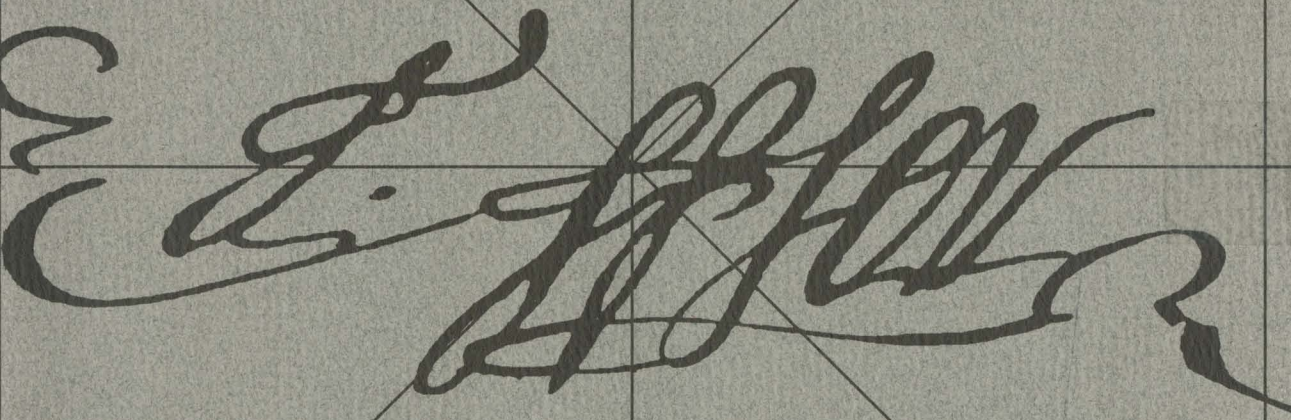
SPENSER • NEWSLETTER

AUTUMN 1993 • VOLUME 24 • NUMBER 3



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The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Department of English at Kansas State University. Please address all communications to *Spenser Newsletter*, Department of English, 122 Denison Hall, Kansas State University, Manhattan, KS 66506-0701.

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 inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between publication of the article and the report on it.

Subscription rates, institutional and private: $6.50/yr in USA, $6.50/yr (US funds or equivalent) in Canada, $11.00/yr US in Latin America and overseas. These rates are for Vol. 24, 1993, and for Vol 25, 1994.

TO OUR READERS

93.91 The term of my editorship, thus far, seems to have coincided with a discernible publishing phenomenon, namely the production of a large number of books of very broad (in some cases, vast) scope, containing, usually, only one chapter or portion thereof on Spenser. Books -- like Elizabeth Bellamy's *Translations of Power*, Susanne Wofford's *The Choice of Achilles*, Patricia Fumerton's *Cultural Aesthetics*, Richard Helgerson's *Forms of Nationhood* -- of a sort which make it difficult to find reviewers who have the professional expertise and who can also carve the necessary time from busy schedules of teaching and research to produce the thoughtful, incisive, and pointed reviews that *SpN* readers have come to expect. I note this trend in part by way of explaining what may seem to some the rather eclectic choice of books reveiwed in this issue, but also by way of asking for readers' comments on the usefulness of the books chosen, as well as their recommendations for others that may have slipped my attention. On the other hand, not to despair; the times, they seem to be a-changin'. The past four months alone have seen the appearance of four new books devoted wholly to Spenser, and more are promised in the coming year.

SpN readers who are also members of the Spenser Society will wish to read the account of the 1993 meeting of the Society's Executive Committee in item 93.115, announcing that henceforth membership in the Society will automatically bring with it a subscription to *SpN*. It is important to emphasize what this action does NOT mean. It does NOT mean that individual or institutional subscribers to *SpN must* join the Society. Subscriptions remain available to both instututions and individuals at the current rates specified on the inside cover of this issue.

Readers who feel more comfortable riding on the new "information highway" than does your editor should also welcome the news provided in item 93.123.

BOOKS: REVIEWS AND NOTICES

93.92 Bassnett, Susan. *Elizabeth I: A Feminist Perspective*. Berg Women's Series. Oxford: Berg, 1992. New York: St. Martin's, 1992. 139 pp. $35.00 cloth, $14.95 paper.

S. P. Cerasano and Marion Wynne-Davies, eds. *Gloriana's Face: Women, Public and Private, in the English Renaissance*. Detroit: Wayne State UP, 1992. xiv, 234 pp. $29.95.

As Susan Bassnett notes, seventy biographies of Queen Elizabeth have appeared since 1890. *Elizabeth I: A Feminist Perspective* is a cheerful and impressionistic entry into that crowded field. Writing for English students, Bassnett privileges English histories written more than a decade ago. This slim volume makes no reference to feminist theory, to literary theory, or to recent scholarship on Renaissance women. The feminism of the title chiefly consists in a spirited defense of Elizabeth against the portrayal of her as a frustrated spinster

or a vacillating woman. Bassnett would undoubtedly agree with Cerasano and Wynne-Davies that while we may wish to explain the queen, "her political and personal power came from precisely the opposite effects -- to obfuscate, to conflate, to entrance, and to mystify" (*Gloriana's Face* 8). She does believe, however, that Elizabeth's "sex was a contributing factor" in her "shortcomings" as a ruler: Elizabeth could not control corruption in the army and navy because she had no experience of military life and therefore "was powerless to resist the might of her generals" (122).

Elizabeth I: A Feminist Perspective briefly discusses the self-presentation of Elizabeth in portraits and rhetoric; for more rigorous analysis we must turn to other explications, such as Frances Teague's essay on Elizabeth's speeches (discussed below) and forthcoming studies by Susan Frye and Carole Levin.

Of more interest to Spenserians is *Gloriana's Face*. Writing within the context of materialist feminist criticism, the editors discuss both "the oppression and resistance" of English Renaissance women. Citing Mikhail Bakhtin's dialogic principle, they declare that no simple summation is possible because "a credit for the resistance of women always encoded, simultaneously, a debit to the benefit of the suppression of women" (3). The *querelle des femmes*, they note, produces such "double-voiced texts," for each text contains "the hidden polemic of its adversary" (3). The volume takes as its touchstone Sir John Manningham's account of a challenge between Sir Christopher Hatton and another knight, "who should present the truest picture of hir Majestie to the Queene. One caused a flattering picture to be drawne; the other presented a glas, wherein the Queene sawe hir selfe, the truest picture that might be" (1). In the Introduction the editors discuss the political import of the Darnley portrait (reproduced on the cover) and demonstrate the metamorphosis of Elizabeth's image from the Sieve portraits (1579-83) to the "Mask of Youth" invented by Nicholas Hilliard. Like Bassnett, they find the death mask "the truest picture that might be."

The "biplay between private and public selves" evident in portraits of Elizabeth also occurs in other representations of Renaissance women. This dual voice is evident in visual and verbal images created as models for women, as Georgianna Ziegler demonstrates through the image of Penelope in the Sala di Penelope of the Palazzo Vecchio and in Robert Greene's *Penelope's Web*. Both works instruct women to be chaste, silent, and obedient, yet paradoxically, both works depict a female-centered community where Penelope and her ladies are creative, weaving cloth or weaving tales. Greene's discourse on chastity is particularly self-subverting, for it does not quite suppress a discourse on passion that would have titillated its readers, and the heroine saves her chastity only by ignoring injunctions to silence and obedience. Like several of Shakespeare's heroines, she dresses as a man, speaks boldly, travels alone, and performs a man's work -- actions that would normally be forbidden in the name of preserving chastity.

Three essays focus on Shakespeare's representation of women. Barbara J. Bono finds references to Sidney's *Arcadia* in *King Lear*, not only in the tale of the King of Paphlagonia (who is blinded and deposed by his bastard son), but also in a "masculinist anxiety about the

rival reproductive power of women" (105), evidenced in Sidney's Gynecia and Cecropia and in Shakespeare's goddess Nature. Laurie E. Maguire connects *The Taming of the Shrew* with the taming of two other Katherines in plays written by Shakespeare at approximately the same time: Hotspur's wife Katherine Percy in *1 Henry IV* and Henry V's bride-to-be Katherine Valois in *Henry V*. The three plays focus on politically or financially advantageous marriage, describe the subjugation of a high-spirited woman (whose husband renames her 'Kate'), treat women's function as primarily reproductive, and emphasize the gendered imagery of sun and moon. Cerasano in "Half a Dozen Dangerous Words" explicates *Much Ado about Nothing* in the light of contemporary laws on slander, demonstrating from cases brought to the Court of Requests how easy it was for a woman "to be violated by verbal abuse," but how difficult it was to obtain redress. As in the accusation against Hero, virtually all slander cases against women "called into question their sexual morality" (170).

Frances Teague analyzes Queen Elizabeth's attempts "to shape her public image through her oratory." Fully cognizant of the problems in defining Elizabeth's canon, Teague analyzes the differences between two versions of the Golden speech that can claim authority, the "parliamentary" version recorded in manuscript and the "royal" version printed in 1601 as an official document. Similarly, the Marriage speech of 1559 exists in two versions, the cameral speech and the parliamentary speech. Each version, Teague suggests, was carefully crafted for specific rhetorical ends and should be granted textual authority.

Three essays treat forms of self-representation by other women. Helen Wilcox discusses religious, familial, and political motivations for writing in eight autobiographical texts written by English women between 1570 and 1676. Marion Wynne-Davies argues that Queen Anne expressed herself through the masque, which provided her with "access to a politically resonant discourse." The genre was a privileged discourse for women; Lucy, Countess of Bedford directed two masques in 1617 and Lady Wroth wrote three masques for the second half of the *Urania*. Wynne-Davies attributes these masques with real disruptive power, believing that they "provided a persistent -- although at times invisible -- thread of subversive power, which was woven, together with the other potent forces of change into the destructive web of revolution" (100).

Religious fervor provided women with another disruptive voice. Akiko Kusunoki traces the stage portrayal of Puritan women from the lecherous and voluble figures in the early Jacobean period to defenders of the faith in the 1630's. Particularly striking is the portrayal of *The Duchess of Suffolk* by Thomas Drue as a heroine whose speech "is represented as a courageous Protestant challenge to popery" (190). Equally outspoken are the sectarian women discussed by Hilary Hinds, who also justify their speech as commanded by God. Hinds argues that spiritual writings gave these women no special privilege, however; "the male audience . . . reacted with almost uniform hostility to all kinds of publications" by women, "whether they were spiritual autobiographies, tracts, pamphlets or political prophecies" (206).

Whether or not court masques had real disruptive power, the Fifth Monarchists did. Anna Trapnel, for example, attacked the extravagance of those who "rob, and cheat the people, to inhance their own estates, and make themselves great in the world, and their children gay and splendid amongst men" (210). When those in poverty contemplated the extravagance of the masque, they might well look forward to "the world turned upside down," not in carnival, but with the sword.

The essays in *Gloriana's Face* remind us that Renaissance Englishwomen from all social classes, deploying a variety of rhetorical modes, found ways to speak. As Hinds declares in the final sentence of the volume, "the silence of women for which men strove . . . was never achieved" (224).

Margaret Hannay
Sienna C

93.93 Helgerson, Richard. *Forms of Nationhood: The Elizabethan Writing of England.* Chicago and London: U of Chicago P, 1992. 367pp. $27.50.

Richard Helgerson's new study of sixteenth and seventeenth century nation-fashioning is smart, wide-ranging, and useful. Starting from the premise that before the late sixteenth-century the cultural identity of England was more or less co-determined with that of the crown, Helgerson describes what he terms a "concerted generational project" across a series of disciplines to create a new sense of nationhood independent of the monarch. He argues that with the generation of Spenser, Sidney, and Shakespeare in the literary world, and of Coke, Bacon, Saxton, Camden, Hakluyt, Hooker, and Fox in other fields, "the articulation of England" took place, a writing of the nation which created at once both a new notion of what England was and also a series of professional discourse communities, each of which could serve as a source for cultural authority separate from and (at least as important) in competition with the crown. Helgerson's six chapters thus provide an explanation of how it became ideologically possible to imagine culturally-authorized ways of being a "loyal Englishman" without having at the same time to profess loyalty to a monarch.

Much of this book, then, is about pre-conditions for the demise of England's absolute monarchy. At the same time, Helgerson doesn't imagine that he is simply narrating the rise of democracy. For if power moves away from the monarchy, it does not therefore necessarily move towards the people. And so Helgerson's second major theme: that various developing anti-crown power discourses differed substantially with respect to issues of social inclusion and of social exclusion. Here Helgerson is most liable to raise hackles, for he offers us Shakespeare as his clearest case of a social exclusivist, an enthusiastic participant in the construction of a class-based notion of high culture whose effect is politically repressive because allied with the hegemonic forces of the nation's developing aristocratic and cultural elites.

The book's arguments are too varied to summarize in a short review, but the strengths of its method are well illustrated with Helgerson's chapter on Coke, Bacon, and the Common Law. There he presents a reading of Coke's legal writings, particularly the *Institutes*, as a politically motivated move to counter the pressure towards legal absolutism mounted during James I's reign. Helgerson begins with the premise that the mid and late sixteenth century saw the law, as it saw a number of its native institutions, as confused and uncertain, and therefore as a "barbarism" in need of reform. But though virtually all sixteenth-century jurists seem to have agreed on the need for reformation, there emerge in Helgerson's description two rather different notions about how the necessary reforming should proceed. The first, which Helgerson labels "humanist," is to urge a thorough romanizing of the law by rewriting it on the model of Justinian's *Institutes*. This Helgerson characterizes as an ideologically directed effort to strengthen Stuart claims to "absolute" power. Thus, just as Justinian's *Institutes* effectively centered the emperor Justinian as the sole authority of the Roman law, so James, with Bacon as his acolyte, wished to center himself: in James's world the laws guiding principle would be *rex est lex loquens* (84).

Sponsoring the second notion of how the common law might be reformed was James' Chief Justice, Edward Coke, who (in Helgerson's narrative) undertakes to resist James's royalizing of English law by writing his own *Institutes*, a book which bears some superficial resemblance to Justinian's, but which manages so to preserve and even mystify the homegrown English common law that Coke is able to create a new cultural space within which the king's assertions of identity with the law can be defeated. In Coke's view, the English common law had a kind of ineffable, time-out-of-mind essence to it that was available only by a thorough study of its particularized expression in concrete cases. It was thus a kind of rambling Gothic mansion whose defining character would be destroyed were it subjected to the neo-classicizing impulses of Jamesian regularizing. Such a regularization, Coke argued, would only destroy the law's awesome majesty; rather than being subjected to the mere will of the king, the English common law should remain the mysterious complexity it already was, available only through the legal scholars who will have absorbed by a kind of studious osmosis the heart of its timeless essence. In sum, Coke paradoxically participates in the writing of England by giving written form to a view of the law as an unwrite-able institution with a logic and authority of its own, independent of and therefore also opposable to the king.

That argument is interesting by itself, but Helgerson offers an interesting corollary as well, that the law in Coke's view is such a complex and abstruse discourse that only a certain class of trained professionals can possibly understand and be responsible to it. Even as he opposes the king's claim to authority over law, then, Coke also constitutes as an opposing center of authority that of the law professionals. This illustrates Helgerson's first theme outlined above: that men like Coke in a number of different fields each participated in the articulation of a series of discourse/knowledge communities which could function as power centers external, and in some measure necessarily opposed, to the crown. And though Helgerson doesn't stress the point in the law chapter, his explication also illustrates his second theme, that the writing of England inevitably raises issues of social exclusion and

inclusion. For these communities of authorized discoursers, though potentially oppositional to royal rule, are also rather exclusive entities. Whatever power the knowledge of law confers, that power devolves not upon all members of the society equally, but only upon properly schooled jurists.

Helgerson's other chapters extend these arguments; whether it is with maps, with travel narratives, or with Fox's tales of martyrdoms, Helgerson outlines similar ideological competitions, each of them producing a professional discourse community which has political importance, and which is constructed with at least some loss to the absolutist claims of the originary holder of authority, the crown. With literature the situation is somewhat different, and Spenser's position is particularly complex. For Helgerson sees him as standing in a double relation to the larger cultural drama, participating both (like Shakespeare) in a humanist-inspired collaboration with the "modern absolutist state," yet also involved (unlike Shakespeare) in a kind of neo-conservative advocacy for a "refeudalized aristocracy" as a way to counter the very same centrist power which his own humanistic tendencies support.

Helgerson constructs the collaborationist Spenser from a reading of the quantitative verse controversy. He begins with Spenser's often quoted "why a God's name may not we, as else the Greeks, have the kingdom of our own language?" This *souhait* occurs in the Spenser-Harvey correspondence, where its immediate reference is to the convention in Greek scansion whereby certain syllables function metrically as "long" even when they are "short" in speech: though custom has made this acceptable in Greek verse, in English, by contrast, such syllables sound funny. Thus the second syllable of "carpenter "is "long" according to classical rules of scansion, but because in speech it is in fact pronounced "short," and because English is not accustomed to accommodating that contrast, the word reads, Spenser says, like "a lame gosling, that draweth one leg after hir." Spenser's wish, then, is to be able to have dominion over language such that he might make this convention work in English as it does in Greek, allowing him to "measure . . . Accents, by the sounde, reseruing the Quantitie to the Verse."

On the surface this would seem a rather modest imperium, but Helgerson sees more to Spenser's wish than mere meter. Rather, he goes for what he takes to be the cultural subtext of all this: a wish uttered by a marginalized member of an excluded class who seems by metaphor to project himself into the position of emperor-king, lording it over the traditions of English, imposing upon those traditions the alien habits of a foreign culture. It is for Spenser an ambition "to separate himself from himself to become a self-dominating other" (25). Helgerson calls the impulse behind this "humanism," and clearly doesn't think much of it. Humanism, in his reading, is repressive, alien, intrusive, and, since he defines the quantitative verse effort as a *sine qua non* of literary humanism, a little ridiculous too, concerned as it is painted here with imposing formal regularities upon English which don't fit it at all. Indeed, as Helgerson continues the argument, the quantitative meter issue becomes for him a major visible sign of an invisible ambition that goes well beyond Spenser: that of an ideological imperative within the humanist movement which impels it towards support of an imperialistic monarchy.

But if Helgerson sees Spenser as an imperialist when he has his quantitative cap on, he sees a very different Spenser in the writer of *FQ*. Here Helgerson's point of departure is genre; he describes the poem as caught between two genres, romance and epic, each of which has at its center certain powerful ideological implications. Epic Helgerson takes to be a "classical" form, shaped by humanist poets to serve a "royal absolutist" agenda. He illustrates this with Tasso's *Gerusalemme Liberata*, where he suggests that Goffredo's victory "not only permits the final liberation of Jerusalem, but marks a decisive victory of unity over multiplicity, of historic verisimilitude over the marvelous, of antiquity over the middle ages--and . . . of the modern absolutist state over its feudal predecessor" (46). The values of romance, by contrast, are just the opposite: where epic promotes an increasingly centralized and repressive state, romance promotes "the Gothic," a form defined by a non-rationalized sense of structure, a marvel-filled narrative, and a world of aristocratic entrepreneurs at best only loosely in bond to a centralizing state. Romance, in short, articulates a decentering politics of neo-feudal multiplicity. And though Helgerson grants that there are epic elements in *FQ*, on the whole he sees Spenser as bent upon opposing the politically repressive ideology of epic with that of romance, and thus enlisting Gothic values in order to promote "a Gothic ideology of renascent aristocratic power" (59).

Not everyone will find everything in this book convincing. For myself, the chapters on law, on chorography, and on church politics seemed more persuasive than did the chapters on Spenser and Shakespeare. But the project itself is an immensely powerful and exciting one, and whether one likes the whole of Helgerson's presentation or not, most will find it invigorating to read a book so broad in its vision, so sweeping in its claims, and so clear about its own ideology.

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93.94 Patterson, Annabel. *Reading between the Lines*. Madison: U of Wisconsin P, 1993. x + 339 pp. $48.50 cloth, $17.50 paper.

Spenserians should find in this book, characterizing itself as a "personal witness" and as the fruits of a "decade-long struggle to operate *between* the boundaries of the literary and the extraliterary, of literary study and history," much to be interested in, to learn from, and to be stirred (not to speak of stirred-up) by. In addition to his being the subject of two complete essays -- "The Egalitarian Giant: Representation of History/Literature," which expands an essay by the same title appearing in *The Journal of British Studies* 31.2 (April 1992): 97-132 (abstracted in the last issue, item 93.43) and "Couples, Canons, and the Uncouth," reprinted from *Critical Inquiry* 16.4 (Summer 1990): 774-93, (abstracted in *SpN* 21.3, item 90.67) -- Spenser is on several occasions brought into contact with various groups of late sixteenth-century social reformers, including the Marprelate pamphleteers and "those cultural historians *avant la lettre*" who produced the 1587 edition of Holinshed's *Chronicles*. The general tenor -- both polemically and stylistically -- of the book's eight essays and "Postscript: The Return from Theory" is well captured by the following paragraph:

> This book reconsiders the rewards of reading white, male, canonical authors, from antiquity and from the English Renaissance, specifically Plato, Spenser, Shakespeare, Donne, and Milton; but it also deals with the "gendered" topics of rape and divorce, and with the maverick Puritan pamphleteer Job Throckmorton. The entire argument is framed by paperback novels by Joseph Heller and Nancy Price, and at its center is a long chapter on sixteenth-century popular culture, as represented in the 1587 edition of "Holinshed's" *Chronicles*. These interests are not on opposite sides of some theoretical Pale, but continuous with each other. For contrary to what we ourselves were taught . . . the canonical authors of early modern England were by no means themselves unthinking or deliberate promoters of political uniformity or the hierarchical status quo; on the contrary they subjected such notions to extremely critical scrutiny and even promoted alternatives. Among those alternatives was precisely that tradition to which my emigré status has sensitized me, and toward which these early modern writers and others contributed, in ways we ought to remain alert to: a tradition of various kinds of republican or egalitarian thinking, or, in terms of religious history, of toleration and latitudinarianism. It sometimes seems that intellectual developments in the United States, including movements that regard themselves as liberating, are insufficiently protective, if not actually contemptuous, of this tradition, which gave them both a Constitution and modern political liberalism. It is alarming to find the term "liberal" used as an insult, not only by conservative politicians but by left-wing intellectuals. In the double Chapter 7, therefore, an evolutionary and unskeptical account of Milton's republicanism is combined with a skeptical analysis of how that has affected the critical history of his writings; but the title of the chapter, "The Good Old Cause," is intended to have considerably wider application.

Perhaps that paragraph, though, does not make adequately clear Professor Patterson's *pedagogical* imperative, sustained throughout but perhaps most eloquently explicit in the Spenser-Milton essay. The central burden of its wide-ranging argument is that our traditional, canonical "coupling" of the two poets as conservative "Christian Humanists" has been grounded in a misrecognition of what Milton genuinely "quotes," and what not. When Milton names and explicitly evokes Spenser (and remembers him *accurately*, unlike in the oft-cited "sage and serious" passage), the bonds are "predominantly political, polemical, and full of hostilities -- not between Spenser and Milton himself, but between them both and their mutual opponents." The two poets are joined by a "populism," radical and reformist, that expresses a wish for a more inclusive national culture. Our blindness to this connection "tells a story about how we conceive of what we are doing when we persuade our students to read such texts." (Ed.)

93.95 Wayne, Valerie, ed. *The Flower of Friendship: A Renaissance Dialogue Contesting Marriage*. By Edmund Tilney. Ithaca and London: Cornell UP, 1992. 198 pp. $31.50 cloth; $12.95 paper.

In 1568, Edmund Tilney published "A brief and pleasant discourse of duties in Mariage, called *the Flower of Friendshippe*," dedicating it to his distant cousin, Queen Elizabeth. The dialogue itself takes up only forty pages of Wayne's book, but it is buttressed by twenty-seven pages of explanatory notes and an extensive bibliography, and, best of all, introduced by a critical essay that is broad-ranging, eloquent, and provocative.

Wayne has three aims in her introduction: first, to argue for the relevance of humanist thinking about women and marriage to Tilney's text and to sixteenth-century English culture (3). She argues that the emphasis on companionate marriage is a legacy of humanism, siding with historians Margo Todd and Kathleen M. Davies against those who stress the puritan source of this "new" ideology of marriage. Indeed, the evidence of conduct books, with their familiar anecdotes, conventional wisdom, and echoing language, supports Wayne's emphasis on the continuity between humanist, Protestant, and puritan ideas on marriage.

Drawing on the work of Raymond Williams, Wayne also aims to demonstrate the presence of residual, dominant, and emergent ideologies of marriage in Tilney's text, and to examine the contradictions within the dominant mode. Though humanism takes seriously the problems of marriage and women, its ideology of companionate marriage still works to legitimate Tudor hierarchies of class and gender (3-4). One example of such a conservative attitude is the culture's emphasis on woman's chastity as the primary determinant of worth; while a wife's value is measured by her (sexual) virtue, a husband's is measured by his relationship to property and the means of production. Thus husbands and wives can never be truly equal, given the "gendered determinants of class" (55).

Wayne's third aim is to show how the emergent view of marriage articulated by the Lady Isabella in *The Flower* is not contained by its dominant ideology. Isabella proposes "as meete is it, that the husband obey the wife, as the wife the husband, or at the least that there be no superioritie betwene them. . . . What reason is it then, that they should be bound, whom nature hath made free?" (133). Here, says Wayne, she exposes the central contradiction of Renaissance humanism's claims for women's spiritual and rational equality with men and the requirement that wives be subordinate in marriage (4). Tilney's text reveals how a conduct book may be a product of the contradictions of its own social conditions, neither fully supportive nor subversive of the dominant ideology, but sufficiently open to sustain multiple interpretations (13).

Having clearly articulated her purpose and her materialist-feminist perspective, Wayne goes on to trace the classical and Christian roots of the Renaissance ideology of companionate marriage. Erasmus emerges as a key figure, his oft-translated and adapted colloquy on marriage, *Conjugium*, informing humanist, Protestant, and puritan writers on

marriage. Besides Erasmus, Vives, and Castiglione, Tilney's most direct predecessor was Pedro di Luxan, whose Spanish text, *Coloquios matrimoniales*, went through eleven editions between 1550 and 1589. (Tilney's *Flower* saw at least seven editions between 1568 and 1589.) The dialogue form of these works, Wayne perceptively notes, was appropriate for, even enabled, the exploration of female subjectivity in marriage, an area of contestation in the sixteenth century.

Wayne now turns to the presentation of marriage ideologies in the text of *The Flower*. Among Tilney's speakers are the humanists Master Pedro and Lady Julia, the misogynist Gualter, and the Lady Isabella, who in questioning the reasonableness of women's subordination, articulates the emergent ideology of marital equality. This expression Wayne finds enabled by Queen Elizabeth's own powerful position within the culture and her resistance to dominant ideologies of marriage and women. I hesitate to call Queen Elizabeth subversive, for her words and actions belonged to the discourse of the exceptional woman, not the exemplary one. But Wayne makes the valid point that Isabella's objection, spoken from her privileged place in the arbor, "becomes accessible to all readers" beyond the bounds of class (81-2).

Wayne's introduction is an excellent preparation for the issues one encounters within and beyond the dialogue, though I would advise a newcomer or student to read *The Flower* first, to savor its freshness. There are some surprises; the text is less oppressive than I remembered or was led to expect. Catering to his aristocratic, female audience, Tilney gives equal attention to the duties of husbands and wives and their mutual obligation lovingly to reform each other. By contrast, the Elizabethan Homily on Matrimony preaches briefly to husbands, but at length concerning the wife's obligations. From the familiar trio of wifely virtues, chastity and obedience are extolled, but silence receives no mention. The lady Julia speaks freely and volubly (admittedly, authorized by Master Pedro.) Though Tilney reiterates the cultural obsession with female virtue, the practical problem of the wayward husband is foregrounded in Pedro's condemnation of the husband's adultery (114) and his sexual jealousy (122), and his tale of a wife who reclaimed her unfaithful husband using kindness and subtlety. The Homily, by contrast, focuses on the means, short of violence, to reform an insubordinate wife. Pedro concludes by advising a wife to reprove her husband in bed, "a place appointed for reconcilementes, and renuing of love" (140). The dialogue affirms a wife's resourcefulness, including her sexual power, in the reformation of a husband's wayward behavior.

Spenserians will find *The Flower of Friendship* an excellent, even indispensable, companion to the study of love and marriage in Spenser's works. After all, the meeting, courtship and betrothal of Artegall and Britomart occur in Book IV, the Legend of Friendship. When Wayne speaks of the "commodification of virtue" (11) exemplified in Tilney's commonplace that women's "vertues . . . ought to be accounted the chiefest dowrie" (108), one thinks immediately of *Am* XV ("Ye tradeful merchants") and the speaker's rejection of gems and riches for "that which fairest is . . . / her mind adornd with vertues manifold." Tilney's advice that a husband "gently procure that he maye also steale away hir

private will . . . so that of two bodies there may be made one onely hart . . ." (112) occasions Wayne's dismay at the "violence" and "requisite erasure" of the wife's identity (62); *Am* LXVII, however, dramatizes the tender mutuality of this process as the huntsman forsakes the chase, touches the hind, and "with her owne goodwill hir fyrmely tyde." Spenser also uses, in *Am* XLV, the looking-glass metaphor common to Tilney and other writers on marriage. *Am* XLIII ("Shall I then silent be or shall I speake?") shows the angry speaker holding his tongue, as Tilney advises "for quietnesse sake, and for the increase of amity" (122). In short, both Tilney and Spenser engage issues of mutuality and sovereignty in marriage, women's subjectivity, and the conduct of virtuous husbands and wives. Wayne's valuable edition of and commentary on *The Flower of Friendship* invite us to consider the relation of Spenser and other figures to the ideologies of marriage in sixteenth-century England.

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ARTICLES: ABSTRACTS AND NOTICES

I am grateful to Kansas State graduate students David Cooper, Sarah Harvey, James Hohenbary, and Donna Lehmann for assistance in writing the following abstracts.

93.96 Bergvall, Ake. "The Theology of the Sign: St. Augustine and Spenser's Legend of Holiness." *SEL* 33.1 (Winter 1993): 21-42.

Reading *FQ* 1 through the lens of Saussurean linguistic theory, as modified by Derrida, argues that Redcrosse is not merely named through a sign, as Jonathan Goldberg suggests, but actually "*forms* a sign." Augustine's "strikingly modern" theory of signs, set forth primarily in *On Christian Doctrine* and *The City of God*, played a vital role in Spenser's composition of the Legend of Holiness. To Augustine, linguistics and theology are identical; language is the result of the Fall, in which God, the signified, becomes unspeakable; Christ, the Word, is provided by God as the signifier by which humans may understand him. The unnamed young knight and his "armes" form the two halves that make up the *signum translatum* which is the Redcross Knight; these two halves are held together by Una, the "truth" that unites the "clownishe younge man," an untried and empty signifier, with his armor, "an exacting signified." The task of Redcrosse is to interpret signs correctly so as to find his way to the transcendental signified. Through Fidelia, he learns to understand the words of scripture; this understanding leads him to the Word, which in turn "provides the basis for his deciphering other linguistic and existential signs." Spenser invites the reader to participate in this same search for understanding through his use of an allegorical method which is "simply an extension" of Augustine's model for the reading of signs.

93.97 Breight, Curt. "Realpolitik and Elizabethan Ceremony: The Earl of Hertford's Entertainment of Elizabeth at Elvetham, 1591." *RenQ* 45.1 (Spring 1992): 20-48.

From 20-23 September 1591, Elizabeth stayed at Elvetham, the East Hampshire estate of Edward Seymour, Earl of Hertford, who had thirty years before been accused of treason, a charge from which he was only partially exonerated. The lavish entertainment that he provided all four days of her stay (and had recorded in three surviving texts) was meant to suggest that the Seymours were truly in a position to bid for the throne. The three hundred armed troops clad in gold chains who met the queen displayed (first to her, later to the nation at large) not Seymour's loyalty, but his wealth and power. During the entertainment, Elizabeth was addressed by the usual metaphors emphasizing her virginity (Cynthia/Diana), but also by those stressing her sexuality (Venus). At one point, the "Fayery Queene" addresses her as Phoebe, but also claims that "amorous starres fall nightly into my lap." Such apparent contradiction (evidence suggests that Elizabeth was "moderately disturbed or at least fascinated" by it) contained veiled references to Hertford's possible threat to Elizabeth's monarchy. The sexual references subtly insinuated that although Elizabeth was herself childless, her Venus-like influence could help others be "fruitful." A contemporary audience could not help knowing that Hertford was the father of two great-great-grandsons of Henry VII, Edward and Thomas, both of whom, though bastards, could through means of legal appeal, still be made to have legitimate claims to the throne in the event of Elizabeth's death. We cannot, therefore, view the events as "a spectacle of pure submission," but as a cleverly veiled show of power on Hertford's part. (SH)

93.98 Crewe, Jonathan. "Spenser's Saluage Petrarchanism: *Pensées Sauvages* in *The Faerie Queene*." *BuR* 35.2 (1992): 89-103.

Offers a socio-economic interpretation of the "cultural embedding and dissemination of Petrarchan codes," and credits Spenser with an awareness of and complicity in this dissemination. Focussing mainly on the incident of Serena's abduction by cannibalistic savages in *FQ* 6, argues that "a rational economy of voyeuristic consumption seems to be getting staged . . . around the exposed and all too conventionally represented body of the Petrarchan woman." Encourages (by way of Lacanian notions of specularity and inversion) a comparison between the chivalric society of the poem and this cannibalistic "Other" society, which "seems paradoxically less hard on the strange woman it proposes to devour than is the chivalric culture out of which she has dropped." The scene of Serena's sacrifice may be read as staging, in the form of "an anthropological survival which is also the regressive, literal antitype or demonic parody of Christian communion," a critique of the "definitively Renaissance system of courtesy," which ostensibly includes and values women, but which, in reality, sacrificially devours them. Suggests that, in a similar way, Renaissance Christian culture, organized around Christ as symbolic victim, "dissimulates its own cannibalistic sacrifice . . . of the woman's body." It is difficult to know which society would be the lesser evil. Claims that Spenser's account of the rescue of the naked Serena "can still be regarded as a singularly damaging exposure" -- of the codes rather than the

woman's literal body -- but Spenser's critique "remains seemingly inseparable from, and may importantly facilitate, the economic functioning or refunctioning of those codes."

93.99 Gold, Eva. "The Queen and the Book in Book 6 of *The Faerie Queene*." *SoAR*, 57.4 (Nov. 1992): 1-19.

In *FQ* 6, Spenser turns away from history and the Queen to the "recreative space of his own poem"; his aim is to examine the dominion he can assert with his text through his creation of enclosures, natural (glades and bowers) and artificial (castles). Characters violate enclosures and boundaries through their desire to do good or evil. A thematics of enclosure is contained within a structure of enclosure -- a series of concentric circles in which Calidore appears in cantos 1-3 and 9-12, Calepine acts in 3-4 and 8, and Arthur triumphs in 5-8. Spenser apparently seeks to "enclose" Elizabeth, while denying her access to the book's central space. A context for this "displacement" of the Queen may be found in the *Arte of English Poesie*, where in the section "Of Proportion," Puttenham links the Queen with the roundell so as to illustrate how she is both "in the middes" and at the circumference of her kingdom. Spenser's difficulties with enclosing the Queen should also be read in the context of his self consciousness of, and anxieties about, *FQ* as a printed book. Print offered closure, authorization, and self-containment, but it also made the writer vulnerable to official censure. The strategies of Book VI reveal Spenser's ambivalence about the project he has undertaken. He can "no longer fully embrace the notion that the poem is an offering to the Queen; neither can he fully claim the poem as his own." He "explores and relinquishes the possibilities of a text absolutely enclosed."

93.100 Hamilton, A.C. "The Bible and Spenser's *Faerie Queene*: Sacred and Secular Scripture." *JELL* 38.4 (Winter 1992): 667-81.

The text of an address to a Korean audience. Argues that Spenser's repeated use in *FQ* 1 of Biblical allusion that his audience is sure to recognize is an indication of his concern over censorship and his awareness of an antagonism towards secular literature. Cites Spenser's claim of inspiration from Elizabeth and his use of allegory as two safeguards for his poem, but argues that Spenser's selection of Holiness as the Virtue of Book I is also defensive: Spenser elaborately couches his work in the folds of scripture in order to protect it; he constructs Book I as a secular scripture that is "contained by the Bible but also contains it . . . in terms appropriate for Elizabethan Protestants." The Legend of Holiness thus allows the subsequent books greater liberty to become, had they been finished, "a single integrated vision of the world, parallel to the Christian and Biblical vision."

93.101 Helgerson, Richard. "Tasso on Spenser: The Politics of Chivalric Romance." *Patronage, Politics, and Literary Traditions in England*, 1558-1658. Ed. Cedric C. Brown. Detroit: Wayne State UP, 1993. 177-91.

Seeks to explain the "meaning" of *FQ*'s generic form. Defines that form, in contrast to Tasso's *Jerusalem Delivered*, as "Gothic," drawing on eighteenth-century critics who

commented on its departures from classical epic design and decorum, on its multiple plotting, and on its "fabulous knight-errantry." The "buried political significance of Spenser's Hobgoblinism" lies in the contrast between the way Tasso's poem orbits around a center of absolute royal power and the way Spenser's poem stresses an attitude that "enlarges the sphere of honor and identifies private virtue with public obligation." As a Gothic poem, *FQ* "allows no place for the representation of a powerfully centralized and absolutist governmental order." Spenser, as an adherent to the Leicester-Essex faction, advocates through the imagery of his poem a form of political organization in which "the private initiative and private *virtú* . . . of individual aristocratic champions plays an exceptionally large part." Like Tasso's, Spenser's poem is "divided against itself," but in it "the balance comes down more firmly on the Gothic side." Suggests that the eighteenth-century critics knew that *FQ* was a poem that "in various ways resisted the ordering, unifying, and rationalizing tendencies of the previous two centuries." Contends that, in aiming to "perfect the well-born in the discipline appropriate to their class," Spenser's poem served a "quite particular, even partisan, ideology, a Gothic ideology of renascent aristocratic power."

93.102 Horton, Ronald A. "The Argument of Spenser's Garden of Adonis." *Love and Death in the Renaissance*. Ed. Kenneth R. Bartlett, Konrad Eisenbichler, and Janice Liedl. Ottawa: Dovehouse Editions, 1991. 61-72.

The lesson of the Garden (for both Amoret and the reader) is two-fold: first, one must understand and believe that happiness and marriage are not contradictions within the divine order; second, to attempt to achieve "moral austerity" by renouncing "the joys of sexual love in marriage" is to place oneself above the divine order. These lessons are mirrored by the dual functions of the garden image: fruition and recreation. Three contradictory features of Spenser's initial description of the Garden -- its location, the operation of Time, and the nature of the forms that grow, leave, and return -- can be resolved by viewing the process as a cycle not of life and death but of generation. In his second scene, which posits the justification of pleasure in generation, Spenser "affirms the goodness of sexual love in its capacity for pleasure," as he further supports the belief, introduced in Book II, that erotic desire, though difficult to control, is life-sustaining, and therefore a fundamental imperative. Additionally, pleasure is a remedy for incontinency (as it is also in the *Book of Common Prayer*). The reconciliation of Venus and Diana and the union of Cupid and Psyche embody Spenser's preoccupation, widely shared by his contemporaries, with reconciling love and reason. In the Garden of Adonis, Spenser finds a successful way to repair this "great divorce."

93.103 Johnson, William C. "Spenser in the House of Busyrane: Transformations of Reality in *The Faerie Queene* III and *Amoretti*." *ES* 73.2 (April 1992): 104-20.

"Startling analogies" between the love stories in *FQ* 3 and *Amoretti* afford insights into Spenser's poetic process. The range of passions and emotions experienced by the sonnet Lover depicts an individual, "humanized" version of the allegorical passions in *FQ*. The

Lover and Scudamour are alike in that both inadvertently undermine their pursuits of love, the Lover by creating an "unattainable woman," and Scudamour by his unwieldy passions and underdeveloped views of right love and marriage. Scudamour's plight requires the aid of Britomart; the Lover's, that of his Lady. The Lover and Busyrane are alike in that both attempt to use magic to "enchant" the women they pursue: the Lover "creates" a love which is "entropic" by means of an artful code of language whose meaning has been lost. As Busyrane's magic fails, the Lover's "word magic" also fails because the vision of the love he creates makes his lady "unenchantable." The Petrarchan Lady of the early sonnets may be compared with Radigund; the "real" Lady of the later ones, to Britomart. Just as Britomart disposes of Radigund's power over Artegall, restores a balanced male/female relationship, and paves the way for a right and true marriage, so the Lady liberates her lover from his aggressiveness (Busyrane), his subjugation (Amoret), and his images of his lady's cruelty (Radigund), thus enabling them to be true to themselves and to each other.

93.104 King, John N. "Queen Elizabeth I: Representations of the Virgin Queen." *RenQ* 43.1 (Spring 1990): 30-74.

Contests the traditional assumption, deriving from Camden, that Elizabeth made a vow at the outset of her reign to remain a virgin and that praise of this vow surfaced soon after to form a connecting thread in literature and art during the whole of her reign. The representations of the Virgin Queen in literature and art during the 44 years of her rule were not homogeneous but fell into three distinct stages tied to her age, her ability to bear children, her suitors, and the political environment surrounding these factors. Argues that during the first decades of her reign, the Queen was expected to marry and she repeatedly proclaimed her intention of finding an "appropriate" mate. The literature of this period reflected the country's desire for her to wed and bear an heir. For instance, comparisons with Diana or Cynthia were avoided in Inns of Court masques and were replaced by homage to Hymen, the ancient god of wedlock. During this period, however, the Queen's many suitors threatened England's autonomy in one way or another, and the last, François, duc d'Alençon, was vigorously opposed by Protestant lords. Spenser's *SC* reflects both this courtship and the changing attitudes that prompted a shift in depictions of Elizabeth, its "Aprill" being "poised at a liminal moment" in the development of the Queen's iconography. As England realized that the Queen was past child-bearing and that marriage would only compromise the nation's sovereignty, Elizabeth's virginity "became a symbol of national independence." In literature, she was freely referred to as Cynthia and Diana, and in art, her likeness was adorned with crescent moons. Elizabeth *could* marry, but she chose to protect the realm instead. Accordingly, *FQ* praised her perpetual virginity through the character of Belphoebe while still regarding her as a marriageable Britomart. After Elizabeth's death, still another shift occurred in representations of the Virgin Queen: distaste for the rule of James I inspired a revival of the cult of Elizabeth as a model ruler whose perpetual virginity symbolized "political integrity, Protestant ideology, and a militantly interventionist policy against Spain." Concludes that only after surviving changes in political, social, and cultural forces is the idealized "Triumphant Virgin Queen of modern reputation" fully in place. (DL)

93.105 Leslie, Michael. "Edmund Spenser: Art and *The Faerie Queene*." *PBA* 76 (1990): 73-107.

The 1990 Chatterton Lecture on Poetry. Argues that *FQ*'s *ekphrases* express an attitude of distrustful, Protestant iconophobia towards the visual arts. Contends that Spenser saw a "potential disruptiveness and sexuality" in visual art and that he harbored concerns about its translation to poetic form, particularly since the artist loses control of its interpretation. Claims that Calvin's *Institutes* provide a context for Spenser's reservations, and that the visual and sexual emphases of Colonna's *Hypnerotomachia Poliphili*, as well as the sexual-architectural relationship elucidated by Vitruvius, Alberti, and John Shute provide historical antecedents for Spenser's *ekphrases* of landscaping and architecture. Suggests that Spenser used different visual arts to portray particular aspects of his concern. The lack of ornament and images on Arthur's shield and the terms of description that inhibit or prohibit visualization of the House of Alma show Spenser's need to portray objects of virtue while still circumventing the dangers of visual art. "Anxious" about the power of images, Spenser "banishes" them. When Spenser does visualize ornamentation and architecture in the poem (the Bower of Bliss, the House of Busyrane) he associates them with dangerous forms of sexuality and desire. Argues, with particular emphasis on Spenser's use of the Pygmalion myth, that sculpture typifies the uncontrollable promiscuity of visual art because it transgresses its boundary of immobility in locales where sexuality and desire are most dangerous. Suggests that since forms of visual art which control movement or subvert the audience to participation are the most life-like, they are most capable of tempting an audience to evil. As a result, virtuous characters iconoclastically destroy these objects in *FQ*. Concludes that Spenser's distrust of visual arts also extended to his own poetry. (JH)

93.106 Steadman, John M. "Spenser's Icon of the Past: Fiction as History, a Reexamination." *HLQ* 55.4 (Fall 1992): 535-58.

Citing Ariosto, Boiardo, and Tasso as antecedents of Spenser's deliberate blurring of historical fact and fiction, explores the relationship between Spenser's moral values and *FQ*'s "fictive antiquity." In creating his mythic "history," Spenser took his cue from Boiardo's and Ariosto's "romance-epics," whose "histories" were just as much invented as Spenser's history of Britain. Spenser wanted his work to claim more authority than mere "fiction" could give it in order to add weight to his comparison between the various heroic ages of the past and the present age of Elizabeth. On occasion, Spenser vehemently denies that these records found "in the archives of Faeryland" are fiction; at other times, the poet claims his fictions represent a greater truth than fact. Although Spenser was primarily concerned with creating an idealized past through which moral virtues might be learned, he also paid compliment to contemporary individuals (particularly Queen Elizabeth) who exemplified these virtues of the past. His attitude toward analogies of past and present is "often variable and equivocal." Among several devices for achieving the versimilitude of antiquity, and blurring the distinction between "history" and "myth," are his use of archaic language and of Greek and Roman mythology. Conventions of chivalric romance, archaistic vocabulary, and glorification of antiquity -- all reinforce one another. This "mixture of precision and

imprecision" in Spenser's epic may be intentional, as Spenser's moral values achieve more clarity set against the "ambiguous landscape" of Faeryland. Concludes that recognizing and understanding Spenser's mixture of "fact" and "fiction" is essential to reconciling the work's contradictions and appreciating Spenser's moral vision. (DC)

93.107 Steppat, Michael. "'Fortune's Government': Spenser's Use of a Mythological Tradition." *Anglistentag 1989 Wurzburg: Proceedings.* Tagungsberichte den Anglistentags Verbands Deutscher Anglisten, 11. Tübingen: Niemeyer, 1990. 335-43.

Concentrating on the Ate and Temple of Venus plots, contends with the traditional view that Spenser portrays Fortune as fickle, treacherous and "something of a bitch" by showing Fortune in *FQ* as "a continuously varied metaphor for loss of rational control." On the individual level, Spenser is concerned with "the constant exercise of will-power to control the individual's suppressed instincts of desire for self-enwrapped pleasure." This fault can be overcome, as exemplified in Scudamour's "success by trusting fortitude" when assaulted by Cupid's dart. In contrast, lack of fortitude leads to Ate "activating her victim's internal dispositions" to reveal "cracks" in the "shallow bonds of trust and friendship." The perpetual internal conflicts thus represented constitute the underlying threat to social order. Spenser, however, has a "dream of imposing order on circumstance through the power of civilized effort," as seen in the "cosmic concord" in Book IV, which fortune ultimately "serves." Concord, though, is a tenuous equilibrium of the "Love-Peace-Hate-Friendship tetrad" that "undercuts its own stability." For Spenser, then, the only concord in society is an "act and effort" that is "never placidly predetermined or accomplished once for all": it is the nature of humans and their society, not Fortune, that is fickle and treacherous.

93.108 Waddington, Raymond E. "Elizabeth I and the Order of the Garter." *SCJ* 24.1 (Spring 1993): 97-113.

Although Elizabeth I used the Order of the Garter to serve her own purposes, few critics have examined the way her becoming head of a predominantly male order exemplifies her techniques of governing England. Castiglione's *Courtier* was an influential model for Elizabeth because the court of Urbino gave examples of how courtiers should conduct themselves in a court ruled by a woman. Among important behavioral lessons Elizabeth may have learned from this work is the creative use of absence. Because the queen was often absent from Garter ceremonial and often delayed in making decisions and filling vacancies, one can infer that she used this behavior to signify the "absoluteness of her power over the frustrated suitors." When in 1567 Elizabeth changed the location of the Garter Feast, she was performing an act which "established her dominance over the Order." The same political aim is evident in the way she encouraged the age's "rewriting" of the history of the Garter, replacing its original symbolism of a martial bonding with an "anecdote of courtly gallantry in defense of a lady's reputation." Such instances reveal strategies for "establishing her authority over the realm, the court, and the absolutely male bastion of prestige within the court."

SPENSER AT CEMERS, 1993

Three papers were presented in an all-Spenser session at the 27th annual conference of the Center for Medieval and Early Renaissance Studies, SU of New York, Binghamton, 20 October 1993. The following abstracts are those of the participants, condensed and modified by the editor to conform to reportorial style.

93.109 The argument of Jane G. Bailey (Rutgers U), in "Heroic Noncompliance: Hermits in *The Faerie Queene*," was that the marginal lifestyle of the hermit, highly valued in the middle ages, comes under suspicion and judgment in Protestant England, and that each of Spenser's four main hermits incurs a measure of criticism from his narrator. Archimago, or the Hermit as Conjuror, gets the least favorable treatment, for under the pretence of Christian devotion and hospitality he abuses the trust of Redcrosse and Una and thereby subverts their quest for virtue. The Visionary Hermit of Contemplation, a true devotee, offers the Knight of Holiness succor; but the narrator notes with implicit censure that this hermit admits his student only with great reluctance and only out of respect for Dame Mercy, who requests his assistance. Spenser's representation of Timias, or the Hermit as Madman, goes beyond the historical allegorization of Ralegh to illustrate the physical and mental degeneration that can result from self-isolation and solitary grieving. The Physician Hermit in Book VI readily attends to the wounded Timias and Serena, but the narrator emphasizes that it is wise counsel resulting from his former experiences in knighthood which promotes his capacity to heal. In a poem which champions the active Christian life, even the best of hermits, therefore, cannot gain the narrator's complete approval, for Spenser's heroes must continually prove themselves virtuous by engaging rather than rejecting the world at large.

93.110 In "Inflections of Same-sex Desire and the Creation of a Desiring Voice: Reading Book III of *The Faerie Queene* and the Eroticism of Spenser's Authorial Personae," Sted Mays (Rutgers U) explored the relationship between same-sex dynamism and the formulation of a male desiring self in selected Spenserian texts. First, analyzing and critiquing the poetics and anti-poetics of homoeroticism in *FQ* 3, he read the "crescendo" of homoerotic imagery in Busirane's Castle as a commentary on the range and potential of the masculine sexual imagination. Assuming that gender categories and ideologies of the self seem to be inscribed and reinscribed by the homoerotic energies of the narrative, he speculated about how these energies destabilize and reify various versions of "identity" in Book III. Second, more briefly, he extended his critique of same-sex dynamism and representations of the gendered self to include Spenser's representations of his own poetic personae in *SC* and *Epith.* In these two works, the poet fashions bardic erotic personae that seem radically contingent on the same-sex dynamism within the respective texts. The triangulated desire(s) of *SC* (Hobbinol-Colin-Rosalind) and the ambiguously mythical homosocialism of "consummation" in *Epith* both exemplify Spenser's preoccupation with creating bardic voices of desire that are virtually inextricable from male circulations of same-sex energy. Inflections of same-sex dynamism thus implicate Spenser's bardic selves in an intricate

labyrinth of polysemous desires and hypothetical erotic sites that seem to facilitate the masculine erotic voices of his personae.

93.111 In "Virginity, Androgyny, Disembodiment: Queen Elizabeth in *The Faerie Queene*," John S. Pendergast (U of Missouri, Columbia) argued that the persuasive power inherent in sexual abstinence is appropriated by Spenser to praise a self-proclaimed Virgin Queen who demands to be seen as a paradigm of all that is Truthful and Christian. Spenser turned to a specifically Christian model of allegorical invention which allowed him to cross the symbolic divide between his own observation of the "real" world and the "received" understanding of the world represented by the tropes and figures used by Elizabeth to fashion her public self. Elizabeth's demand to be figured as a virgin and as a mother to her country (e.g., her speech at the battle of Tilbury) employs the usual distinction between the monarch's public and private bodies, but this distinction is collapsed when the monarch is a woman whose sexuality is a matter of public concern. Allegory is the perfect trope for representing this complexity because it is itself obscure, "complicated," and "disembodied," and for these reasons made suitable for "mirroring" the figurative self-fashioning of Elizabeth. We should not forget that, although Belphoebe is the most sustained example of Elizabeth's virginity in the poem, she has a twin, Amoret, a paradigm of sexual love. This figurative inconsistency illustrates one of the specific rhetorical needs fulfilled by allegory: since allegory, as understood in the Christian exegetical sense, is a "disembodying" trope, a trope which removes signification from the material/literal realm of the text, it works in favor of a courtly poet who must be careful to portray the queen in a "doctrinally" sound manner.

SPENSER AT MLA, 1993

Session 211: *Spenser I.* Program arranged by The Spenser Society. Presiding: Annabel Patterson (Yale U).

93.112 In "Spenser's Book I and the Renaissance *Aeneid*," John Watkins (Marquette U) sought to account for the cultural work being performed by Spenser's vigorous "rewriting" of Virgil in response to a "crisis" stemming from a Renaissance assault on the long-held belief that Virgil's poem was morally instructive. Spenser challenges both an Ariostan skepticism about the ability of reason to control passion and a northern Protestant reduction of Virgil's import to the merely natural and pagan. Spenser offers three versions of Virgil's account of Mercury's descent to rescue Aeneas from Dido, in Orgoglio's capture of Redcrosse, in his rescue by Arthur and Una, and in the Cave of Despaire. In his handling of the three episodes, Spenser suggests that the ethical vision of his immediate predecessors in the Virgilian tradition was limited through their overconfidence in the light of nature, and he casts his poem as a "correction" of that limitation by constructing Una and Arthur as agents of grace and forgiveness rather than of natural reason. Spenser's account of the House of Holiness rewrites Aeneas's conversation with Anchises in Book VI and Redcrosse's betrothal to Una recasts Maphaeus Vegius's Thirteenth Book, added to most Renaissance

texts of the *Aeneid*; in both cases Protestant doctrine affords Spenser a vocabulary for "redeeming" Virgil's narrative from the hermeneutic traditions governing its reception on the Catholic continent.

93.113 Claire McEachern (U of California, Los Angeles) spoke on "Sects and the Single Woman: Spenser's National Romance." Regrettably, I did not receive a copy of her paper in time to abstract it for this issue.

93.114 In "To Purge or to Pamper? Spenser, Hakluyt, and the Spanish," Thomas Scanlan (U of Virginia) argued that, when the *Vewe*'s Irenius suggests that England's relationship to Ireland is not unlike that of a physician to a patient, and that what is called for is a strong purgative, Eudoxus challenges his trope, warning that the English could be just as easily contaminated by the Irish as the Irish could be "cured" by the English. Eudoxus thus fashions a position that closely resembles that of Richard Hakluyt who, in his "Discourse of Western Planting," argued for the profoundly interactive nature of colonial activity. In fact, according to Hakluyt, colonial activity will solve a whole range of England's domestic problems, including economic recession, social unrest, and religious division. Hakluyt thus anticipates the strategy of the first promoters of the Virginia Company, who all seem to have realized that any colonial undertaking need be presented to the public as a means of effecting positive change at home. In the *Vewe*, Spenser has constructed a true dialogue between two men who espouse different theories of colonial adventure -- between a man who has gone off to the colonies and one who has stayed at home. The result is a deeply ambivalent document that wonders how a country, whose domestic affairs are in such disarray, could run a successful colonial operation.

Session 425: Annual Meeting and Luncheon of The Spenser Society.

93.115 The annual meeting of the Executive Committee of The Spenser Society, Annabel Patterson presiding, was held at the Hotel Victoria preceding the luncheon. Actions, reports, and discussions included the following:

1. A subcommittee was approved to review the Society's by-laws and to recommend to next year's Executive Committee whatever changes seem appropriate. The subcommittee will consist of 1994 President, Richard McCoy (Graduate Center, CUNY), John Webster (U of Washington), and a third member yet to be named.

2. New Executive Committee members were nominated and approved for recommendation to the Society: Patrick Cheney (Penn State U), Elizabeth Jane Bellamy (U of New Hampshire), and Michael O'Connell (U of California, Santa Barbara). Maureen Quilligan (U of Pennsylvania) was unanimously nominated to be Vice President and to assume the Presidency in 1995.

3. It was agreed that henceforth the MacCaffrey Award Committee should consist of the incoming Vice President and two other members of the Executive Committee, both to be named by the Vice President.

4. Gordon Teskey (Cornell U) was nominated to chair next year's Special MLA session. Richard McCoy, as president, will chair the Open Session.

5. Treasurer John Webster reported that the Society had begun the year with approximately $1157 and that, after expenditures of approximately $3805, was closing the year with a balance of approximately $1426. There are about 150 dues-paying members for 1994. The Society also has received approximately $1000 in contributions for the MacCaffrey fund from about 15 different scholars. These generous contributions made possible the renewing of the stock of MacCaffrey Award Medallions, which cost approximately $125 each.

6. As its final item of business, the Committee discussed a letter from Thomas P. Roche (Princeton U), who inquired whether The Spenser Society should be doing more as an organization than simply sponsoring the MacCaffrey Award and MLA sessions. The Committee felt that, while Roche was right to ask the questions, those activities were by no means unimportant. In addition to resolving to raise this issue at the luncheon, the Committee also voted to recommend two further measures:

a. that the liason between the Spenser Society and *Spenser Newsletter* be formalized so that membership dues to the Society would include *Newsletter* subscription. Individuals and institutions may, of course, continue to subscribe to *SpN* without joining the Society.

b. that a membership list be published biennially.

93.116 At the annual business meeting of The Society, President Annabel Patterson (1) presented the slate of nominees for membership on the Executive Committee and asked for further nominations (none forthcoming, nominees were elected by acclaim); (2) presented the Isabel MacCaffrey Award to Richard Rambuss for his 1992 *ELH* article, "The Secretary's Study: The Secret Design of *The Shepheardes Calender*" (abstracted 93.14); (3) thanked those who had made donations to the MacCaffrey Award fund; (4) read aloud portions of Professor Roche's letter and led a discussion in response. The 67 members present energetically concurred that the functions of sponsoring MLA sessions and annual luncheon and its awarding of the MacCaffrey Prize were important. In addition, they (a) approved Roche's suggestion that a membership list be published biennially; (b) suggested that the Society do more to encourage graduate student memberships; (c) endorsed a review of the by-laws; (d) approved making membership in the Society automatically include subscription to *Spenser Newsletter.* John Webster gave the financial report, as above.

93.117 Following the business meeting, Paul Stevens (Queen's U) spoke to the luncheon audience on the subject of "Milton, Spenser, and the Rhetoric of Colonialism." His governing premise was that at the heart of the "rhetoric of colonialism," whether in Spenser's, Milton's, or our own time, is "the argument of civility." What makes the period of Spenser and Milton different from our own, however, is the way this argument is "inflected, underwritten, and insured by the colonial imperatives embedded in the Bible": "the Bible is the master code of emergent western colonialism." Recent students of the *Vewe*, however great their differences, agree in calling Spenser's argument there "secular"; what they "underestimate" is "the degree to which the early modern argument of civility is complicated by certain *revitalized* patterns of biblical thinking," derived mainly from the Wisdom literature. These books "legitimize the priority of subjection and eventually

exclusion over transformation." Spenser speaks for his age and country in seeing the English as an elect nation for whom the Bible's political imperatives "suddenly became immediately . . . relevant again." Irenius in the *Vewe*, Artegall in *FQ* 5, and the "colonists" speaking in *A Briefe Note of Ireland*, all voice a biblical rhetoric of exclusion which derives from the "intense authoritarianism" of the Book of Job. Milton speaks with a different voice; his own argument of civility (the Irish are a "cursed off-spring") is grounded rather in Leviticus.

Session 663: *Incorporating Spenser*. Program arranged by the Spenser Society. Presiding: Linda Gregerson (U of Michigan, Ann Arbor).

93.118 By looking closely at the egalitarian giant episode in Book V, Judith H. Anderson (Indiana U, Bloomington) sought to illuminate how *FQ* characteristically includes and attempts to control threats to its assumptions and conditions of meaning. In "Weighing Words" she showed how the Giant's materialism injects disturbing nuances into the book's symbolism of justice. When Artegall counters the giant's arguments by asserting an underlying principle of "heavenly justice," his premise directly opposes "historically grounded anxieties" both as "insistently voiced" by the speaker of the proem and as verifiable in the social unrest in the England of Spenser's day. Artegall's shift from credibly demonstrable propositions to an argument based wholly on faith "suggests the threatening historical reality of what the Giant so visibly and audibly -- so materially -- embodies." As so often in *FQ*, Argegall's recourse to proverbial wisdom (many of his speeches are a tissue of Biblical paraphrase) is "problematically weighted": the claim of unity and a single truth in the fifth book "is more and more entangled in irony, or doubleness," and claims of matter are seen to be "both increasingly real and persistently relevant to language." Artegall's views, based in "an intuitive conception of truth" and in "an interiorly valorized conception of language" are "touched by the anti-linguistic extremism of Platonism"; however, his testimony is both "qualified" by material considerations and "challenged" by episodes elsewhere in Book V. We are faced with a troubling inability to answer the question "How and how much *do* words weigh?"

93.119 In "Una's Period: Categorical Determination and Flowing Away," Gordon Teskey (Cornell U) offered a densely reasoned theory of allegorical narrative as deriving from "the sensitively dependent initial conditions of a productively unstable system" located in the female body of Una. Una's body is the "*subject* [in the scholastic sense of 'the stuff lying underneath'] lying under and bearing up a predicate her body receives so perfectly into itself as to become identical with it, incarnate Truth." However, this body is always receding before -- flowing away from -- the "alien" truth it receives into itself, so that the condition of perfect identity ("Una is Truth") cannot be attained by an internal or "categorical determination," but gets deflected into a new, external way of knowing her by her "place," by her relations of "difference" from Falsehood and Error. This new, or "diacritical determination" conceals the "failure of categorical determination to exhaust all the substance that's there," and in doing so produces narrative: "in allegory, narrative is the failure of determinate meaning." This association of allegory with menstrual flow originates in Aristotle's *Physics*, and was a sustaining metaphor for medieval notions of allegory,

understood as the failure of bodily substance to hold onto form. Aristotle's term, *katamenia physis*, means "wandering" or Error. Spenser's Error is "an apocalypse of Una's physical nature, of the body Una, like every allegorical personification, is not allowed to have." Error is "a revelation of the failure on which allegory depends for its success: the failure of categorical determination to penetrate Una completely, to effect in her body Truth's becoming an identity with itself."

93.120 David Lee Miller (U of Alabama, Tuscaloosa) began his mostly deconstructive, partly Foucauldian, talk "Spenser Ink" with an analysis of the epigram "Verses upon the said Earles Lute," first attributed to Spenser in Ware's 1633 edition of the *Vewe* (and found on p. 779 of the *Yale Edition of the Shorter Works*), finding its "riddling" point to lie in "its allegory of authorship": the claim that the poet gains voice only as he loses life stages the poem's "I," its speaking voice, as *en abyme*. Moving on to the main argument that "this *mise en abyme* of the speaking voice is a pervasive feature of *FQ* and a principal means by which it resists readerly incorporation," he considered three passages that "illustrate this deconstructive allegory." In the chronicle section of Book II, we often cannot distinguish whether it is poet, narrator, or chronicle author who is speaking. The Malfont episode in Book V proceeds by a "devious economy of naming" that inhibits our "recovery of the [episode's] element of critique" and that leads us toward the conclusion that "all models of authorial intention are reinscriptions of an erased cipher." The poem's closing lines engage in a strategy of "double writing" in which Spenser "purloins the very letter of Burghley's title" in poising the "threasure" of poetic wisdom against the government's program for standardizing terms of monetary exchange. The poem's ending "places Spenser, the Muses' t(h)reasurer, where we are always invited to seek him: everywhere and nowhere, under erasure throughout the massive thesaurus of his work. Spenser Ink."

STARGAZING AT SPENSER'S KILCOLMAN

93.121 The following remarks were occasioned by F.X. Roberts' account of Kilcolman offered in the Winter 1993 number (93.26). Roberts' description of his "modern pilgrimage" to the Castle offers an accurate impression of the site's unrestored -- one might almost say, obscured -- condition. My own account is based on a pilgrimage and survey made in 1970, which happened to afford access to the ruins on a fair, moonless night. The experience at Kilcolman after dark brought home the advantages of viewing the heavens from this spot in the middle of the Awbeg Valley, with the suggestion that Spenser's celestial imagery and "chronographia" proceed from observation no less than from books.

Because the castle is located in high meadows between the Awbeg River (Mulla) and the Ballyhoura Mountains (Old Father Mole), the horizons lie open in all directions. The site forms a natural planetarium that on a clear night reveals the magnitude of the great northern constellations rising above the Ballyhouras to the northeast, circling the North Star fixed over the head of the valley, and sinking down into the hills of the Mullaghareirk Mountains to the west. The Dipper, Orion, Cassiopeia, the Hyades, and Aldebaran (the

principal constellations and stars of the poet's "chronographia") are all magnificently visible from the second floor level of the ruins.

When Spenser's references are specific, they are always to northern constellations -- that is, stars on or north of the celestial equator. Kilcolman is at latitude +523 (a few degrees north of the Greenwich line) and therefore a difficult site from which to view the southernmost constellations, such as Scorpio, Sagittarius, Libra. If Spenser's celestial lore derived solely from the handbooks of the Egyptian Ptolemy or the Latin Manilius, mention of the prominent southern constellations would be expected. As it is, references in *FQ* 1.2.1; 1.3.16; 2.2.46; 3.1.57, *Epith*, and *Mutabilitie* are all to northern bodies and time relationships verifiable by observation from Kilcolman. Accounts of the poet's astronomy can be found in the *Spenser Encyclopedia* article "chronographia," prepared by J.C. Eade, and in recent critical literature by Russell J. Meyer, A. Kent Hieatt, and Alastair Fowler.

Kilcolman at night suggests that just as Spenser assimilates the topography of his Irish home into poetry, so he also counterfeits the appearance of the sky. Since the climate has not changed markedly since the poet's day, that sky was probably overcast on average fifty percent of the time. The "moist sisters" of the Hyades were just that -- harbingers of rain; red-hued Aldebaran, high on the meridian, often coincided with autumnal storms. The sky lore of *FQ* adapts classical models to very real Irish conditions. As we come to appreciate how extensively sixteenth-century Ireland resides in *FQ*, the sonnets, and the marriage hymn, the behavior of heavenly bodies should be viewed less as bookish convention and more as empirical data.

We do not know definitely whether Spenser lived in the ruined castle at Kilcolman or in a manor house built nearby. The peel tower designated Kilcolman, and still standing in the fields like an observatory, was certainly part of his property. The castle had previously belonged, with great Mallow Castle, to the rebel Sir John of Desmond. According to Pauline Henley, the structure dates to 1347 and was once more extensive. Yet even if Kilcolman were as dilapidated in Spenser's age as now, it stands three stories high, providing a platform overlooking the surrounding countryside for ten miles in every direction. This, of course, was the function of a peel tower: to ward against surprise attack and to provide ready refuge for fieldworkers and livestock. Today it is no longer possible to distinguish old plowlands from meadows, but there is no reason to believe that forests encroached on Kilcolman, or other structures obscured its view, anymore than at present.

The north wind still blows down the empty Awbeg Valley from Limerick much as always, meeting no impediments. The hedgerows that line the lane to Buttevant may be as old as the Elizabethan plantations. If so, they are among the few civilizing features surviving from Spenser's time. As F.X. Roberts justly remarks, "no bookshops or gift shops sell tourists leather bookmarks or other mementos" near the site. It is a lonely spot dominated by an overwhelming sky. Under the circumstances, one can imagine that it is just before daybreak at Archimago's hermitage, "downe in a dale, hard by a forests side, / Far from resort of people," when

. . . the Northerne wagoner had set
His seuenfold teme behind the stedfast starre,
That was in Ocean waues yet neuer wet,
But firme is fixt, and sendeth light from farre
To all, that in the wide deepe wandring arre:
And chearefull Chaunticlere with his note shrill
Had warned once, that *Phoebus* fiery carre
In hast was climbing vp the Easterne hill,
Full enuious that night so long his roome did fill.

The date provided by this "chronographia" at 1.2.1 is sometime in early July. When last I saw the Big Dipper setting behind the North Star as the sun rose over the Ballyhoura Hills, the date was 10 July 1970.

Richard J. Berleth
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ANNOUNCEMENTS

93.122CONFERENCES. Ohio Shakespeare Conference 1994: Shakespeare and the Senses of Shame, 3-6 Mar. 1994, U of Cincinnati. Address: Jon Kamholtz and W.L. Godschalk, Dept. of English, U of Cincinnati, Cincinnati, OH 45221-0069.

Prophecy and Plausibility in the Renaissance, 4 Mar. 1994, London. Address: Richard Griffiths and Helder Macedo, Inst. of Romance Studies, Senate House, U of London, Malet St., London WC1E 7HU, England.

Ninth Biennial New College Conference on Medieval-Renaissance Studies, 10-12 Mar. 1994, Sarasota. Address: Lee D. Snyder, Dir., Medieval-Renaissance Studies, New Coll., U of South Florida, 5700 North Tamiami Trail, Sarasota, 34243-2197.

Antierotic Discourse in the Renaissance, 12 Mar. 1994, Madison. Address: Jan Miernowski or Ullrich Langer, Dept. of French and Italian, 618 Van Hise Hall, U of Wisconsin, Madison 53706.

Pacific Northwest Renaissance Conference: Beating the Bounds: The Formation and Interaction of the Disciplines in Early Modern Europe, 18-19 Mar. 1994, Reed College. Address: Robert S. Knapp. Dept. of English, Reed Coll., 3203 Southeast Woodstock Blvd., Portland, OR 97202.

Renaissance Society of America and South-Central Renaissance Conference, 7-10 Apr 1994, Dallas. Address: Lester Brothers, Coll. of Music, U of North Texas, Denton 76203.

Shakespeare Association of America, 14-16 Apr. 1994, Albuquerque. Address: Nancy Hodge, SAA, Southern Methodist U, Dallas TX 75275.

Attending to Women in the Early Modern Period, 21-23 Apr. 1994, U of Maryland, College Park. Address: Attending to Women, Center for Renaissance and Baroque Studies, 1120L Francis Scott Key, U of Maryland, College Park 20742-7311.

Conference on William Tyndale: Church, State, and Word, 12-16 July 1994, Washington. Address: Anne M. O'Donnell, English Dept., Catholic U of America, Washington, DC 20064.

93.123SPENSERUS ELECTRONICUS. Leslie R. Lorenson, of Lincoln College, Oxford, sends the following information regarding the Oxford University Electronic Archive, consisting at present of "1336 titles in 28 languages deposited as electronic texts by scholars all over the world," most of which are "freely available." The texts are in ASCII format, and "documentation for the coding scheme is provided whenever possible for conversion on a word processor into other formats, such as MS Word, WordPerfect, TEX, or LaTex." Among the texts available for Spenserians are

U-1640-A. *Amoretti and Epithalamion*. Ed. Ernest de Selincourt. Oxford: Clarendon, 1910. Depositor: John Dawson [SGML-tagged version of Text 143].

U-144-C. *Faerie Queene*. Ed. J.C. Smith. Oxford: Clarendon, 1902. Depositor: John Dawson.

U-1639-C. *Faerie Queene*. Oxford: Clarendon, 1902. Depositor: John Dawson [SGML-tagged version of Text 144].

U-1429-B. *Faerie Queene*, Books I-III (1590). Ed. Yamashita, Matsuo, Suzuki, Sato. Tokyo, 1990. Depositor: Hiroshi Yamashita.

U-143-B. *Minor Poems*. Ed. Ernest de Selincourt. Oxford: Clarendon, 1910. Depositor: John Dawson.

U-1742-A. *The Shepheardes Calender*. London: John C. Nimmo, 1895. Depositor: Richard S. Bear [facsimile of British Museum first edition 1579]

U-????-? *Faerie Queene: Related Documents* (Letter to Raleigh, Commendatory Verses, and Dedicatory Sonnets). Ed. J.C. Smith. Oxford: OUP, 1912. Depositor: L.R. Lorenson.

Professor Lorenson writes that the 1580 Spenser-Harvey Correspondence, "an electronic bibliographic transcription of the Bodleian Library's first edition [Malone 662]," will be available in the "Related Documents" text by early 1994. A bibliography and code list is included in the text's body, following the bibliographic conventions advocated by Dr. M.B. Parkes (Keble C, Oxford) and Professor Don McKenzie (Pembroke C, Oxford), "systems known for a lucidity and clarity which lends itself to the translation of old books and manuscripts into today's electronic medium." When her electronic transcription of Spenser's 1596 *Vewe* ("from a Bodleian first edition text") is available (later in 1994), the Spenser collection will be complete and available for all Spenserians.

Also in the development stage is a Windows-based E-Text analysis system, designed by Stephen Clark, and currently entitled *MetaText*. The system allows the user to open several windows of text and use them concurrently to produce indices, concordances, frequency counts, etc. Publication date for this program is not yet set.

The Address for the Text Archive is Oxford University Text Archive, OUCS, 13 Danbury Road, Oxford, OX2 6NN, UK. E-mail: ARCHIVE@ox.ac.uk. FAX: +44 (0865) 273 275. Voice: +44 (0865) 273 283. For further information, contact Professor Lorenson at Lincoln College, Oxford, OX1 3DR. E-mail: LORENSON@vax.ox.ac.uk. Fax: +44 (0865) 279 802.

93.124CALL FOR PROPOSALS. The literary wing of the Society for Reformation Research is planning two sessions for May, 1995 at the 30th International Congress on Medieval Studies held in Kalamazoo, one on the devotional writing (prose or poetry) of women in the Reformation, and a second on Erasmus and the Reformation. Please send proposals by 1 July 1994 to Prof. Paul Auksi, Dept. of English, U of Western Ontario, London, Ont., Canada N6A 3K7.

93.125ANNOTATIONES SPENSERIANA. A.C. Hamilton, who is now deeply immersed in revising his Longman edition of *FQ*, writes that he finds himself valuing articles and books in terms of the number and quality of annotations they provide, and suggests that it would be "not a bad objective standard for *SpN*'s reviewers" to indicate the number of potential glosses on *FQ* that the book contained. An idea whose time has come?

93.126CALL FOR PAPERS. For a special session, sponsored by The Spenser Society, at MLA, San Diego, CA, 1994: "Allegory in *The Faerie Queene*." Send abstracts of 250 words, by 20 March 1994, to Gordon Teskey, 111 Stewart Ave. A-SE, Ithaca, NY 14850.

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