book," Juliet Fleming (Harvard University) drew *The Faerie Queene*, Book III, within the logic of a gesture which was widespread in the English Renaissance: that of directing a text deliberately and specifically to women as a group. In the seminal text for this gesture, Ovid's *Art of Love* III, the male author is a ladies' man, and the text itself a ladies' text. Such texts enjoyed a wide spectrum of varieties and effects in early modern England. In *The Faerie Queene*, the sudden specificity of the address of Book III "to the Ladies" broadens but also complicates the extended compliment to Elizabeth that is represented by the poem as a whole when it raises the specter of Elizabeth as a woman among women. The prefatory sonnets to *The Faerie Queene* end with a poem "To all the Gracious and Beautiful Ladies in the Court" in which Spenser claims to have assembled Gloriana out of "parts" culled from the ladies themselves. While the method of representation that it describes is structurally analogous to the differently inflected attempt to portray Elizabeth "in mirrours more than one," this couplet functions as a powerful statement of the prosthetic nature of the Queen's ornaments, and renders those ornaments vulnerable to the cultural vagaries that affect any attribute of the "feminine." Although the opening stanza of *FQ* III reverses this pattern of fragmentation by recommending that "all Ladies" look to Elizabeth for a portrait of perfect chastity, both its action and its marked interpellation of the female reader sustain the fleshly multiplication of the figure of the Queen. If the pleasurable tension of the whole poem is structured by the possibility that Gloriana will fall back into her constituent parts (mentioned, e.g., in the *Letter to Raleigh*), Book III gives specific form to this anxiety in the figure of the female reader; a figure who is at once, and impossibly, both Elizabeth and all other women.

91.19 The annual luncheon of the Spenser Society was held at 12:00 - 2:00 PM, December 29, 1990, at the Alpine Room of the Swiss Grand Hotel. Society President Clark Hulse (University of Illinois, Chicago) presided, and introduced the luncheon speaker, John Hollander (Yale University), by recalling how, according to Camden, poets had thrown their pens and verses into Spenser's grave, and suggested that Hollander's own identity as both a poet and a critic made it especially appropriate that he speak on the occasion of the 400th anniversary of *The Faerie Queene*. Speaking on the theme of Spenser as the "poet's poet," Hollander emphasized how much Spenser continues to offer to poets, whose verses often stand as the most insightful form of literary criticism. He examined Spenser's influence on the Romantics, especially Shelley, and reflected on how Spenser's verse has resonated through his own poetry.

At the annual business meeting following the luncheon, the Society elected Bill Oram (Smith College) president for 1991; Paul Alpers (University of California, Berkeley) vice president, to succeed to the presidency in 1992; and happily re-elected Jon Ulrich secretary/treasurer. Elected to positions on the Society's Executive Committee were Annabel Patterson (Duke University) and Maureen Quigillan (University of Pennsylvania). Jacqueline Miller (Rutgers University) was

elected to the MacCaffrey prize committee, on which she will join Paul Alpers, and Leigh DeNeef (Duke University), who chairs the committee this year.

Session 683, *Reopening Spenser*. Program arranged by the Spenser Society. Presiding: Clark Hulse, University of Illinois, Chicago).

91.20 In "That Goodly Glorious Gaze," David Lee Miller (University of Alabama, Tuscaloosa) pointed out that Elizabethan English uses of the word "gaze" to describe the thing looked at as well as the act of looking: the semantics of the word thus imply a continuity between the two, a phenomenology of spectacle. The "gaze" in this extended sense of a milieu of seeing-and-being-seen is an imaginary space of representation which persons and texts alike enter by becoming objects for an Other who is also imaginary. Spenser's own literary emergence into the Elizabethan imperial gaze appears, for instance, in the "Lo" that closes *The Shepheardes Calender* and opens *The Faerie Queene*. Spenser's seeming withdrawal from the imperial gaze on Mount Acidale represents an effort to invest the space of personal intimacy with a charisma that the poem had initially sought to project in the figure of Gloriana. The source of this "charisma" is seen to be the candor, or pure being-for-itself, of the dreaming subject, for which the conscious mind (always already captivated by the gaze) feels a profound nostalgia. Spenser's effort to reinvest the spaces of personal intimacy with this charisma is viewed at once skeptically and sympathetically as an almost irresistible ideological fiction which nevertheless has potentially unattractive political implications for our own generation.

91.21 In "Canceling the Hermaphrodite" Lauren Silberman (Baruch College, CUNY) argued that, just as Orpheus' gaze undid Eurydice, *The Faerie Queene*, Book IV, directs an Orphic retrospection onto the 1590 conclusion that undoes the sexual union figured by the hermaphrodite. Book IV concomitantly examines retrospection as an intellectual construct, as a way of looking, in short, as theory. This examination focuses on the complexities of loss. In Book III, the emphasis is on finding and the orientation is prospective. The quest romance narrative posits an epistemology of learned ignorance in which the truth is always more fully, but never completely, known. In Book IV, winning replaces finding as the counterpart of loss.

Throughout Book IV, recurrent jousts represent an institutional response to male desire, and Scudamour's description of winning Amoret occurs at the point at which, by narrative logic, Amoret and Scudamour should find each other. Unlike finding and losing, winning and losing are a reversible binary pair in a perpetual zero-sum game of specular exchange. Whereas in Book III the pursuit of love was a paradigm of risk, Book IV shows the appropriation of the female and the exclusion of the sexual relation as a strategy to control the framing of discourse. Retrospection allows one to take what one sees for all there is because the subject both occupies and occults an arbitrary endpoint. Scudamour's description of the Temple of Venus demonstrates this retrospective reduction and control of the objects of perception and desire in a revision of Britomart's gaze at the hermaphrodite at the conclusion of the 1590 *Faerie Queene*. Scudamour's autobiographical "I," which is both present narrator and historical subject of narration, leaves no room for Amoret. Instead of losing himself in an embrace, Scudamour finds perfect closure at last, but closure represented in the text, not

closure of the text. Scudamour has been led by historically authorized ways of looking to pursue an enterprise with built-in guarantees.

91.22 In "Coming into Language: Spenser and Shakespeare," Ned Lukacher (University of Illinois, Chicago) argued that the *leitmotifs* of Spenser's metaphysics, adumbrated in the *Fowre Hymnes*, are developed most fully in the *Cantos of Mutabilitie*. There the crucial term "dilation" becomes Spenser's word for Being. The delay in the first printing of *Mutabilitie* until the 1609 Folio, however, meant that the philosophical implications of this metaphysics were projected against the horizon of Jacobean rather than Elizabethan political and social exigencies. Shakespeare's reaction to *Mutabilitie* is most evident in *Othello*, where Spenser's eternal dilation is reworked and elaborated in a dramatic context.

ANNOUNCEMENTS

91.23 Professor Sean Kane has written to express disagreement with John King's review of his book, *Spenser's Moral Allegory*, which appeared in the *Newsletter* last fall (90.02). Professor Kane's forcefully argued reply to the review describes *Spenser's Moral Allegory* as follows:

This study applies to the *Faerie Queene* a form of analysis developed in the field of information theory for the analysis of ideology and epistemology. The method allows one to discern in a text the metaphors of relationship (Kenneth Burke's "root metaphors") by which various values are structured within an ideology. By perceiving the difference between inflections within an ideology, so often homogenized by the spot identifications of source study, the approach allows one to see Spenser as a critical and sometimes visionary artist, not a simple-minded apologist.

Kane also makes the point that it is important for reviewers to recognize and "tackle the theory or methodology informing a scholarly study. Otherwise, no one can tell what sort of challenge a book is setting for itself, and in the confusion there is a tendency to read discontinuities as continuities, analogies as identities."

With all this, the editor agrees, and as a matter of policy seeks to assign books to reviewers whose attitude toward that book's theoretical orientation will be neither uninformed nor actively hostile. But because people in our discipline adhere to an increasing variety of deeply held and incompatible fundamental assumptions, Professor Kane's letter has led me to sound out my colleagues about the possibility of routinely offering to print author's responses to reviews. Such a policy could add liveliness to these pages, but we suspect that it would generate, in many cases, nearly as much heat, and as little light, as is now produced in the interchanges that appear in comparable columns -- as in the *New York Review of Books*. Nonetheless, we will welcome readers' views on this matter.

For now, I will simply refer those who would like to pursue the question of *Spenser's Moral Allegory* to the text itself, though they might also wish to consult the

forthcoming review by Bill Oram. Scheduled for publication in *Modern Language Notes* (1992), Bill judges the book to be "intelligent" and "challenging." Its analyses of the ways in which recurrent patterns develop in *The Faerie Queene* are executed, Oram says, "with a subtlety and perspicuousness that no short review can do justice to."

91.24 The Spenser Society announces the seventh annual ISABEL MACCAFFREY AWARD. The award consists of a medallion together with the sum of \$100, to be presented for a significant article on Edmund Spenser published in English. The seventh annual award, for an article published during the calendar year 1990, will be presented at the Spenser Society luncheon during the 1991 MLA Convention in San Francisco.

The award is intended to encourage scholarly work on Spenser, and the committee favors the work younger scholars. All interested persons are eligible to be considered for the award, although only one article by a given author may be submitted in a single year. Submissions and requests for further information should be addressed to the Secretary-Treasurer of the Spenser Society: Professor John C. Ulreich, Department of English, University of Arizona, Tucson, AZ 85721.

To be considered for the award this year, articles must be submitted to Professor Ulreich, for the attention of the MacCaffrey Award Committee, *not later than September 15, 1991*. Authors are encouraged to submit their own articles and are requested to forward three copies to Professor Ulreich. Those who wish to direct the Committee's attention to important articles by others should submit a single copy of each recommended article.

91.25 CALL FOR PAPERS. Scholars wishing to present papers at Spenser at Kalamazoo 1992 should send copies of those papers to Professor Jerome Dees, Department of English, Kansas State University, Manhattan, KS 66506. The Twenty-Seventh International Congress on Medieval Studies will be held at Western Michigan University in Kalamazoo, Michigan, on May 7-10, 1992. The deadline for receipt of papers is *September 15, 1991*.

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