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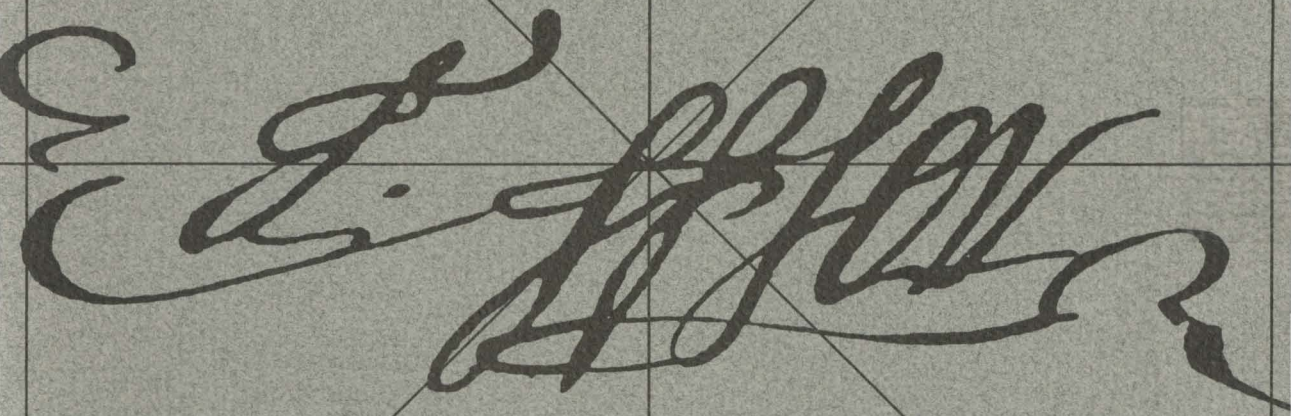

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

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TO OUR READERS

94.01 By no means should readers of *SpN* assume that your editor intends gradually to usurp the writing of all book reviews. I had in fact arrogated to myself the review of *The Spenser Encyclopedia* as a "new editor's prerogative," intending to have printed it in my inaugural issue. Good intentions? Road? This issue's second editorial review appears as a consequence of an unforseen delay in receiving a commissioned review. I thought it better to supply one rather than delay publication still further. Besides, we can count this issue "episode three" in the continuing saga "Will *SpN* ever *really* get back on publishing schedule?" Years hence, that question still hanging in the air, readers of this column can stage an "end of show" celebration similar to those given to the final episodes of favorite televsion series--*Cheers*? or *Knot's Landing*?

Would that *SpN* had the technical capabilities to reproduce in color the ethereal beauty of the photograph of Kilcolman's ivy-covered ruins that Professor Roberts sent to accompany his piece in 94.26. While one acknowledges the logic of Professor Klingelhofer's project to clear the tower of ivy (see 94.29), still, that photograph gives one pause.

The report in this issue on Spenser activity at the meeting of the Renaissance Society in Kansas City, is intended to initiate a stronger effort on *SpN*'s part to report in a timely manner on scholarly activity at various conferences around the world. To succeed, however, I will need--and herewith request--the help of readers. For example, I learned only in a chance conversation in Kalamazoo that this year's Shakespeare Association meeting in Atlanta had two sessions on Spenser and Shakespeare, arranged by Susanne Wofford, U of Wisconsin. I hope to be able to report on those sessions in the next issue.

BOOKS: REVIEWS AND NOTICES

94.02 Hardin, Richard F. *Civil Idolatry: Desacralizing and Monarchy in Spenser, Shakespeare, and Milton*. Newark: U of Delaware P, 1992. 267 pp. $39.50.

In lieu of the terms *demythologizing* and *demystification*, the conceptual linchpin of Hardin's study, *desacralizing*, is employed with the hope that it will "[avoid] the theological, political, or psychological associations that the other two words have acquired, though it can embrace both activities" (210). *Civil Idolatry*'s project is to illustrate how Spenser, Shakespeare, and Milton responded to the sixteenth and seventeenth centuries' reapportionment of power by advocating in their writing the removal of the monarchy from the sacred realm into which it had been firmly ensconced by medieval culture. Hardin attempts to stitch together several weighty fields with a slender -- though admittedly significant -- filament. The resulting argument shows signs of strain, but the book is well researched, particularly in those ancillary texts with which the author attempts to render comprehensively the intellectual climate of the Reformation, and is a noteworthy contribution to the re-examination of literary culture contemporary to the Tudor-Stuart monarchies.

Hardin acknowledges (124-26) the limitations of the thematic criticism he pursues, yet such defects are tempered somewhat by the consistent and varied applicability of the motifs that are his subject. Chief among these is the figure of the world-king, subject of Chapter 1, of whom he finds an archetype in the megalomaniacal temporal monarch invariably cast in conflict with the heavenly king in English mystery plays and therefore identified with the self-deifying Satan. This fundamental duality of *Civil Idolatry*, a book "mostly about the theme of the two kingdoms in literature around the time of the Reformation" (15), constitutes twin perils from which the ideal government must be rescued.

Hardin notes that the legal fiction examined in Ernst Kantorowicz's influential *The King's Two Bodies* has "caused some confusion" among critics by erroneously "importing from the continent an idea of sacred monarchy that was foreign to English political thought" (22). He suggests instead that the strength of the English aristocracy was sufficient to check the absolutist ambitions of the monarchy. The divination of kingship with which Kantorowicz is concerned inverts the paradigms of sacred and secular rule and anachronistically disposes immortality upon corporate bodies. To set the record straight "we need look no further than Christianity" (23).

"Christianity" means the humanism of Erasmus, and Chapter 2 examines specifically his anti-militarism and condemnation of imperial conquest. In his capacity as imperial counsellor Erasmus emphasizes the imperative for the prince to preserve the peace so that the individual Christian soul might be able to attain its salvation. The monarch is therefore subservient not only to his subjects (despite Erasmus's abhorrence of popular rule) but also, in a maneuver which inextricably links politics and religion, to Christ as the only true worldly monarch.

Hardin contends that Elizabeth and her court exemplified Erasmus's ideals for good government in that she was the sole Tudor "to share wholeheartedly the humanist horror of war and warlike displays" (89), but chiefly because of the influential Elizabethan aristocracy, "born and bred to lead" (118), and who like Spenser's Knights of the Maidenhead were "neither creatures of the monarch nor aimless road warriors" (91). The third chapter, "Spenser's Anatomy of Tyranny" -- framed by the matter of Ireland and drawing into consideration several shorter poems -- reads *FQ* 5.7-12 as a formulaic treatise on the institution of a just government by mixed monarchy and how such an arrangement might serve the cause of international justice. Hardin resists a reading that might be "too exclusively historical" (108) by casting Isis church as an allegory of the transition from old to reformed churches and of the reconfiguring of the monarch (102-3); Arthur's battle with the Souldan, "the only tyrant to be overthrown by direct, heavenly intervention" (118), as a depiction of "monarchy curbing its tendency toward uncontrolled power" (108); the Gerioneo episode as the conflict between international justice and imperial expansion (111-16); and the defeat of Grantorto as the attainment of a universal peace (116-19). Book V's frequent echoes of *FQ* 1 identify the Legend of Justice as "the long-awaited moment when Christianity, purged of its own inner idolatries, will be free to carry the battle into the world

at large" (116). Mercilla's rusty sword, with which that battle is fought, is an admonition to Elizabeth to display a similar threat in Ireland.

The self-idolatrous vanity of Lucifera's court is starkly contrasted to the legal justice of Mercilla's commonwealth, and an analogous opposition informs the treatment of Shakespeare's second tetralogy in the next chapter of *Civil Idolatry*, with Richard II and Henry V, respectively, opposed as vain and just monarchs. The idol/idle ceremony which Henry V addresses in his soliloquy (4.1) is thematically central to the Henriad and "not redeemed" until *Henry V*, "when the monarch's humanity, his dependence on his fellow men as on God, is firmly established on the field of Agincourt" (135). Hardin rightly takes Kantorowicz to task (24-28) for omitting three significant lines on ceremony when he used a portion of this soliloquy as an epigraph for his chapter on *Richard II*. Kantorowicz posits Richard as the image of divine kingship assumed by the usurping world-king, taking for himself exclusively the honor of the kingly person which Henry, according to Hardin, "diffus[es] . . . throughout the body politic" (141), both ceremony and the victory now belonging to God (149).

The concluding chapter applies to Milton's poetry several themes from earlier chapters, Hardin's criticism culminating in a reading of *Paradise Regained*. "A gigantic emblem of the evil state" (179), hell in *Paradise Lost*, following medieval dramatic tradition, becomes the epitome of the temporal monarchy, Pandemonium being "an appropriately diabolic fusion of the civil and the religious" (175). Erasmus's privileging of inward over outward authority is crucial for Milton, as is his disdain of popular rule. And similar to Spenser, Milton sees the aristocracy as that member of the body politic most fit to govern. Milton's strongest blow to monarchy, however, was to subvert its patriarchal myth via his treatment of Jewish dynastic history in *PR* and *Samson Agonistes*, where human paternity is irrelevant and "the destruction of the worldly kingdom, like Christ's rejection of the world, is required for admission into the kingdom of God" (188).

Civil Idolatry is an ambitious study, but slender compared to the texts it examines and the subjects it would address. Nevertheless, it is a suggestive, even tantalizing book whose chief attribute might be its ability to create a thirst rather than slake it. The book easily could be twice as long and still half finished. However, one hopes that a subsequent edition will enjoy more careful editorial attention. The proofreading is particularly poor, and worst in the Spenser chapter.

There is a slightly manichean tenor to the arguments in *Civil Idolatry* which severely restricts the possible space for legitimate political experience in the world. But whatever problems there are with Hardin's argument are attributable to his premise, grounded in what seems at best a partial reading of Kantorowicz. Ironically, were he to have considered more of *The King's Two Bodies*, his critique of monarchy, though radically altered, would most likely be strengthened. Hardin reads Kantorowicz on *Richard II* as if it were a conclusion to the study rather than part of an introduction that uses the play, along with Plowden's reports, to illustrate "the problem." (That the play might have a tragic component figures

only slightly in Hardin's thinking.) Concerns of literary history alone make Kantorowicz's penultimate chapter on Dante, Adam-theology, and man- (not divine-, or for that matter satanic-) centered kingship an invaluable treatise on the relation of sacred to secular in a tradition that ought to include the three poets considered here. Finally, to suggest that for a critique of government "we need look no further than Christianity" conjures a monolithic principle irrelevant to the Reformation. If there is a blind spot in *Civil Idolatry*, it is the failure to scrutinize Christianity as thoroughly as monarchy.

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94.03 Healy, Thomas. *New Latitudes: Theory and English Renaissance Literature*. London: Edward Arnold, 1992. ix + 183 pp. $14.95 paper.

This book is intended as a "short introduction to some of the major critical preoccupations found in debates about Renaissance English literature during the last fifteen years or so," and is designed for a dual audience, those newly come to Renaissance texts and those who "feel puzzled" by recent critical debates. Rather than pretend to write a "balanced encyclopedia-style account" which gives all the different critical voices their due, Healy prefers to indicate where he believes the most significant work has been done, clarify some of the problems raised by this work, and point in directions he sees criticism taking, giving us "a readable short book rather than one which tried to squeeze too much in." I am of two minds: one says that he succeeds rather admirably in this task; the other won't let me ignore that this is certainly the most poorly edited book I've read in recent years. While Healy regularly prompted me to rethink how to teach familiar texts, I would have some hesitation about asking students to buy it for fear that they might conclude that our profession condones its apparent disregard for typographical accuracy. First things first, though.

The book's sensible organization moves through seven chapters, each of which coheres around issues raised by one, in some cases two, theoretical perspectives. Each examines a few carefully selected texts which may be said to "embody the problem." The writing throughout is lucid, free of jargon, readily understandable by most upper-level undergraduate English majors. In each chapter Healy tries carefully to contextualize his own argument in ways that, I believe, will seem meaningful and relevant to students (see, for example, discussion of Chapter 5 below).

Chapter 1, "Past and Present," uses Milton's *Samson Agonistes* as a proof-text to indicate how recent trends have forced literary critics to stop taking history "for granted." Its vocabulary -- "within Renaissance writing we can discover evidence which reveals that a text's recognition that it circulates within a powerful institutional context need not be capitulation to context, but its own powerful representation of that context" (24) -- signals clearly enough Healy's own theoretical orientation, establishes the angle from which he will critique the various theories, and sets the scene for his two "central" chapters, on the New Historicism and on Spenser, respectively.

Chapter 2, "Words not Things," takes up deconstruction as something that has "not been avidly employed in analyzing Renaissance texts," and as "only of limited interest to a study which is asserting that texts emerge out of a particular culture called the English Renaissance," but acknowledges its potential helpfulness in understanding the period's own central concern with rhetoric and with questions about the relations of language and what language represents. Puttenham's admission that rhetorical figures can "abuse" the relation between words and things is "not dissimilar to a deconstructive view of language as a field of play." Sidney's *Astrophil and Stella* 1 and Shakespeare's Sonnet 54 provide examples of how Renaissance theorists of literature "elide the problem of language being employed in deceitful ways to create self-contradictory and unstable assertions."

In Chapter 3, "Founding Canons," Healy takes double aim at how literary canons are "arranged to support the (usually) unvoiced assumptions upon which study of them is founded." He first calls attention to limits placed on *what* we can teach by the way academic publishers "compete in ... publishing different editions of the same small selection of writing." He then shows how various unrecognized or unexamined cultural assumptions which are products of our own time influence *the way* we teach. One of his examples is our habit of reading the dramatic soliloquy as an instance of psychological interiority, a practice he claims is largely derived from our reading of nineteenth and early twentieth-century novels and "may be argued to allow critical misconstruction about how the play's dramatic action works." Another is our tendency to privilege self-consciously crafted, socially elite texts over more popular writings, a practice that makes what we do as teachers interestingly parallel to the efforts of an Edmund Spenser or a Ben Jonson to employ their writings for social advancement.

Healy's presentation of "The New Historicism," first in the form of a sympathetic critique in Chapter 4, then, in Chapter 5, through application of its principles to Spenser's *Vewe* and Book V of *FQ*, constitutes the core of his book. Promising to "elide some of the different orientations between British Cultural Materialism and New Historicism in its more distinctly American guise," he examines its indebtedness to anthropological "thick description" and to Foucault; unpacks its strategic use of the cultural anecdote; and usefully contrasts it with "historical revisionism." He is most critical in chiding Greenblatt and Montrose for parading their "recognition of cultural partiality," while at the same time failing to interrogate how and why their own "desire" empowers their (selected) texts. Nevertheless, while New Historical practice has yet to develop "the critical accountability it should possess," still, its "efforts in confronting the questions of our access to history need to be encouraged."

Teachers of Spenser probably will learn nothing new in Chapter 5's effort to highlight "problems we confront in considering an undisputed literary text (*FQ*,) in the context of a piece of writing which does not purport to be a fiction (*Vewe*), yet which uses the generic and rhetorical conventions of literary writing." Healy's analysis aims at showing how "a particular fear, the tenuousness of civilization," animates both works, leading Spenser in the *Vewe* to deploy his resources to "justify genocide as moral, divinely justified and

'civilizing,'" and in *FQ* 5 to treat Artegall's subduing of Ireland as a "conclusion to acts of masculine orderly restoration which the book as a whole deals with." Healy then superimposes the discourses of Spenser's two works on those surrounding the current "Irish situation," to find that "equations which Spenser made between religion, class, morality, and self-control (especially in sexual matters) as a register of civility or savagery, and ultimately of good and evil, may be found uncannily, certainly uncomfortably, circulating within our current social discourses." These similarities, though, should not blind us to real differences. He considers it "dangerous" to claim, as some have, that the *Vewe* is "the founding text of modern English discourse about Ireland," since to do so implies "a cultural conflict intrinsic to English experience" rather than one that has been subject to and productive of historical changes.

In his examination of "The Drama's Place" in Chapter 6, Healy's concern is to indicate to students how "the plays have been a focus not only of critical activity employing new models for critical inquiry but also of scholarly activity which has contested many previous assumptions about how plays were performed, codified into texts, and circulated within society," and he devotes much of the chapter to challenging our assumption that we should imagine the plays as "fixed in textual form." Current study of the drama operates within a paradoxical condition in which critical inquiry concerned with "placing" it in the context of cultural production must depend for its analysis on a stable textual form that obscures the very context it is examining. The long central section of this chapter examines "the politics of comedy" from a Bakhtinian, "carnivalesque" perspective, concentrating largely on the two versions of *Dr. Faustus*, *Midsummer Night's Dream*, and *1 Henry IV*.

The last chapter, proceeding from the premise that Feminist criticism has provided "the most powerful set of voices within current critical approaches to texts" (and stopping just shy of the claim that psychoanalysis is indispensable to feminist criticism), takes on the central question, "How do we read representations of gender in Renaissance texts?" Preferably, with some caution: on the one hand we must bring into the classroom more texts like Margaret Cavendish's *A True Relation*, which explicitly and consciously exhibits resistance to masculine dominance of the feminine (not all such resistances need be teased out of "the other scene" of the textual unconscious); yet at the same time, "we must also be careful in presenting the limited number of examples of women writers who challenged male assumptions in such a way that they distort the general cultural conditions women contended with."

This is a book, in other words, that conveys to students and to those still "puzzled," sensibly and lucidly, often with apt, incisive analyses, an accurate enough picture of the "scene" of Renaissance studies today. But, oh! those niggling, frustrating, sometimes confusing, otherwhere misleading errors: misquotations, misspellings of characters' names, possessives in the place of simple plurals and vice versa, omission of needed punctuation marks balanced by inclusion of superfluous ones, and so on. My estimate is that in Chapter 4 there is an average of one every page or so. Most annoying are cross-references in the

footnotes to consecutive numbers, whereas the numbers actually begin anew on each page: you *can* locate Chapter 4, note 15 -- if you're willing to flip pages and count.

Ed.

94.04 Keaveney, Arthur, and John A. Madden, eds. *Sir William Herbert:*Croftus sive de Hibernia Liber. Dublin: Irish Manuscripts Commission, 1992. ixi + 207 pp.

A key field of research in Spenser studies which has yet to be fully exploited is the question of Spenser's relation to the colonial community in Ireland, and the links between the *Vewe* and other texts produced within that turbulent intellectual milieu. Recent work by Irish historians has demolished some of the misconceptions held by earlier generations of Spenserians. The situation in early modern Ireland is altogether more complicated than any preoccupation with a simplistic English-Irish cultural divide will allow for. Under Elizabeth, the descendants of the original twelfth-century settlement were being progressively displaced by protestant planters. Spenser, as the anonymous author of *The Shepheardes Calender*, was a relatively minor literary figure on his arrival in Ireland by comparison with the likes of Geoffrey Fenton and Barnaby Googe. His prominent position within the English literary canon had not yet been attained, and it would continue to contrast with his comparatively marginal status within Irish planter society.

The "Irishness" of Spenser's *Vewe*, coupled with its putative "non-literary" status, has ensured that it has remained peripheral to both the English literary canon and Spenser's corpus. If the *Vewe* has occupied a rather tangential position within Spenser's writings, it has also occupied limited space in the *genre* of English discourse on Ireland. Just as Spenserians have failed to contextualise the *Vewe*, so Irish historians have neglected to place the *Vewe* firmly within that genre. When they do deal with it, it is as an exceptional text. Rather than the *Vewe* being seen as representative of the genre, Spenser is seen as *the* representative of his community. His literary reputation has magnified and distorted his political authority.

There are numerous instances of Elizabethan colonial literature which serve notice on the fiction that Spenser's text is a uniquely advanced thesis for which no practical precedent existed. Professor R. B. Gottfried, in a series of articles and in his edition of the *Vewe*, outlined a provisional discursive framework, placing it alongside the chronicles of Edmund Campion, Fynes Moryson, and Richard Stanyhurst. This comparative approach opened up Spenser studies to an untapped reservoir of English literature on Ireland. Recently, three Irish historians -- Nicholas Canny, Ciaran Brady, and Brendan Bradshaw -- have brought fresh insights to the reading of the *Vewe*. Canny opened with a broad survey of the *genre* of colonial literature to which the *Vewe* demonstrably belonged. Brady proposed Richard Beacon's *Solon his follie, a politique discourse* (1594) as a key comparative text. Bradshaw provided a forceful reading of Sir William Herbert's *Croftus sive de Hibernia liber* (c. 1591), contrasting it with Spenser's treatise.

Classical scholars Arthur Keaveney and John Madden have produced the first authoritative translation of Herbert's Latin treatise in a bilingual edition of the text, and in so doing have made a major contribution to classical scholarship, Irish history, and, most important for the purposes of this review, Spenser studies. This compelling treatise, bearing as it does upon our comprehension of the *Vewe*, has existed until now solely in manuscript or in Latin, subject only to the scrutiny of the archivist or the classicist. The fact that it was written in Latin may have circumscribed its social constituency, but it did not restrict its geographic readership. As Keaveney and Madden observe, "Herbert was looking beyond his immediate audience in England to Europe. . . . The choice of the international language of the learned may very well be deliberate" (xviii-xix). The less noble, and less conservative, New English authors, enthusiastic translators and ardent proponents of the vernacular, Spenser included, did not share Herbert's preference for Latin classical composition. Consequently, *Croftus* has been largely excluded from contextual readings of the *Vewe*. But Herbert's approach to language was by no means narrow or elitist. He argued for the translation of hymns into Irish on the basis that this "will encourage them to virtue and entice them to moderation and tranquility of spirit" (115). Where some New English commentators maintained that the native tongue should be outlawed, Herbert insisted that it be appropriated in the interests of establishing subservience to the crown.

Despite being new to print in English, *Croftus* will be tantalizingly familiar to those who have read the *Vewe* in depth. It evidently pertains to a recognizable genre and its author is articulating the anxieties and aspirations of an emerging community. Although Brendan Bradshaw has rightly cautioned against seeing both genre and community as homogeneous, it is still useful to point up the similarities as well as the differences between New English authors and texts. Typically, the principle New English writers engaged in manufacturing the discourse on Ireland were Oxford-educated Renaissance humanists, and they tended to draw on a common pool of classical sources. Sir William Herbert (?1553-1593) was an exact contemporary of Spenser. According to Keaveney and Madden, he was a "literary magpie" who "felt at liberty to borrow from others and was not always particular about acknowledging the source of his borrowing" (xxix). This remark signals one of the central problems in the period: it is often well-nigh impossible to distinguish between generic conventions and the specific arguments of individual authors. Comparative readings have to be attentive to intertextual resonances as well as contextual resources.

The editors claim that "*Croftus* belongs to a group of three substantial works about Ireland which were, coincidentally written at roughly the same time" (xxxix). The other two works referred to are both dialogues -- Beacon's *Solon* and Spenser's *Vewe*. Beacon and Herbert were both, like Spenser, undertakers in the Munster plantation. All three works defend the actions of a particular officer in the viceregal administration -- Sir James Croft (Herbert), Sir Richard Bingham (Beacon), and Lord Grey (Spenser). I would want to nominate two further texts for this group of substantial works about Ireland. The first is *The Dialogue of Sylvanus and Peregrine* (c. 1598). I am presently preparing an edition of this text. The second is *The Supplication of the blood of the English, most lamentably murdred*

in Ireland, Cryeng out of the yearth for revenge (c. 1598). I have a transcription of this document on the cusp of publication.

Croftus opens with a philosophical preface, moves on to a description of Ireland, followed by a history of the country, interspersed with remarks and recommendations on education and administration, and ends with a eulogy of Elizabeth. The wealth and weight of classical references is greater than that of any contemporary treatise of which I am aware. Both Herbert and Spenser draw on Machiavelli as an authority on colonial government. Herbert cites *The Prince* in order to argue against garrisons and for settlement (77). In the *Vewe*, Spenser alludes to the *Discourses*, where the Roman practice of conferring absolute authority upon councillors and governors is praised, with the caveat that should they abuse that power they would be severely dealt with. Herbert, like Spenser, argues for the suppression of the bards, for civility through education, and against administrative abuses. If Herbert and Spenser differ in the minutae of their proposals of reform, then they agree in terms of their diagnoses and frames of reference.

The reader is furnished with a detailed historical introduction to the text comprising 41 pages supported by 217 notes, a commentary consisting of 232 notes, and two appendices, one giving selected passages from classical and later authors, the other mapping out the relationship between Justus Lipsius and Herbert. The introduction is divided into seven sections. There is a biographical note on Herbert, a discussion of his relationship with Croft, a summary of the work itself, a description of the manuscript, an outline of previous translations and editions, a statement of editorial policy, and a much-needed table of contents "since the structure of the work as a whole is weak and Herbert is often repetitive and discursive" (xlviii). By contrast with the academic rigor of the rest of the editorial apparatus, the bibliography is surprisingly sparse. The editors are palpably more comfortable with tracing classical sources than with establishing an historical context.

Croftus is clearly an important text for those Spenserians who wish to pursue the complex interconnections between the poet's literary career and his colonial vocation. Keaveney and Madden are to be commended for producing an excellent piece of scholarship. By publishing a text which can profitably be read in conjunction with the *Vewe*, they have rendered a valuable service to students of Spenser. Published treatises on Ireland, including the *Vewe*, represent merely the tip of the archival iceberg, and Spenserians, unless they polish up their paleography and start transcribing themselves, will have to wait for the historians to wade through those texts. Sydney Anglo's edition of Beacon's *Solon*, together with my transcriptions of the *Dialogue* and the *Supplication*, will undoubtedly enhance our understanding of both Spenser's *Ireland* and Ireland's Spenser. In light of these major texts becoming available in print, it may be time to call for a new edition of the *Vewe* which combines the standards of scholarship upheld in the *Variorum* with the reader-friendly accessibility of Renwick's edition of 1970.

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94.05 MacArthur, Janet H. *Critical Contexts of Sidney's* Astrophil and Stella *and Spenser's* Amoretti. ELS Monograph Series No. 46. Victoria, B.C.: English Literary Studies, 1989. 130 pp. $8.50.

Janet H. MacArthur offers a review of twentieth-century theories of criticism as practiced on *Astrophil and Stella* and *Amoretti*. Concerning the framing of the topic she states that "these sequences represent two different attitudes to life and love" and that "criticism of these poems is therefore a sensitive barometer of changes in critical perspectives" (12). The thesis, mainly implicit, is to warn against "the myopia sometimes induced by partisanship" (13) and to "challenge literary critics to accept the presence not only of themselves, but also of earlier moments of literary theory" in order to attain what MacArthur calls "a genuine humanism . . . founded on nostalgia" (110). The organizing principle is to introduce in generally chronological order, one to a chapter, six critical theories whose practitioners have undertaken to interpret *Astrophil and Stella* or *Amoretti*. The method is to summarize each theory, to review its practical consequences in sonnet criticism, and to note its limitations.

The first chapter, entitled "romantic expressivist criticism," focuses almost exclusively on the work of Sir Sidney Lee, editor of the 1904 collection *Elizabethan Sonnets*. MacArthur contends that Lee's nationalistic and individualistic humanist aestheticism leads him to read Sidney's and Spenser's sonnets as artificial, derivative, and insincere precursors of Shakespeare's.

The lone hero (or villain) of Chapter 2 is J.W. Lever, author of *The Elizabethan Love Sonnet* (1954) and representative of a modernist poetics derived from Eliot, Richards, Leavis, and the American New Critics. MacArthur shows also Lever's heritage from Lee's generation. Lever the romantic insists on the "organic" integrity of works, but Lever the modernist believes that the real structures are hidden and so reorganizes both Spenser's and Shakespeare's sequences to reveal their true unity.

"Numerological formalism" is the subject of its own chapter, though MacArthur shows that numerological criticism was born of and generally subserved a modernist poetics in its search for hidden structures and its pursuit of universal meanings. The focus is on the work of A. Kent Hieatt and Alastair Fowler. MacArthur concludes that "numerological formalism is . . . largely invested in preserving a conservative and often aristocratic rather than radical tradition" (53).

Reader-response critics enter MacArthur's narrative in Chapter 4 as the advance troops of the army of democratization. She discusses works (e.g. by David Kalstone, Alan Sinfield, and Gary Waller) that either treat Astrophil as persona or consider the reception of Sidney's sequence. Though she might have noted some similar work on *Amoretti*, MacArthur argues that "this tradition does not adequately account for a poem like *Amoretti*" (65), which she describes in Stanley Fish's terms as a self-satisfying rather than a self-consuming artifact and in Roland Barthes' terms as a readerly rather than a writerly text.

For MacArthur reader-response criticism is a transitional phase between modernism and postmodernism but "does not represent a significant departure from formalism since it retains the aesthetic humanist conception of subjectivity, and a transcendent (though reader-centered) ethos" (68).

Chapter 5 reviews briefly various postmodern theoretical positions, with attention to Gary Waller's writings on *Astrophil and Stella*, before approaching its titular subject, "new historicism," and the efforts of Arthur F. Marotti, Ann Rosalind Jones and Peter Stallybrass, Louis Adrian Montrose, and Stephen Greenblatt to clarify the relationship of sonnet writers to the power structures of Elizabethan England. She concludes by citing commentators (e.g. Linda Boose, Walter Cohen, Edward Pechter, Jonathan Crewe) who see new historicism as an expression of political and academic disillusionment.

The honor of ultimate place in MacArthur's progression of twentieth-century theory is reserved for feminism. She notes studies by Sinfield and by Lisa Klein of captivity and submission in *Amoretti*, as well as studies that either foreground the objectification of Stella (e.g. by Marion Campbell, Charles S. Levy, or Jones and Stallybrass) or seek to recuperate Stella's repressed voice and presence (e.g. by Sinfield, Murray Krieger, or Clark Hulse). MacArthur observes in conclusion that "feminists are suspicious of individualism yet compelled to endorse it, appealing for justice in the name of a humanism that, in many ways, has been the ideological condition of women's oppression" (104).

Most of my reservations about this book concern MacArthur's fundamental choices and assumptions. First, in bringing together the discourses of sonnet criticism and critical theory MacArthur has made the latter the basic narrative: this is an account of theory from the perspective of sonnet criticism rather than a theoretically informed account of sonnet criticism. For an audience likely to consist mainly of students of Renaissance lyric, the opposite focus might have made a more useful book. Second, MacArthur's assumptions about the sequences themselves are open to question. The choice of these two works appears to be predicated on the assumption that conceptually and stylistically they contrast, and in most chapters MacArthur stresses the differences of their critical reception. Though she mentions work by Sinfield, Thomas P. Roche, Jacqueline T. Miller, and others, that blurs this contrast, and though she recognizes in her conclusion "the coexistence of the Augustinian and Petrarchan, the modernist and postmodernist features of both these poems" (110), she never directly justifies the assumption of the opposition of the two works which informs her book from beginning to end. Third, MacArthur's theoretical position is unclear. On the one hand her view of the history of modern theory is clearly dialectical and progressive. Her neglect of the important scholar-critics of the first half of this century, her failure even to mention the *Variorum* Spenser, says that old stuff is not really important. On the other hand her evenhandedness in assessing the limitations of each theory suggests a bland pluralism, and she ends the book with a plea for critics "to accept the presence . . . of earlier moments of literary theory" (110). The book needs a clear statement of its author's own critical assumptions and motives. Finally it is hard to see why a historical survey such as this, with its many names and titles, would be published without an index.

Inevitably readers will find details to quibble about in MacArthur's account of particular critics or ideas, but on the whole this is a competent and reliable work. MacArthur's generous and skillful use of quotations to clarify each critic's position is a notable strength. The writing is always lucid. There are insights here for all of us who study Renaissance poetry. The book should be especially useful for graduate students writing papers or theses on *Astrophil and Stella* or *Amoretti*.

Alexander Dunlop
Auburn U

94.06 Spenser, Edmund. *Senjoo [The Faerie Queene]*. Trans. Sadao Toyama. Tokyo: Seibido, 1990. 798 pp. JPY 13,000.

This is a complete Japanese translation of *FQ*. Following the publication of his translation of Book I in 1937, Professor Toyama continued to publish his translation at the rate of several cantos each year in the bulletin of Hokkaido University of Education at Hakodate, until his retirement in 1965, when he had finished the poem up to 6.3.13. This new volume, a product of his life-long efforts, also contains the introduction he wrote for his 1937 book. He died in 1988 at the age of 81, without seeing the handsome volume, with illustrations by his son Kimpei Toyama, in print. Himself a poet with two books of poems, Sadao Toyama's graceful and modern style has made Spenser's poem accessible to the common reader. This book is a major contribution to Japanese culture; unfortunately, because of its release by a small publishing house, it has gained less attention from the general public than it should.

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94.07 *The Spenser Encyclopedia*. General Editor, A.C. Hamilton; Senior Co-Editor, Donald Cheney; Co-Editor, W.F. Blissett; Managing Editor, David A. Richardson; Research Editor, William W. Barker. Toronto: U of Toronto P; London: Routledge, 1990. xxi, 858 pp. $250.

C.A. Patrides began his review of *A Milton Encyclopedia* with the sly observation that by enlisting the services of "most scholars now active in Milton studies, including the present reviewer," its editors "pre-empted adverse criticism," leaving only two alternatives: "silence, or -- after some meaningful hesitation -- praise." So, it would seem, for *The Spenser Encyclopedia*; it was the unrealized intention of the previous editor to write a "celebration." Well, as it turns out, not quite -- vide the review by Denis Donoghue in *Renaissance Quarterly* (45.2 [Summer 1992]: 396-400), which I'll get to in a moment. First, though, some basics.

Most simply and directly, this is a good read; as Spenser himself might have said: its "waies, through which my weary steps I guyde/ . . . Are so exceeding spacious and

wyde/ And sprinckled with such sweet variety/ . . . That I . . . / My tedious travell doe forget thereby." I lost count of the times when, in preparing this review, I would be engrossed in tracing a topic from one article to another or in comparing two different writers' treatments of the same theme, when my eyes would be caught by the title of the immediately following article or by some phrase in an adjacent column, and suddenly I'd be down an interesting byway into another part of the forest, just as absorbed.

By now, many, perhaps most, readers of this journal probably have hefted the encyclopedia's six pounds and two ounces of triple-columned, folio-sized pages more often than I, are better practiced at negotiating its quite user-friendly organizational structure, and know the contents of its articles more thoroughly. Nevertheless, a rough description. Its approximately 700 articles, written by more than 400 contributors from some 20 countries, arranged alphabetically from "Abessa" to "zodiac," are preceded by a "Classification of Articles," divided in two alphabetical lists (vii-x). First, just the "classes" themselves: e.g. (to select a few that may not be readily apparent), "Arts: dramatic, musical, visual," "Chivalric and courtly matter" . . . "Imitations and adaptations," "Influence and reputation" (first by chronological periods, then by countries) . . . "Scholarship, reference material," "Places in *The Faerie Queene*" . . . "Science" . . . "Women, marriage, sexuality." Then, a complete list of individual articles in each category: e.g., under "Women, marriage, sexuality," appear "androgyne," "gender," "Hermaphrodite," "heroine," "marriage," "sex," and "women, defense of."

Some will find this quick reference feature handy, as generally I do; to others, the classifications will seem rather arbitrary (why, for example, one on "Language and language arts," another on "Poetry, poetics"?), and the placement of individual articles within classes may seem illogical ("Hooker, Richard" under "Religion" and not "Contemporaries, historical," or "Castiglione, Baldesar" under "Chivalric and courtly matter" and not "Contemporaries, Literary"). But (*flourish*) here the very full Index rides to the rescue -- as it did when I wondered why an entry for "elements" but not one for "humors," or when I puzzled over who might ever think to look for "Una's lamb" under "Myth, mythography, legend." I'll confess, though, that the more I puzzled over individual cases, the more I tried to "catch the editors out," the more impressed I became at how adept their classifications were. A "General Bibliography" (789-809; a single alphabetical list by author) includes all works cited more than once in the articles. Non-Spenserians will find it necessary to consult the list of abbreviations frequently, and even Spenserians, occasionally (*As* for *Astrophel*). The list of contributors (with academic affiliation) and their articles (xv-xxi), itself provokes games for those inclined: Who wrote the *most* articles? (Anne Lake Prescott), or, even better, "Did she *choose* those?" and "If so, *just what* does that imply?"

The individual entries differ in length, from single, concise paragraphs (e.g., "wells" by Terry Comito, "Juno" by Jacqueline T. Miller, "Panthea" by Michael Murrin) to well-rounded and richly annotated essays involving considerable and often original research, running to twenty or more columns (e.g., "Allegory" by Gordon Tesky, "Romance" by Patricia Parker, "*The Faerie Queene*, Book II" by René Graziani, "imitations and

adaptations, 1660-1800" by Richard Frushell). Most articles are accompanied by bibliographies, which vary greatly. For example, James Nohrnberg's essay on *FQ* 4 has no list at all; Graziani's on *FQ* 2 includes some fifty items, nearly a dozen falling in that "just once" category; and Frushell doubles the ten columns of his essay with a listing of "approximately 70 percent of some 250 known imitations and adaptations . . . complete for the first 40 years . . . nearly complete for the first 60 years of the eighteenth century . . . [and] selective for the last 40 years . . . including from 10 to 20 items for each decade." While for the most part, such bibliographies are an appended list, a few offer discursive and evaluative overviews of scholarly and critical trends, such as S.K. Heninger, Jr's. for "*The Shepheardes Calender.*"

The amount of scholarly documentation within each essay also varies greatly. Parker's essay on "romance," the longest essay in the Encyclopedia at 27 columns, for example, refers in the text to only three secondary sources; Thomas P. Roche's account of *FQ* 3 (11 columns) cites two. In contrast, Germaine Warkentin's "*Amoretti, Epithalamion*" (23 columns) acknowledges her indebtedness to "several hundred scholars and critics," citing "specific obligations" repeatedly in the text.

Where relevant and/or illuminating, articles make reference to the visual arts -- paintings, emblems, woodcuts, maps, title-pages, architectural diagrams, samples of handwriting, modern photographs -- which are reproduced in black and white on (unnumbered) pages 741-88. While there is frequently some crowding, in almost every case the details of the reproductions are "readable." Many are well-known (e.g., the twelve illustrations for *SC*, the "Sieve," "Ermine," "Armada," and "Rainbow" portraits of Elizabeth, title-pages of *FQ* and *SC*); many are less frequently seen (e.g. three fine illustrations to accompany the article "*Faerie Queene*, children's versions" by Anne Shaver and Brenda Hosington were new to me); a few are unique to the Encyclopedia (e.g., some floor plans and elevations and two 1985 photographs of Kilcolman Castle by D. Newman Johnson -- whose article, by the way, is enriched by much original research).

In some cases, there appears to be a questionable "doubling" of entries -- a separating into two articles of what might well have been done in one. Some examples are "allegory" by Tesky and "allegory, historical" by Michael O'Connell; "Elizabeth, Images of" by Thomas H. Cain and "Elizabeth and Spenser" by A. Bartlett Giamatti; "poetics, Elizabethan" by A. Leigh DeNeef and "poetics, humanist" by Arthur Kinney; "rhetoric" by John Webster and "rhetoric in Spenser's poetry" by Michael F.N. Dixon; "romance" by Parker and "romance since Spenser" by Jay Macpherson. But, as a card-carrying (and reasonably skeptical) Spenserian, I was usually convinced by the end of the first paragraph that these separations were justified not only by the subject matter itself, but by the different perspectives brought to the topic by the "authority" of the respective writers. To take just one example, it makes eminently good sense to distinguish between DeNeef's view of Elizabethan poetics as a "scene of competing claims," with "three consistently repeated doctrines" at the center (imitation, speaking picture, and *utile et dulce*) and Kinney's view of humanist poetics as "the rhetorical basis of a culture." Whether a more skeptical non-

Spenserian or a lay person seeking basic information would find the divisions illogical or troubling is hard to gauge.

In his introductory recounting of the inception and gestation of the encyclopedia, A.C. Hamilton notes that it seemed "needed" to provide "an authoritative source of information for teachers in English studies, and to give students and general readers a comprehensive reference book about Spenser"; not quite stated here, but implied nevertheless, is that the encyclopedia should be useful to today's and tomorrow's students of Spenser in ways that the extensive critical apparatus of the *Variorum* edition either had ceased to be, or in some cases never was, useful to my own generation of students. If I'm right, two questions ensue: just how "useful" is it to the broad spectrum covered by the key terms above? and what are the broader implications of thinking of it as "replacing" the *Variorum*? These questions lead me to engage the two central criticisms of Donoghue's review.

Two of his six paragraphs are given over to deciding on the "most bizarre entry," his effort ending in an apparent tie between "Sex," by Camille Paglia and "Marx & Spenser" by "Editors and Anthony W. Riley" (on which more later). While *bizarre* may seem more than necessarily petulant, the principle he raises is a serious one: What do you really get from an "entirely cooperative enterprise" whose 700-plus articles were distributed among some 400 writers from around the world? Should you hope for, say, the kind of scholarly coherence that the *Variorum* sought? Won't the diversity implied in the project's main aim only end up confusing the very audience it's aimed at? Won't (inevitably) great differences in writing style and (perhaps more damagingly today) theoretical perspective, create a mish-mash? For me, the answers are, respectively, A lot; No; No; and No. Despite the great diversity of scholarly orientation, the editors have succeeded in giving us a final product of uniformly high quality, both in the content of the articles and the clarity and stylistic individuality with which they are written. For a good sampling, I'd recommend Giamatti's "Elizabeth and Spenser," Marilyn French's "gender," Tesky's "allegory," Paul Alpers' "style," and Warkentin's "*Amoretti, Epithalamion.*" Better add to that list the editors' "Marx and Spenser." Donoghue is not the only reviewer to have failed to see that it's a spoof, something a younger Marxist colleague of mine, as well as two or three graduate students I showed it to perceived quite readily. Sage and serious who?

Donoghue's second criticism is that the index is a "serious defect" which fails to tell you "where to look" in cases where a topic is discussed in more than one entry. Spurred by his supporting claim that the index is "no help in finding" the "interestingly different things" that "many writers" had to say about marriage, I decided to test his claim by reading the twenty-eight different articles referred to under the index entry *marriage*. In a strict sense, he's quite right. To have to negotiate "*Amoretti, Epithalamion*"'s twenty-three columns of dense exposition and argument to find the surprisingly little that is said *directly and explicitly* about marriage would be frustrating in the extreme to a graduate student or scholar wishing to use the index to locate quickly and efficiently what Spenser said on the subject and where he said it. And it's fair to say that some of the articles should not have

been listed -- "Bregog," "music," "pageants," and "works, lost" say nothing of substance on the subject. Furthermore, some articles where one might expect trenchant commentary -- "epithalamium," "Prothalamion," "sacraments" -- provide little. Even Laurence Lerner's main article on the subject stresses *FQ*'s "surprisingly little" reference to marriage and the poem's general lack of weddings. On the other hand, a relatively small amount of assiduous panning does turn up quite a few "interestingly different" nuggets in unlikely places: Sean Kane's claim in "Fathers, Latin" that the essence of Augustine's influence is contained in his "metaphor of marriage (of body to soul, of the faithful to Christ)"; John Manning's elucidation of a number of different medieval and Renaissance commonplaces in his two articles on "emblems" and "Venus"; and W.H. Herendeen's succinct elucidation of Spenser's views of marriage in his article "rivers." At issue here are the questions of "who?" and "for what purpose?" I'd say that for the intellectually curious general reader or the student unconstrained by the pressures of producing a term paper overnight, the "indexical pay off" is high enough. And if nothing else, to have read through all of those articles on *marriage* is to have become increasingly aware that, despite the almost continuous attention the subject has received from Lewis's *Allegory of Love* to the present, we still lack a thorough and systematic study. If the experience I've just described is fair indication, throughout *The Spenser Encyclopedia* there is much ore to be mined by Spenserians at whatever level.

Ed.

ARTICLES: ABSTRACTS AND NOTICES

94.08 Blank, Paula. "The Dialectic of the *Shepheardes Calender.*" *Spenser Studies* 10 (1989): 71-94.

E.K., in his letter to Gabriel Harvey, predicted that readers of *SC* would find Spenser's language the "straungest" part of the work. Modern readers of the poem, however, have disappointed him: citing the many precedents for Spenser's use of archaisms, neologisms, and other variant forms in sixteenth-century literature, recent critics agree that E.K. greatly exaggerated his case. Modern efforts to demystify the language of *SC*, however, beg the question of why E.K. insisted so strongly on its strangeness, and why Spenser's earliest critics concurred with E.K.'s view. E.K. described Spenser's language as graceful, majestic, and full of "auctoritie" on the one hand, and base, rude, and rustic on the other. These contradictions, overlooked by modern readers of the poem, reveal a bold poetic strategy: Spenser, setting archaisms and other "literary" forms alongside rustic dialect, created a language calculated to disturb and provoke his audience. The inclusion of northern English in *SC* reveals how far the new poet was willing to travel in order to create the impression of novelty and difference, even at the risk of alienating his "southern" readers. In an innovative scheme to manipulate the reception of his inaugural work, Spenser encouraged our sense of "estrangement" from the poem. (PB)

94.09 Di Matteo, Anthony. "Spenser's Venus-Virgo: The Poetics and Interpretive History of a Dissembling Figure." *Spenser Studies* 10 (1989): 37-70.

Spenser's repeated allusions to the apparition of Venus as Virgo have conflicting, evolving meanings that work within and against the mystical interpretation of Virgil developed in the course of literary exegesis from Servius to Landino and Badius. These Virgilian references in *SC*'s Apr and variously throughout *FQ* explore Venus-Virgo's association with the forest, with *materia* or *hyle*, allegorically understood by the commentators on the *Aeneid* as the darkness of the material world or as the cares for the world that confront and block the soul in its attempts to contemplate reality. By doing so, the poetry opens up enigmatic and turbulent perspectives upon interpretation, especially the symbolic or "integumentive" style of reading practiced by the commentators who split Venus into different personages. The changing contexts of these allusions in four key passages in *FQ* (1.6, 2.3, 3.5, and 3.7) also create undermeanings clearly problematic to imperialist readings of Spenser. In the second and third instances (Braggadocchio-Belphoebe and Timias-Belphoebe) the Queen's private and public "bodies" are submitted to the dark ways of the cruel but sustaining Venus, and chastity is defined as a "human aspiration in life deriving from our attitude towards our own embodiment and the dark nurturing 'wood' from which we enter the world." The fourth episode, Florimell and the witch, serves a double, conflicting function: it registers an evil, idolatrous assessment of beauty as a worldly splendor and expresses how great the power of virtue is, even an evil witch involuntarily acknowledging Florimell's goodness. (ADM; modified by Ed.)

94.10 Erickson, Wayne. "Spenser's Letter to Ralegh and the Literary Politics of *The Faerie Queene*'s 1590 Publication." *Spenser Studies* 10 (1989): 139-74.

Because of its intimate and intriguing relation to *FQ*, Spenser's Letter to Ralegh elicits responses from most students of the poem it purportedly defends and explains. Yet despite the Letter's provenance as Spenser's most complete literary critical statement, and despite its dynamic role in a notable publishing event of unparalleled significance to Spenser's career, it has not received the searching and comprehensive analysis it deserves. Too often assuming the Letter's transparent and unmediated relation to *FQ*, critics either dispute the Letter's "accuracy" or, more commonly, mine it piecemeal as an authoritative source of evidence to support interpretations of *FQ* or readings of Renaissance critical theory. This essay treats the Letter not primarily as a commentary on FQ but as an independent pluralist text born out of a matrix of personal and professional responsibilities and animating a carefully planned and executed publishing event: a complex politico-literary act of damage control, cultural criticism, and rhetorical play by an inspired and informed Renaissance intellectual. Its "contrary strategies" of "defensive submission" and "assertive control," which depend on a mixture of "private" and "public" voices, are especially revealed in those well-surveyed and often-misread passages in which Spenser (1) defends his allegorical method, (2) states his "general end," and (3) announces his reasons for choosing the "historye of King Arthur" as his vehicle. All three instances embody paradoxes that reflect the poet's ambivalent attitudes. (WE; modified by Ed.)

94.11 Herman, Peter C. "*The Shepheardes Calender* and Renaissance Antipoetic Sentiment." *SEL* 32.1 (Winter 1992): 15-33.

The "stream of antipoetic sentiment" that Spenser "takes on" in *SC* is largely that of the early English Protestants, from Tyndale to Foxe and Beza; his efforts to defend poetry are "clouded by doubts and ambiguities." The poems of *SC* suggest a crisis of confidence, as eclogue after eclogue illustrates poetry's failure to win love, to educate, to do anything but entertain. Apr, June, and Julye demonstrate that Spenser paid careful attention to Protestant strictures against artistic aspiration: e.g., lines 73-90 of Apr catch the poet in "a moment of revision," fearing that he will say something that will elevate Eliza beyond her mortal status, while in 65-72 of June Colin alters his Ovidian source to deflect emphasis from Midas's poor judgment to Pan's hubris in striving with Phoebus; both examples show Spenser taking seriously Protestant strictures against valorizing the imagination and its products. Although his qualms over potential conflict between poetry and Protestantism were not sufficiently debilitating for him to abandon his career, nonetheless he never stopped worrying about it, and he came to terms with his ambivalence by making the conflict between art and religion a part of his art. Spenser never lost his sense that the aspiring poet is always at risk.

94.12 Hieatt, A. Kent. "The Alleged Early Modern Origin of the Self and History: Terminate or Regroup?" *Spenser Studies* 10 (1989): 1-36.

We need, first, to modify the notion that recognition of the human and cultural otherness of the past is an unprecedented phenomenon within Early Modern consciousness. The intensification of this notion -- the theory (as in [Thomas] Greene's *Light in Troy*) that poets of the Renaissance recognized a tragic "Derridean" discontinuity with the poetry of antiquity -- seems countered by much of the evidence concerning many of these figures. Despite surface protestations, the author of the *Hypnerotomachia*, for a single instance, really supposes he is contemporizing antique *gravitas* verbally, and ancient idealized life, artifacts, and architecture descriptively and visually. We should revise drastically a second, parallel notion: that conscious reformulation of personal roles -- "self-fashioning" -- became possible only with the coming of the Renaissance because previously the individual, submerged in corporate man, lacked consciousness of self. Renaissance Caesarism in the English monarch's role is equalled by, and partly an effect of, that in the Middle Ages. Shakespeare does not privilege self-fashioning. And Greenblatt has radically misidentified Guyon's reason for chaining Acrasia and destroying her bower: a comparison with Spenser's two main sources, Alcina's island and Armida's garden, will show that his association of the Bower with colonial exploitation is arbitrary. (AKH; modified by Ed.)

94.13 Klein, Lisa M. "'Let us love, dear love, lyke as we ought': Protestant Marriage and the Revision of Petrarchan Loving in Spenser's *Amoretti*. *Spenser Studies* 10 (1989): 109-38.

For Spenser, the Petrarchan ethic of mastery in love is inimical to the Christian ideal of mutuality and concord within marriage. Hence in the *Am*, a work which anticipates the celebration of the poet's own marriage in *Epi*, he undertakes a complete reformation of Petrarchan poetry and loving. In the process, he refigures the roles of poet-lover and mistress as gentle and loving husband and humble wife in accord with the advice of writers on marriage from the mid-sixteenth century through the early seventeenth. Thus, Elizabethan conventional wisdom about marriage, in tension with conventional Petrarchan attitudes, shapes Spenser's sequence. *Epi* celebrates the poet's achievement, his successful fashioning of the lady from a proud mistress into a humble bride who exhibits the richly suggestive "proud humility" that characterizes a virtuous Christian wife. This 1595 volume enacts Spenser's own self-fashioning as a Protestant -- versus a Petrarchan -- poet and lover. The conventions of Petrarchan poetry and loving are redeemed and overwritten by the ideals of sixteenth-century marriage with its own unique paradox: that mutual love and responsibility can and ought to exist within the hierarchical relation of marriage. (LMK)

94.14 Rambuss, Richard. "The Secretary's Study: The Secret Design of *The Shepheardes Calender*." *ELH* 59.2 (Summer 1992): 313-35.

Extending Annabel Patterson's argument in "Re-opening the Green Cabinet: Clement Marot and Edmund Spenser," *ELR* 16 (1986; see *SpN* 86.133), argues that *SC* serves as an advertisement for Spenser's qualifications for secretaryship. In the first part, discusses the "professional and discursive formations of secretaryship, including the erotics and diffuse subjectivity that accrue around it," as set forth in Angel Day's *English Secretary* and other letterwriters of the period: a secretary is a keeper of his master's secrets. In the second part, argues that Spenser presents himself for employment as a faithful secretary and manager of secrets. "That *SC* is a bid for career advancement is apparent in the 'Aprill' eclogue, a poem that celebrates concurrently the glory of the monarch to whom it is dedicated and the skill of the poet who is able to style that glory into song." Points out the "impressive array of secrets" that *SC* holds, including E.K.'s identity. What is "striking" about E.K.'s notoriously unreliable commentary is the "ostentation" with which he calls attention to what the poem hides: his function is "to encode the text as full of secrets." In this respect, his relation to Spenser is that of "secretary": in him "Spenser has written the secretary function . . . into the structure of his own text." Given the intimate relation of secretary to master, as set forth in the manuals, "what E.K. has written bears the mark of having been directed, maybe even dictated by Spenser." Within the poem, Hobbinol occupies a position analogous to the one E.K. occupies at its margins. Since in the Eclogues, Hobbinol is always a friend left behind, and since the poem's one "open secret" is that Hobbinol is Gabriel Harvey, Spenser seems to be disowning Harvey. This appears to be a career move in Spenser's aspirations to win a position in Elizabeth's cabinet.

94.15 Sagaser, Elizabeth Harris. "Gathered Time: Form, Meter (and Parentheses) in *The Shepheardes Calender*." *Spenser Studies* 10 (1989): 95-108.

In *SC*, parenthetical phrases produce fleeting illusions of voice that induce us to experience the formal structures of the poem as figuring arbitrary, destructive, and secular forces. In the most intense instances, particularly in Nov, the parentheses work within these formal structures to figure our perpetual acknowledgment of, and surrender to, the sway of time itself. Concerned with our actual reading experiences of Spenser's highly wrought, boldly non-dramatic style, this essay challenges the characterization of Spenser's form and meter as a testimony to the order and proportion of the cosmos and Gloriana's kingdom within it. Examining parentheses in the first major poem of a poet famous for his obsession with mutability constitutes a fresh approach to Spenser's striking and persistent disinterest in the vagaries of selfhood and poetic subjectivity at a time when other poets were increasingly invested in the production of dramatic voice. (EHS)

94.16 Schiavone, James. "Predestination and Free Will: The Crux of Canto Ten." *Spenser Studies* 10 (1989): 175-96.

Book I Canto x of *FQ* begins with what many critics take to be the most theologically Protestant, not to say Calvinistic, stanza of the entire poem, yet the canto goes on to present the most blatantly Catholic images of Spenser's epic. The combination of Calvinist theology and Catholic imagery forms part of a larger pattern of divine predestination and human effort in Book I, a pattern in which predestination and free will paradoxically work together in the process of justification and sanctification. Whenever Spenser shows the Red Cross Knight putting forth effort, the poet adds a phrase or a passage that reminds the reader of God's sovereignty and initiative. Canto x reverses the pattern, beginning with a stanza emphasizing God's sovereignty, then proceeding to suggest, through the most convenient imagery available, the contribution that human effort and free will have to make. Spenser found Catholic images suitable vehicles to suggest human effort because Catholicism insisted so strongly through its doctrines of free will, sacramental efficacy, and salvation by faith *and* works, on human effort cooperating with grace. The paradoxical coexistence of predestination and free will came to Spenser from St. Paul by way of St. Augustine. If my thesis is correct, the theology of Book I is more Augustinian than specifically Calvinist or Catholic, for Calvin denied free will, and Catholicism, by the time of the Council of Trent, had deemphasized (though not denied) predestination; but Augustine's theology contains a strong emphasis on both.

That Spenser was unaware of the discrepancy between the Calvinist opening and the Catholic content of Canto x seems unlikely, for he was well-versed in the theological disputes of the Reformation. Spenser wrote his epic hard on the heels of Calvin's revised *Institutes*, the Thirty-nine Articles of the Church of England, and the Canons and Decrees of the Council of Trent. *FQ* responds to those texts not by denying predestination or free will but by juxtaposing them, thus suggesting that they are not mutually exclusive. [See also item 94.21 below.] (JS)

94.17 Shawcross, John T. "Probability as Requisite to Poetic Delight: A Re-View of the Intentionality of *The Shepheardes Calender*." *SP* 87.1 (Winter 1990): 120-27.

[This is the second of three papers presented in the Renaissance Discussion Circle at the SAMLA meeting in Washington, D.C. on 12 November 1988 and published here under the general title "The Interface between Poetry and History: Gascoigne, Spenser, Drayton.] Using as subtext Plutarch's contention in the *Moralia* that "poetry is delightful only when it has an air of probability, when it is underpinned by *historia*," argues that in *SC* Spenser is "concerned to write a major literary work," one which will showcase his talents" and "proclaim the author a worthy candidate as national poet." He is in some ways like early Joyce, who in *Ulysses* varied each chapter as to generic type, bodily image cluster, color, etc. Intentionality is located in the "literariness" of the work: thus in Jan, Rosalind is, in probability, not an identifiable person but the poetic tradition's "obligatory object of thwarted love," just as the reality of Feb's fable is not a topical reference, but, "first, the encomium to Chaucer . . . and, second, the moral application to human beings." *SC* "employs its historical world to lend probabilities to the metaphorical and fictional which it sustains."

94.18 Tribble, Evelyn. "Glozing the Gap: Authority, Glossing Traditions and *The Shepheardes Calender*." *Criticism* 34.2 (Spring 1992): 155-72.

Glossing is an interested, even duplicitous, undertaking. Its customary practice in the Renaissance perpetuates an ancient tradition, whether sacred or secular, which is "double": it guarantees, from the margins, access to a "text itself" whose meaning is "plain"; yet it is an editorial intervention which says that the author's "original, true" meaning needs recuperating. Renaissance practices simultaneously make readers a part of and yet deny them access to a privileged circle. The glossing apparatus claims to complete the text and yet produces its incompleteness. E.K.'s practice in *SC* is a conspectus of "bad" glossing practices (as enumerated in Abraham Fleming's translation of Virgil's *Bucolics* (London: John Charlewood, 1575), sigs Aii-Aiii). He is a "most unreliable guide." As a crucial part of *SC*'s overdetermined apparatus of arguments, woodcuts, and emblems, his glosses contribute significantly to a continual dispersal of textual authority. They "construct an unreliable and evasive system of significance which calls attention to, rather than bridges, the gaps between author and reader."

94.19 Wallace, Nathaniel. "Talus: Spenser's Iron Man." *Spenser Studies* 10 (1989): 277-79.

Contends that the "b" rhyme sound in *FQ* 5.7.37, *-ire*, "prompts a reassessment of the nature of justice." The conjunction of *-ire* and *iron* "accentuates the extent to which the intemperance of anger is implicated in many of the crimes and at least some of the judgments in Book V" and suggests "discord within the concept of justice."

GOIN' TO KANSAS CITY, 1993

A total of six papers on Spenser were presented at the annual meeting of the Renaissance Society of America, held concurrently with the Central Renaissance Conference in Kansas City, April 15-17, 1993.

Session III.A, "The Monstrous Womb," chaired by Lynn Enterline (Yale U), concluded with a paper on Spenser and Milton.

94.20 In "De-allegorizing Gender: The Monstrous Womb in Spenser and Milton," Elizabeth J. Bellamy (U of Alabama, Birmingham) examined the two poets' different ways of allegorizing the wombs of Errour and Sin to suggest that "it may be allegory itself that is inherently misogynistic." It is with the Errour episode -- a "specifically 'gendered' moment" -- that Spenser's poem "establishes itself definitively as an allegory. As a "predictive hermeneutic" that seeks to negotiate between a text's letter and spirit, typological allegory is also predicative: its literal figure *is* at the same time something else. But Spenser's "literal image" does not lead easily to predication and readers remain entrenched within the affective dimension of a "hermeneutics" of revulsion: Errour's vomit remains vomit. Thus there is an underlying anxiety for Spenserian allegory that Errour's corrupt matter may not adduce a sufficiently transcendent meaning. Only by a willful effort can we "crawl out of the 'fleshly slime' and proliferating 'breeding' of analogies that slide laterally throughout the text of this episode." In contrast, the reception history of Milton's handling of Sin and Death shows none of this "immediate visceral revulsion." Milton is no less misogynistic than Spenser, but is "more determined to ward off the effects of allegory's *materiality*." Sin's monstrous womb "*is* an allegory, but its allegory has no predictive (or predicative) resonance for Milton's unfolding of the story of the Fall." For Milton, typology is "not so much an allegory as it is a means of demarcating the absolute boundary, or opposition, between 'letter' and 'spirit.'"

Session III.E, "Spenser's *The Faerie Queene*," chaired by Robert Burke (Rockhurst C), contained three papers.

94.21 In "The Audiences of *Faerie Queene* I," Carol Kaske (Cornell U), examined Spenser's contradictory statements on freedom of the will and how to get to heaven (e.g., 1.7.41, 1.10.1, 1.10.19, 2.1.32-33), suggesting that Spenser engages the reader in the dialectical process of formulating an Erasmian-like "synergistic" compromise, "so that it emerges as a correction of what has gone before." In taking this position, Spenser speaks for a courageous minority opposing the dominant Calvinist and Lutheran "solifidian" ideology, and his strategy is to "educate" his readers, presenting conflicting sides of an issue in such a way as to lead them from an outer to an inner circle. His immediate local audience for his "minority" position was Gabriel Harvey and Peter Baro, Professor of Divinity at Cambridge from 1574-1596; more widely, it included Hooker, perhaps Samuel Harsnett, and probably Queen Elizabeth, though it is hard to know whether, in the 1570's and 1580's, when Spenser was composing Book I, she already held the beliefs that led her

to her 1595 suppression of the Lambeth Articles. A probable source for both Elizabeth's and Spenser's anti-Calvinism is in the writings of Bernardino Ochino, the Queen's spiritual mentor in the 1560's. [See also item 94.16 above.]

94.22 Lauren Silberman (Baruch C, CUNY) argued, in "Going with the Flow in the Marriage of Thames and Medway," that Spenser drew on some mathematical ideas of his time in order to reflect on literary referentiality and the "ontological status of the referent," when he adapted notions of mathematical commensurability (introduced in England in 1551 by Robert Recorde's *The Pathway of Knowledge*) in composing the conclusion to *FQ* 4. In the marriage of Thames and Medway, "mathematical incommensurability becomes a model for a kind of plenitude that flees from enumeration." At issue in the conclusion of Book IV is narrative closure as a guarantee of meaning. The allegorical marriage of rivers enacts a process of feedback and flow between what one posits as the object of reference and the act of reference itself. Instead of a one-to-one relationship between independent objects and discrete verbal signs, the river marriage "offers a Neo-Platonic model of universal flow in which what is in the text and what is Out There are both unfoldings of a larger, infolded, never-fully-knowable whole"; it presents us with "multiple ways of looking at a totality that accommodates the fixed to the flowing by subverting the power of visualization."

94.23 This session's third paper, "'Changing all that forme of common weale': Genre and the Repeal of Queenship in *The Faerie Queene*, Book V," by Katherine Eggert (U of Colorado, Boulder), queried Book V's shift from dramatizing the reinstatement of masculine authority in the middle cantos to allegorizing historical event in the final ones. She argued that the book's three main elements -- "the repeal of feminine authority, the turn toward history, and the paucity of good poetry" -- are contingent on each other: "to repeal feminine authority is to revise poetic strategy." Britomart entered *FQ* at a point where the historical "gap" in Book II was followed by Merlin's "suspension of history" in 3.3.50. With her entrance, the poem's narration took a "digressive turn," and the poetry itself became "liquid, shifting, and digressive," producing on the one hand, dilatory delight, but on the other a sense of "narrative guilt for not properly ending things." In Book V Spenser restores the pattern of I and II, in which desiring women pose powerful threats to the quest's continuing; he also "weaves into its narrative structure a determination to achieve ending, and to do so by eliminating the specter of female authority." The poem at this point "assumes its new literary mode of historical allegory as a way of galvanizing the sense of finality, of *doome*." Poetry in Book V is "that which occurs when female rule is out of the way."

Two of the three papers in Session VII.B, "Ireland in the Renaissance," chaired by Jerome Dees, Kansas State U, were on Spenser.

94.24 The argument of "Constituting Home: England, Ireland, and The New World Experience," by Shannon Miller (Albion C) was that Ireland plays a "mediating role" in England's sixteenth-century colonizing efforts in the New World, in which the English "learn to negotiate their relationship to the New World and prove themselves capable through Ireland," a historical site of successful colonization. In their need to represent Ireland in a

particular way, the English fashion Ireland into a nostalgic "home." This is the strategy of Theodore de Bry's engraved *Reporte on Virginia*, where elements of England's past are depicted as central traits of Ireland's present -- warfare, violence, barbarism. Spenser's *Vewe* participates in this cultural effort: there Ireland is a site of powerful nostalgia, both for what once was in Ireland and for what once was in England, an English past connected with a "purer" England and with true "Britons." Ireland begins to assume the identity of an "English home." This situation calls into question recent interpretations of Tudor colonizing efforts in Ireland which see that nation as "the other." As the place of the other becomes "home," the other becomes the self.

94.25 In "Methinks I see an evil lurk unespied": Visualizing Conquest in *A View of the Present State of Ireland*," Mercedes Maroto Camino (U of Auckland) surveyed the contemporary existence and spread of charts of Ireland in order to argue that the map that Eudoxus spreads before Irenius, to visualize his plot, is not a mere itinerary chart (such as those made by Saxton in the 1570's) but a detailed topographical military chart of Ulster drawn to scale by professional surveyors. The role of Burghley, one of the most avid collector of maps in Spenser's time, "reinforces the fact that the *Vewe* is at least as much an interpretation of some historical events as it is a project for the conquest and settlement of Ireland." In a text in which "seeing" is an important tool of domination, the function of the map is central to an understanding of Spenser's "colonist" proposal. The map in the *Vewe* is "the map Spenser wished to 'see': the map which would enable the English colonists to fully subjugate the Irish and that Elizabeth had to sponsor."

AT KILCOLMAN CASTLE, A MODERN PILGRIMAGE

94.26 Spenserians are able to make a vicarious pilgrimage to Kilcolman Castle by reading the lengthy and informative article (with its accompanying maps, drawings and photographs) on Kilcolman in *The Spenser Encyclopedia*. However, my wife, Dorothy, and I wanted to experience firsthand the location which inspired so many scenes in *The Faerie Queene*.

Thus, on a bright morning near the end of May 1991, we left Shannon Airport in a rented car and headed south through Tralee and Killarney (traversing Spenser's Munster) to the city of Cork. From Cork we began our personal pilgrimage to Kilcolman Castle, about 50 miles to the north.

Using the road map provided by the rental car company, and relying also on more explicit directions from *The Spenser Encyclopedia* (" . . . 3 1/4 miles NNW of Doneraile; some 600 yards on the left of the road from Doneraile to Charleville") we eventually spotted Kilcolman Castle (or rather the remains of it), a lonely ivy-covered stone tower far out in the empty fields below the Ballyhoura Hills.

With rising excitement we searched for a way to approach the Kilcolman ruins. Unfortunately, a large area around the castle, including Spenser's "rushy lake, / Where none

doo fishes take" (known locally as Kilcolman Bog), is occupied by the Kilcolman Wildlife Refuge. Any attempt by tourists to approach Kilcolman Castle through this area (even university professors on a pilgrimage and with a special interest in Spenser) is, we were told, forbidden for fear of disturbing the wildlife. Taking this rejection with as much good grace as we could muster, we went farther north on the Doneraile road and found a gap in the roadside wall. Stepping gingerly, we made our way across fields of knee-high, springtime grasses, hoping all the while not to meet an irate farmer with a shotgun. After about 600 yards of trudging we clambered up the grass-covered limestone ridge upon which the remains stand, overlooking the Bog of Kilcolman and, to the south and west, Armulla Dale through which flows the Awbeg River ("Mulla mine, whose waves I whilom taught to weep").

We pressed our copy of Smith and DeSelincourt's *The Poetical Works of Edmund Spenser* against the crumbling walls of the tower and read aloud the following lines from *Colin Clouts Come Home Againe*:

> Colin my liefe, my life, how great a loss
> Had all the shepherds nation by thy lacke?
> And I poor swain of many greatest crosse:
> That sith thy *Muse* since first thy turning backe
> Was heard to sound as she was wont on hye,
> Has made us all so blessed and so blythe.

The vine-covered walls made no reply, but in that silence we felt there was a spirit lingering. We took pictures and put some white blossoms from the hawthorne bushes growing at the base of the ruined tower between the pages of Spenser's poetical works, where they are yellowing yet.

No sign boards point the way to this shrine of English letters or describe its history and importance; no paved walkways lead pilgrims through the green fields of Ireland to the holy place of Kilcolman; no bookshops or gift shops sell tourists leather bookmarks or other mementos. A crumbling stone tower is all that marks the spot where England's greatest epic poet set down the lines of England's greatest epic poem. No doubt there are those who think this state of affairs a scandal, just as there are, no doubt, others who believe that this is the way it should be. We have to admit that we are of two minds about it ourselves. The tower of Kilcolman Castle will remain a long while yet, but in time it will crumble and fall; the vines, the hawthorne bushes, the grass, and the silence will cover all. Perhaps that *is* how it should be.

No one came to disturb our reveries. The grass and the hawthorne waved a goodby in the wind as we left. From the road we looked back. Kilcolman Castle stood "Wrapt in eternall silence farre from enemyes." If in fact any "enemyes" -- or indeed, friends -- were nearby, they certainly seemed to be ignoring the castle.

We returned to Cork and visited the port city of Youghal, where, in the house of Sir Walter Ralegh, Spenser and the Shepherd of the Ocean must have passed many pleasant hours discussing poetry and the great events of their time. This well-preserved Tudor dwelling with its walled garden and ancient yew trees, with the fortified heights behind it and Youghal harbor in front of it, radiates history and a melancholy beauty. From Youghal we went on to Dublin to catch a flight to England to visit Dorothy's family in the Pendle District of Lancashire, which also has Spenser connections, but that is, perhaps, a story for another time.

F. X. Roberts
U of Northern Colorado

ANNOUNCEMENTS

94.27 CALL FOR PAPERS. Spenser at Kalamazoo, 1994. Submit abstracts in 5 copies by 15 September to Professor Robert Stillman, Department of English, University of Tennessee, Knoxville, Knoxville, TN, 37966 (note that this is a new address). A reminder also, that the Medieval Academy imposes the 15 September deadline and then gives only until October 1 for decisions to be made. That is an uncomfortably tight deadline for a program committee of five members deciding among 40-50 abstracts and then arranging for chairs, respondents, and other officials. You can greatly aid the committee by submitting early.

94.28 CONFERENCES. Society for the History of Authorship, Reading, and Publishing, 9-11 June 1993, New York. Address: Simon Eliot, Open Univ., 41 Broad St., Bristol, BS1 2EP, England.

Shakespeare and the Sexual Relation, 10-13 June 1993, West Virginia U, Morgantown. Address: William French, Byron Nelson, or David Stewart, Dept. of English, West Virginia U, PO Box 6296, Morgantown 26506-6296.

Marlowe Society of America Third International Conference, 28 June-2 July 1993, Cambridge Univ. Address: Constance B. Kuriyama, Dept. of English, Texas Tech U, Lubbock, 79409-3091.

Conference on Emblem Studies, 16-20 Aug. 1993, U of Pittsburgh, Pittsburgh. Address: Daniel Russell, Dept. of French and Italian, U of Pittsburgh, Pittsburgh, PA, 15260.

Medieval-Renaissance Conference, 23-25 Sept. 1993, Wise, Virginia. Address: John Mahony, Dept. of Lang. and Lit., Clinch Valley Coll., U of Virginia, College Road, Wise 24293.

European Explorations and Voyages to Asia and Japan in the Renaissance, 24-26 Sept. 1993, Sophia Univ. Address: Peter Milward, Renaissance Centre, Central Library, Sophia U, 7 Kioicho, Chiyoda-ku, Tokyo 102, Japan.

English Renaissance Prose Conference, 8-9 Oct. 1993, Purdue U, West Lafayette. Address: English Renaissance Prose Conference, Dept. of English, Purdue Univ., West Lafayette, IN 47907-1356.

Sixteenth-Century Studies Conference, 8-11 Dec. 1993, Toronto. Address: Thomas Max Safley, Dept. of History, U of Pennsylvania, Philadelphia 19104-6379.

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.

94.29 KILCOLMAN PROJECT. Sponsored by EarthCorps, Dr. Eric Klingelhofer, Mercer U, will direct three "teams" in a project at Kilcolman Castle between 4 July and 14 August 1993. Based at a rented house with a cook 30 kilometers from Cork, teams will split their time between surveying and mapping Kilcolman's castle grounds; using magnetic resistivity to detect buried features; and clearing the castle tower of ivy, sampling masonry and mortar, and conserving it. Team I: 4-17 July; Team II: 18-31 July; Team III: 1-14 August. Cost $1645, £960, A$2,250. For information call: US 1-800-776-0188; UK (0865)311-600; Australia (03) 600-9100.

94.30 GROUP FOR EARLY MODERN CULTURAL STUDIES. An organization for the study of culture from the Renaissance through the mid-nineteenth century, this interdisciplinary group is interested in issues of race, class, gender, the body, sexuality, science, nationalism, and imperialism as these categories are being reshaped by recent work in literary and cultural theory. The GEMCS holds annual conferences that, while not jettisoning traditional ways of presenting ideas, practice alternative methods of information dispersal and explore nonhierarchical forms of organization, with the aim of maximizing interaction by participants, especially graduate students and junior faculty members. For information, write or call Lennard J. Davis, Dept. of English, State U of New York, Binghamton, NY 13902; 607-278-5000; e-mail: DAVIS@bingvaxa.

94.31 REQUEST FOR MANUSCRIPTS. Essays of up to 10,000 words and notes of up to 2,500 words are solicited for the annual *Translation and Literature* (Edinburgh UP). Without restriction of historical period or critical approach, contributors may explore all forms of commerce between writers and texts (using the same language or different ones) that involve the use, adaptation, or assimilation of the past and of the foreign. In addition to studies of the assimilation and reception of literary works by other authors, languages, or periods, the editors welcome interdisciplinary essays, addressing the activity of "translation" between literary and nonliterary forms, and theoretical essays, reflecting on ideas of translation. Send contributions or inquiries to Stuart Gillespie, Dept. of English, U. of

Glasgow, Glasgow G12 8QQ, Scotland, or to Greg Clingham, Dept. of English, Fordham Univ., Bronx, NY 10458; 212-579-2247.

94.32 SPENSER AT KALAMAZOO, PROGRAM 1993

SPENSER I: Uncivil Conversation

Sponsor: Spenser at Kalamazoo
Organizers: Jerome S. Dees, Kansas State U; Anne Lake Prescott, Barnard C; Jon Quitslund, George Washington U; Anne Shaver, Denison U; Lauren Silberman, Baruch CUNY; Robert Stillman, U of Tennessee, Knoxville

Presider: Elliott M. Simon, U of Haifa

Welcoming Remarks: Donald V. Stump, St. Louis U

"Reflections on the Blatant Beast"
Kenneth Gross, U of Rochester
"'Bloud is no blemish': *Virtu* and the Maintenance of Civil Order in Book VI of *The Faerie Queene*"
Bruce Danner, U of Alabama
"Spenser's Turpine and the Custom of the Castle"
Charles Ross, Purdue U

Respondents: Susanne Wofford, U of Wisconsin
Jennifer Carrell, Harvard U

SPENSER II: *Sotto voce*: Under Spenser's Breath

Presider: Catherine Callaway Dauterman, U of Maryland

"Constructing Immortality Among Other Things: *The Faerie Queene* II.ix. and x"
Mark A. Sherman, Rhode Island School of Design
"Una and the Reification of Elizabeth in Book I of *The Faerie Queene*"
Lynne Dickson, Rutgers U

Respondent: Elizabeth Jane Bellamy, U of Alabama, Birmingham

"Spenser's *Astrophel* and the Sidney Legend"
Lisa M. Klein, Ohio State U

Respondent: Richard S. Peterson, U of Connecticut, Storrs

SPENSER III: Colin Clout Views the Present State

Presider: Dominic Delli Carpini, Penn State U

"Spenser and the Bards"
Christopher Highley, Ohio State U
"Briton Knight or Irish Bard? Spenser's Pastoral Persona and the Epic Project in *A View of the Present State of Ireland* and 'Colin Clouts Come Home Againe'"
Sue Petitt Starke, Rutgers U

Respondent: M. Lindsay Kaplan, Lewis and Clark C

"Spenser's Dissolution and the Reformation of Ireland in Book 5 of *The Faerie Queene* and the *Vewe of the Present State of Ireland*"
Maryclaire Moroney, John Carroll U

Respondent, Carol Kaske, Cornell U

SPENSER IV: THE KATHLEEN WILLIAMS LECTURE

Presider: Lauren Silberman, Baruch College, CUNY

"Spenser's Undergoing of Ariosto"
Donald Cheney, U of Massachusetts, Amherst

Closing Remarks: Donald V. Stump, St. Louis U

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