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**95.97** I am pleased to announce that with this issue *SpN* resumes regular publication of John W. Moore's "Spenser Bibliography Update." The 365 items appearing below in 95.114 (numerologically significant?) update the bibliography for the years 1990-1993. The current plan is that next year's bibliography will bring the record to 1995, to be followed thereafter by annual updatings. Spenserians owe Professor Moore a debt of gratitude. One thing made clear by the current list is how many items *SpN*'s abstractors have overlooked during the four-year hiatus. For example, just to take 1993 alone (a period falling well within my editorship, I'm quick to add) items 52, 183, 185, 198, 214, 221, 242, 265, 269, 294, 295, 308, 321, 334, 345, 349, and 359 managed--in some cases incomprehensibly--to elude notice. It's one thing perhaps to overlook a title like Gordon Teskey's in item 269 or James Nielson's in 295; but Raphael Falco's 345 or Roy Eriksen's 349? Sigh!

Because of some unforseen technical difficulties in producing this issue, I've allowed to stand a few inconsistencies, most prominently the bibliography's established practice of underlining. Because of space constraints resulting from the size of the bibliography, I've had to omit the 1995 Index. It will appear in the next issue.

## *BOOKS: REVIEWS AND NOTICES*

**95.98** Astell, Ann W. *Job, Boethius, and Epic Truth*, Ithaca: Cornell UP, 1994. 240 pp. ISBN 0-8014-2911-0. $32.95

It's the good fortune of students of medieval and Renaissance romance that this century has seen a fine and unflagging development of genre scholarship; in particular, studies in the dynamic relationships between romance and epic have thrived right through the theoretical challenges of the past twenty years. One of these is Ann Astell's new book. Astell re-opens the venerable taxonomic problem: if 'the epic tradition' is taken as running from antiquity through the Renaissance, how do we discern and name the medieval traces of this tradition, when formal epic on the ancient model is in short supply? Astell gets at this by taking seriously the allegorical commentaries on epic, and the 'epic truth' they lay bare:

> There is . . . a direct relationship between the two "allegories" of epic--its interpreted "other speaking," represented in the commentary tradition, and its imitated "other speaking" in the form of its generic twin, romance.
>
> Ker is right when he says that romance is somehow "included in epic"--not so much as a constitutive, episodic subgenre . . . but rather as a level of meaning veiled and hidden behind the epic letter, revealed through allegorical interpretation . . . and then creatively reinscribed as romance. (212)

These twins, epic and romance, Astell argues, are best contemplated in the larger framework of heroic poetry. Her book aims not at an inclusive review of such commentary or such poetry, but at illustrative sketches of clustered literary kinds speaking epic truth, "as the allegorical exegesis of heroic myth--atomist, Stoic, Neoplatonic, and Christian--had successively defined and redefined it" (ix). Genres that to twentieth-century high-literary scholars may seem slight gain a new salience; popular forms new claims to philosophic import. Thus the map of significant works for Astell includes the late antique romance, medieval hagiographic romance, amatory romances now including the narratives of Abelard and Heloise as well as Dante and Beatrice, and Chaucer's Troilus and Criseyde; chivalric romances, especially those representing the paths of penitent knights.

What precisely is the epic truth of ancient heroic poetry? It lies in the narrative processes and hard-won ethical discoveries of Boethius' *Consolation of Philosophy* and the Book of Job. Boethius' work has forged moving and powerful alliances in its long history; Astell tracks its perceived kinship with Job and the combined truths they reveal in their various interplays in medieval and Renaissance commentary and narrative:

> When Boethius imitates the epics of Homer and Virgil, as they had been interpreted, by making their moral allegory literal in the plot of a philosophical quest for self-knowledge, he prepares the way for romance as a genre whose typical hero is a questioning interpreter and whose story unfolds in a providential series of adventures. . . . (213-14)

Thus, for instance, the *legenda* of Joban saints like Eustace, Griselda, Constance

> mediate in turn between the books of Job and Boethius, using Boethius' *Consolation* intertextually to qualify the world of (mis)fortune and human pain; Job to typify the realm of moral constancy, providential design, and happy endings. (97-98)

This is a lively and fruitful model of genre development. Boethius and Job constitute what John Fleming might call the supertexts which govern, qualify, refine, draw out, challenge each other in the many kinds of works that Astell selects. It's a paradigm that acknowledges the specific achievements of individual works, makes discursive sense of joining canonical with non-canonical texts without relegating the latter to the limbo of 'background', and makes room for all sorts of further work--say, questions about gender in the Boethian-amatory relation of Abelard to Heloise, or in the Joban saint tales of Griselda and Constance, or work attentive to verbal textures as well as to the ethics of narrative.

What can Renaissance literary scholars look for in Astell's book? Her local discussion of the Redcrosse Knight as penitential knight is brief and, I think, perfunctory (182-84), strikingly so in contrast with her passionate, extended discussion of Milton. My own wish would have been for more on fifteenth- and sixteenth-century heroic works in many genres. On Spenser, I'd have enjoyed seeing a discussion of Una as Joban saint, or

a broader, deeper speculation on Boethius in the latter half of Spenser's career--though Astell may have chosen to jettison this as too great a departure from what she takes to be a specifically *Joban*/Boethian line. But the discussion leading up to Redcrosse works well, through a sharply defined history of representations of chivalry in the Middle Ages, and provides a useful positioning of Malory: e.g., in a fifteenth-century religious idiom, "the allegorical, vertical distance between sign and signified is displaced into the temporal, horizontal distance between what was and what will be--an essentially providential and Boethian displacement that opens up the middle ground of process, conversion, and becoming" (176).

Within this Boethian model of literary history, Astell's summary comment on the penitent-knight narratives nicely balances the two progenitors of her tradition:

> The idea of heroism evident in this definition of romance derives . . . from both the step-by-step unblinding of Boethius and the tropological reading of Job as a model for the repentant sinner who recognizes his sinfulness and atones for it through the patient endurance of multiple trials. (179)

Earlier in her book, in the first two chapters, this somber emphasis is balanced by a brighter line of ethical thought focused in Boethius, one congenial to Spenser and his emergent representations of heroism. This line of thought takes up Lady Philosophy's repeated challenges to the Boethian prisoner to remember who and what he is.

> The ancient philosophers gave three answers to the question "What is a human being?" Each of these found its confirmation in the inspired poetry of Homer. The first [atomist] answer recalls our mortality, our necessary subjection to death and to fortune as bodily creatures existing in time, exposed to temporal chance, and fated to die. . . . The second [Stoic] answer . . . recalls human rationality, the power of a person's higher nature over his passions, his body, and his external situation. . . . The third [Neoplatonic] response to the call for self-knowledge requires a person to recall the immortality of his soul, its divine origin and end. (6-9)

The clarion call to remember what one is, and what place one's true *patria*, makes Boethius, justly, the hero of Astell's book, in her own interplay of Boethian with Joban themes. In these early chapters Astell gives us a Boethius whom the late Spenser may have valued. Within the second half of *FQ* are long sequences in which Spenser entertains despair in his contemplation of cultural and individual violence. The threat is the same that Elaine Scarry articulates of the Boethian prisoner: "Recognizing one's capacity for destruction, one despairs. Despairing, one relinquishes control over all moral and psychic energies. The dance of a star, still latent within, is forgotten. The person forfeits what had been the most cherished possibility" (*Resisting Representation* [Oxford UP, 1994]: 143). But the second half of *FQ* also encompasses sequences in which the exalted contemplation of both heavenly and earthly creation--endowments from the books of both Job and Boethius, mediated by

profoundly Boethian writers of the Middle Ages--is a mark of the poet-narrator's recovery of what he truly is. This would be rather a detour from the clear route that Astell has vividly laid out in her book. Yet her early chapters may provide Spenserians with terms in which to consider, say, *FQ* 7 and the foundation texts of its devotion to creatural life. The (Boethian/Chartrian/) Chaucerian Spenser contemplates the celestial order, rectifies human labor and suffering, and moves, like Boethius, from the emblem of Fortune's wheel to the emblematic dilations of the Boethian well-rounded sphere. And a sufficiently keen reader may be willing to hear in *Mutabilitie* resonances from Job 38-41 (not much discussed by Astell), where the fortitude of Job confronts the fierce thunder of the Creator's generativity in the world. In both Job and Boethius, the human capacity for a strong joy in the sheer otherness of Creation is a crucial means for remembering who we are; their heirs right through Milton know this. Astell says,

> The road to self-knowledge . . . which tests the human limits of a person's mortal, rational, and divine being, requires the fortitude of a Job and a patience commensurate with the endurance of process, suspension, amplification, mystery, and repeated trial. (214)

Spenserians will be comfortable with these terms for romance. But recovering the dancing star of one's divine origin, and contemplating the well-rounded sphere of divine consciousness, also create the possibility of an heroic, Boethian-Spenserian joy. Astell's book, although not strongly interested in Spenser, makes possible this apprehension of the "epic truth" in Spenser's romance.

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**95.99** Hadfield, Andrew. *Literature, Politics and National Identity: Reformation to Renaissance*. Cambridge: Cambridge UP 1994. 265 pp. ISBN 0-521-44207-9. $59.95.

The principal thesis of *Literature, Politics and National Identity* is that the development of literary discourse in 16th Century England was related to the construction of a public, specifically "national" audience. Resisting prevalent trends which define English Literature of the period largely through Classical and Continental aesthetic traditions, Hadfield claims a pressing need to appreciate the ways in which literature was defined by a distinctly native culture arising from the Reformation. Hadfield connects literature to national identity through the arena of "politics," or more specifically, literary writers' attempts to employ their craft to engage political issues, even setting out a space in their work for critical or resistant political thought. Such a context positions the nation less as a stable resource for literary authority than as a site of ongoing dispute. In both constructing and appealing to a national English culture, writers attempted to formulate a coherent purpose for a growing body of vernacular literature. What they accomplished was to

produce a contentious and unresolved debate over just what constituted the nation and the role of literature within it:

> no one in the Tudor period was sure how to write . . . literature or confident as to what it was supposed to do. Should authors try to produce a sophisticated literary culture to rival those of other European countries. . . . Or should they try to imitate a classical heritage more successfully than writers in those countries had managed? Or, could such a culture be discovered in a native vernacular? (19)

For Hadfield such an uncertain view of literary practice more adequately accounts for the diversity of opinion over how literature was regarded in the 16th Century than the retrospective accounts of literary historians which trace events backward from a "High Renaissance" canon typically crowned by Shakespeare.

This last point leads to Hadfield's secondary argument throughout the book: that literature concerned with native, public, and political dimensions has been unfairly evaluated on the basis of *not* reflecting what canonized English Renaissance Literature "became" for 20th Century literary historians. Viewing 16th Century literature through the lens of 1580's Italianate Petrarchism blinds critics both to a more comprehensive picture of literary production in the period, and to the quality of work which (through no fault of its own) failed to leave its mark in the traces of Shakespeare, Sidney, or Spenser.

Hadfield begins his chapter on Skelton in precisely this mode, complaining that the categories of "Late Medieval" and "Early Renaissance" into which the poet has been typically lumped fail to account for his role as "the poetic spokesman of a particular brand of Englishness; one which ceased to exist after the inauguration of the Reformation" (24). As the "Janus-faced guardian of a specifically native, but not exclusively vernacular, culture" (41), Skelton sets himself as a poet for both English and international Latin audiences. Hadfield detects a Janus-like pose in Skelton's satirical vein as well, rivaling both Anglophone writers such as Alexander Barclay and Stephen Hawes and the prevailing Franco-Italian culture at court.

Skelton's attempt to fashion himself as spokesman for a pre-Reformation English culture, Hadfield argues, was inevitably doomed to misconstruction and inversion. As the book continues, Skelton's example leads to a series of similar narratives of self-fashioning in which each author construes the nation from his own vantage point. John Bale, for example, defines English native identity through the absolute figure of the monarch, the supreme head of a Protestant church that shakes off the Catholic antichrist. And yet, as Skelton was ironically "[a]bsorbed into a nativist Protestant tradition" (44), Bale's work was felt most keenly by "those discontented with the lack of progress of Protestantism in England" who formed a "separatist or independent tradition which--arguably--led to the execution of the king" (80). Thomas Wilson offers *The Arte of Rhetorique* as an instrument of civil order in the tradition of Greece and Rome, while Stephen Gosson's *Schoole of Abuse* envisions an audience of Spartan discipline under the threat of licentious entertainment.

George Puttenham addresses a nation of courtier poets, men who both "dissemble and tell the truth, whose [roles fuse] literature and politics" (130); Philip Sidney constructs the nation in forms of masculine nobility. Such diverse views offer us not national identity, but *identities*. If national identity has a consistent application at all, it appears not as a cultural artifact, but as a trope of self-fashioning. Or perhaps, as Hadfield tantalizingly (but elliptically) suggests, national identity lies in the very resistance English culture levels against individual ambition.

I suspect that Spenserians will have mixed reactions to Hadfield's chapter "'Who knowes not Colin Clout?' The permanent exile of Edmund Spenser." Its thesis is that Spenser's persona of Colin Clout specifically adopts Skelton's pose of isolation and social critique from *SC* to the dance of the graces episode in *FQ* 6. The argument is certainly plausible, yet the chapter's initial grounds for connecting Spenser to Skelton appear tenuous. The well-known question "who knowes not Colin Clout?" (6.10.16) refers not merely to Spenser himself in Hadfield's reading, but also to the recognizably Skeltonic voice Spenser co-opted in SC. Support for this claim comes from the similarly structured question "Who knows not Arlo Hill?" from *FQ* 7 (7.6.36). Hadfield directly applies the logic of the Arlo Hill passage to its counterpart: since most English court readers would not know the whereabouts of Arlo Hill, then Spenser's question about Colin cannot be self-evidently rhetorical, either. But questioning the passage's self-evident status does not itself prove Spenser's adoption of a Skeltonic persona, here. Complicating the all-too-confident pose in "who knowes not Colin Clout?" is certainly a valuable task, but I looked for a much more extensive and nuanced account of the subtle, but manifest *distinctions* between the Colins of 1579, 1591, and 1596. The resurgence of Skelton in the 1570's is rightly thought to have influenced Spenser's adoption of the Colin persona, but most Spenserians would expect this fact to be balanced with the far greater popularity of *SC* itself throughout the 1580's. The return to a pastoral setting in the final stages of *FQ* may indicate less a concern with Skelton's persona of social critique than with Spenser's own literary identity as author of *SC*, a work whose shadow would continue to hover over the *FQ* for decades.

Hadfield is on much surer ground in teasing out the Skeltonic dimensions of *SC* itself. In the Jan and Apr eclogues, Spenser's role as the English Virgil comes into conflict with a context of alienation from and resistance to the court which appears distinctly *Ovidian*. This section is nicely done, well-focussed and supported with intriguing references to the political implications of E. K.'s glosses. It is followed, however, by inadequately brief turns to *Colin Clout* and *FQ* 6 as further instances of the role of Spenser's Colin as a voice of opposition to the court. The claim is arguable in both instances, but the barely five pages of commentary and argumentation offered for both works does not make either case clear or persuasive. Most Spenserians will balk at the rigid distinction drawn between Calidore and Colin as courtly apologist and courtly critic, respectively. Such a division must elide the possibility (many would claim the probability) that Calidore himself is a creation of Colin.

These concerns notwithstanding, I learned a good deal from this book, especially in its compelling biographical episodes which foreground the convergence of each authorial persona with its particular construction of Englishness. My journey, however, was not always smooth sailing. The polemic against traditional criticism becomes strident in phrases like "the dust heap of literary history" (81) and conceptions of historical "losers" and "winners" (49-50). Harder going still is the tendency toward longish sentences, the clunky habit of cross-referencing within chapters, and an overuse of argumentative hedges like "seems," "appears," and "possibly." The book mistakes Spenser's Guyon for Arthur at one point and compounds the error with the bald pronouncement that "Guyon is a Briton" (195).

Despite its flaws *Literature, Politics and National Identity* offers an important close reading of Renaissance constructions of Englishness, one that will complement broader studies like Richard Helgerson's, and which will surely direct valuable attention toward a wider view of the 16th Century, not merely its "golden age."

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**95.100** Kennedy, William J. *Authorizing Petrarch*. Ithaca and London: Cornell UP, 1994. 301 pp. ISBN 0-8014-2974-9. $36.50.

In recent years a number of solid, even distinguished, studies of Petrarch, his *Rime sparse*, and the English Petrarchan tradition have found their way into print. Thomas M. Greene's careful and complex *The Light in Troy* (Yale UP, 1982), considers anachronist imitation; Thomas P. Roche's ambitious and comprehensive *Petrarch and the English Sonnet Sequences* (AMS, 1989), provides for the structural and moral discourse presented by the authors it examines; and Giuseppe Mazzotta's forceful *The Worlds of Petrarch* (Duke UP, 1993), explores the psychology and dynamics of Petrarchan desire. All treat, to one extent or another, the Petrarchan Spenser and Spenser's Petrarchisms. None, however, delivers and portrays Petrarch, his fourteenth- fifteenth- and sixteenth-century commentators, and Spenser, in quite so impressive a way as does this study.

Kennedy's thesis is relatively straightforward. The Francesco Petrarch of the *Rime sparse* is one of those writers whose verbal claims are so "self" possessed, so "self" definitive, that they command their own authority (this is part of the complex process by which an author becomes authorized; hence Kennedy's book's title). But for various reasons the *Rime*, as a canonical text, quickly attracted and inspired exegetical glosses, commentaries and imitations, the history of which record a narrative of multiple Petrarchs whose politics, theologies, interest in gender relations, class identifications and emotional complexities respond to the changing historical conditions and personal concerns of those writers for whom Petrarch was chosen, or invented, as their model poet.

That, however, is the most "straightforward" element of this profound and erudite, work. Here a reader finds one complex network after another of threads which tie Petrarch

to a vast number of figures in the three centuries Kennedy examines. One watches the opening and unfolding of Petrarch's texts, the appearance, diffusion and destablizing of the author's presence, the evolution of the versions of the *Rime sparse* which competed with one another for authority and authorization; and one watches the allusive figure of Petrarch himself, who, in the hands of so many others and so many private agendas, becomes as scattered as his rhymes.

Within the book's five chapters Kennedy provides a history, a profound inquiry, and a comparative analysis, of major and minor Petrarchans. The history is fascinating. The author's ability to manipulate deftly so many texts is remarkable. The inquiry is serious and calculated, and despite the difficult materials, one never loses sight of the path. Kennedy's analyses are dazzling, especially with Kennedy so attuned to radical homonymy, analogy, and rhetorical fluidity. In his analyses of individual poems, for example, it is not unusual for him to trace links, track suggestions, or supply analogies to Greek and Roman, Provencal and Troubadour, Italian, French and English poets (minor and major) showing how "echoes, anagrams, and words-within-words not only mirror reality, but . . . also establish, undermine, and redefine meaning across words" (18) and, one might add, across worlds.

The book's first three chapters address Petrarch's poetry and its major fifteenth- and sixteenth-century Italian commentators. After briefly examining some of the complex texture of the *Rime sparse* Kennedy moves to a lengthy exploration of ten major commentaries, published between 1476 and 1582, which shaped--in Italy and elsewhere--the reception of the *Rime sparse*. Here Kennedy details the development of conflicting interpretations of Petrarch's own unstable texts and the disappearance of that author within the authority produced by the interpretations. Writers such as Antonio da Tempo, Francesco Filelfo, and Hieronimo Squarzafico use Petrarch to authorize monarchism, while Alessandro Vellutello (most famous for reordering the sequence of the poems in the *Rime sparse*) uses the same Petrarchan text to authorize narrative. Whereas Sylvano da Venafro, Giovanni Andreas Gesualdo, and Bernardino Daniello read the *Rime sparse* as a perfect model for elegant and persuasive discourse and, along with Antonio Sebastiano Minturno, use Petrarch to authorize rhetoric, others--such as Fausto da Longiano, Antonio Brucioli, and Ludovico Castelvetro-- use the "scattered rimes" to authorize reforms (primarily Protestant, but also, as with Castelvetro, reforms in language and literature).

It is Pietro Bembo's *Prose della volgar lingua* (1525) to which credit must be given for canonizing Petrarch's stylistic elegance as "the foremost model of vernacular poetry" (x); Chapter 3 examines that work, its implications for a humanist theory of developing the Italian poetic vernacular, and its advocacy of a paradoxical program that endorses literary dismemberment as a way to recuperate an authentic understanding of cultural discourse.

From noting the authorizing of monarchism, narrative, rhetoric and reform, Kennedy proceeds to a description of the authorizing of gender revisions. Chapter 4 provides a new register for dealing with Petrarchan poetry written by women. Both in Italy and France vernacular Petrarchism cut across the margins and boundaries of social class as well as

sexual and gender identity. Noble Italian women such as Vittoria Colonna and Veronica Gambara, and bourgeois women such as Gaspara Stampa and Tullia d'Aragona found the *Rime sparse* speaking to their needs and providing them a model for their social, political, and (especially) gender, needs. In Lyon in the 1540s, Pernette du Guillet, like Maurice Sceve, worked Petrarchan motifs and figures into her epigrams and dizains, drawing to their utmost logical limits the masculinist consequences of a Petrarchan and Neo-platonic love ethos. Shortly afterward, Louise Labe published her Petrarchan sonnets, providing a vocabulary, syntax and language fashioned from male discourse in an earlier time but adapted to serve the needs of women both in the present and in the future.

In Chapter 5, "Authorizing Petrarch in England: Edmund Spenser's *Amoretti*," Kennedy brings his study to Britain and to our poet. The Spenser presented here will be to the liking of many (but perhaps not all) Spenserians. This is a Spenser who is subtle, rich in substance, and incredibly well read--one familiar with the controversialized interpretations of Petrarch, and one who can draw upon these interpretations in various ways at various times to suit the immediate needs of his poetry. This is also a Spenser who "authorizes a Petrarch who acts out and works through a mass of social, political, literary, and theological issues" (199), and who not only comprehends but has somehow absorbed the psychological dynamics of Petrarchism. This is, in short, a Spenser as we would like to have him but who, some might argue, could not possibly be that learned, that well-read, that erudite, or that skillful.

For Kennedy's Spenser, Petrarchism provides a multi-dimensional instrument for navigating the personal and political, private and historical, individual and corporate motifs that enrich the *Amoretti*. Kennedy finds as well that in many ways Spenser's use of a bi-level (sacral and secular) sequence is closer to what Petrarch wrote than are the sequences prepared by his imitators and commentators closer in time and space to Petrarch himself. He finds, and demonstrates convincingly, that a knowledge of the earlier Petrarchans can be invaluable in understanding what Spenser undertakes in his sonnets; such familiarity identifies Spenser as one who, like the Italian and French authors discussed earlier, authorizes monarchism, narrative development, rhetoric, Protestant Reform, vernacularism, and even gender. The difference is that the earlier writers authorized Petrarch for one or two of these; Spenser authorizes Petrarch for all.

Kennedy does not provide a reading of all the *Amoretti* sonnets; instead, he singles out some of the more famous, and some of the (sequentially) more important ones, and discusses them in light of his earlier arguments. His "analyses" might more correctly be identified as analogic amplifications, or literary circumambulations. Thus, in describing the sequence's lover, Kennedy writes:

> Like Filelfo's lover, Spenser's is a seasoned practitioner of a stylized and very artificial kind of love, now wounded in an especially devastating encounter with a woman who refused to play the conventional game. Like Sylvano's protagonist, he trifles wilfully with love during the Lenten season deemed sacred and inappropriate

for such pleasures. Like Vellutello's protagonist, on the other hand, he undergoes a transformative encounter with his beloved. (209)

In such ways Kennedy links Spenser with a long, varied, multi-dimensional catalogue of earlier Petrarchans and with Petrarch himself (at least as seen through Spenser's own reading of him).

In one sense, Kennedy adds relatively little to the now-accepted, more general, views of the *Amoretti* sequence; he agrees with the calendar-as-structure critics, agrees with those who find and in their criticism utilize liturgical analogies, agrees with those who understand the *Epithalamion* both as a Petrarchan canzone and as an appropriate climax for Spenser's Petrarchan sonnets. He accepts the "Ash Wednesday" and "Easter Sunday" turning points, and accepts that the lover is an accomplished Petrarchan poet who, to win his lady, must learn to subdue his polished art.

However, in another, far more-important, sense Kennedy's "analyses" enrich greatly, deeply and widely, all previous examinations of many of the sequence's finest poems, not claiming to explain but to "heighten" the readings. All his readings are insightful, often locating in the *Amoretti* distant echoes of Italian and French voices with which Spenser might have been familiar either firsthand or through echoes appearing secondhand in other works. By locating similarities and differences between and among Spenser and the Continentals, Kennedy opens the *Amoretti* to important (re)interpretive possibilities. (In my own work on Spenser's sonnets, for example, I wish now I had had Kennedy's insight into the numbering of the *Rime sparse*, where he observes that two-thirds of the way through the sequence Laura speaks directly to the lover and foreshadows her death; in *Am* 58, two-thirds of the way through Spenser's sequence, the lady speaks to the lover and foreshadows his conversion.)

Petrarch's texts, like Spenser's, open themselves grandly to the possibilities of multiple interpretations, multiple angles of approach; the plurivocity in the works of both authors enables both a richness of poetic texture and a wealth of reflection on mat-ters important to the authors and to their readers. Kennedy's fine book reminds us throughout that what we read is often what we want to read, and that the Petrarch--or the Spenser--who speaks to us might not be the same author who speaks to another reader.

This is a book absolutely worth the not-inconsiderable effort of reading through large amounts of very detailed, very complexly argued, commentary on Italian, French and English Petrarchan poetry. I know of no other source, either in English or comparative literature studies, which provides as fine an examination of the dissemination of Petrarch as authority as well as the dissolving of Petrarch as author. Kennedy's extensive literary and historical research is exemplary; his erudition is everywhere apparent and nowhere obtrusive. Furthermore, and importantly, his argument concerning the "Petrarchs" authorized by early-modern poets and commentators, each promoting a different paradigm in a different discursive practice and thus revealing to each a different Petrarch, is a sound reminder to

Spenserians of the dangers--at least the problems--inherent in studying Spenser the Protestant, or Anglo-Catholic, or social critic, or monarchist, or neoplatonist, or early feminist.

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**95.101** Levin, Carole. *"The Heart and Stomach of a King": Elizabeth I and the Politics of Sex and Power.* New Cultural Studies Series. Philadelphia: U of Pennsylvania P, 1994. 253 pp. ISBN 0-8122-3252-6. $34.95 cloth; ISBN 0-8122-1533-8. $12.95 paper.

As the title of Carole Levin's interesting and impressive book suggests, it is New Historicist in both theory and matter. It sets out to study "the special difficulties of self-representation of the unmarried, childless Elizabeth" and to explore the way in which others responded to her, both in England and abroad. The book, then, is about "gender construction, role expectation, and beliefs about sexuality," and it is also about "the methods of power." If one hears echoes of Stephen Greenblatt, Lea Marcus, Louis Montrose, and John King, here, it should not be surprising, for recent methods of historical study in English have begun to have a significant impact on History, as well. Levin focuses on material usually left on the margins of traditional scholarship on Elizabeth--records of religious superstition and popular rumor, of seditious speech and purported sightings of long-dead kings, of dreams set down by self-proclaimed prophets and delusions experienced by the mentally deranged. From such materials, Levin forms a study of relations between the Queen and her subjects like no other that I've read.

A good deal of material in the book will already be familiar to Spenserians who browse occasionally in material on Elizabeth. Chapter 1 reviews the early difficulties that she faced because of Henry VIII's divorces, the confused line of succession, and Mary Tudor's attempt to restore Catholicism. Chapter 3 considers the psychology and the politics involved in Elizabeth's various courtships. Chapter 6 examines the doctrine of the Queen's "two bodies," suggesting that there is a "confluence of ideas" about mixed gender roles in the speeches of Elizabeth and in those of some of Shakespeare's comic heroines. These chapters are good, though not so productive of new insights as those that push into less familiar ground.

In Chapter 2, Levin makes a major contribution by detailing Elizabeth's appropriation of religious functions traditionally performed by a male monarch or a saint. Those performed by kings included washing the feet of the poor on Maundy Thursday and undertaking to relieve physical infirmities by blessing the metal for "cramp" rings and by touching those afflicted with the "King's evil," or scrofula. Not only does Levin provide detailed accounts of the manner in which Elizabeth (and other Tudor and Stuart monarchs) conducted such rites, but she also explores the doctrinal and personal issues involved in having a woman perform them. The chapter also discusses Elizabeth's Accession Day ceremonies and gives a very full account of the connections between the Protestant "cult" the Virgin Queen and

the Catholic cult of the Virgin Mary. One may quarrel with some of Levin's inferences in this chapter. It is surely wrong, for example, to suggest that Elizabeth's Maundy foot-washing could be "construed to usurp the position of priest" (34), and it is risky to conclude that, "In time, many of her subjects did accept Elizabeth as an acceptable substitute for the Virgin Mary" (28). On the latter point, Helen Hackett's 1994 book *Virgin Mother, Maiden Queen* is a useful corrective. Nonetheless, the chapter is one of the best studies I've seen of Elizabeth's participation in the religious life of her people.

Chapters 4 and 5, which consider rumors about the Queen's sexuality and about long-lost heirs to the throne, are also rich and interesting. Though Levin thinks it "extremely unlikely" that Elizabeth was physically intimate with any of the men who courted her, the book documents a continual gabble of rumors that she was licentious and that she had concealed, and even killed, babies conceived with the Earl of Leicester. Levin also explores an interesting contrary line of gossip that Elizabeth was deformed and incapable of sexual relations or childbearing. Stranger than the sexual rumors, however, are those--remarkably like the "sightings" or Elvis Presley in our own day--that Edward VI survived long into his sister's reign. Levin gives a good deal of attention to two men, Edward Featherstone and Robert Bloss (alias Mantell), who were executed for claiming to be the former king. The overarching thesis of these chapters is that such rumors and claims became more frequent from the late 1570s to the end of the reign, a trend that Levin ascribes to uneasiness with a female monarch and dissatisfaction with her refusal to marry and provide a successor.

Chapter 7 concludes the study by examining Elizabeth's relationship with the Earl of Essex and her difficulties in maintaining her power during the last decade of her reign, particularly as these difficulties are reflected in the dreams of her subjects. Levin's model here is Louis Montrose's attempt to reconstruct the outlines of an "Elizabethan consciousness" by studying the dreams of Simon Forman. Having examined Elizabethan theories of dreams as prophecies, Levin analyzes both Forman's dreams and those of two women, Joan Knott and Lucrecia de Leon.

Drawing historical inferences from rumors and dreams has its dangers, of course, and though Levin is admirably candid in recognizing and discussing many of them, she does not give adequate attention to the one that strikes me as most important, namely that it is difficult to use scattered bits of anecdotal evidence to establish the feelings and beliefs of large groups of people. One wonders, for example, whether we can really conclude anything of significance about "Elizabethan consciousness" from the accounts of the three dreamers discussed in Chapter 7. Levin has more rumors of sexual misconduct to work with, but the numbers are still small--something over half a dozen in England from 1558 to 1577 and (oddly) a similar number from 1578 to 1603. Even if the numbers were higher for the latter period, it would still be hard to feel much confidence in Levin's conclusion from this data that the populace was growing more discontented with their unmarried female monarch after 1577. The rumors are just too erratic and scattered.

A second problem is the tendency (notable in many New Historicists) to reduce the immense complexity of human motivation to a conscious or unconscious concern with power. The book analyzes everything from Elizabeth's clothing and speeches to her courtships and religious observances as part of the "theater" requisite to establish and maintain authority (26-31). Though Levin does discuss other motives, she tends to treat them as secondary in interest or importance.

Such faults should not distract us, however, from the many merits of the book. Often fresh and always lucid, it is a fine addition to the rapidly growing stack of recent studies of Elizabeth. I recommend it to Spenserians for the indirect light that it sheds on Spenser's own interest in cross-dressing and gender reversal, in prophecies and dreams, in the interplay of religion with politics and politics with erotic love, and in the perils of that wily monster of scandal and rumor, the Blatant Beast.

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**95.102** Treip, Mendele Anne. *Allegorical Poetics and the Renaissance Epic: The Renaissance Tradition to* Paradise Lost. Lexington: U of Kentucky P, 1994. xv, 368 pp. ISBN 0-8131-1831-X. $43.00.

Given their inevitable interest in the topics advertised in the title of this book, Spenserians will wish to know more about it. Unfortunately, it has comparatively little to say about Spenser besides chapter eight, "Spenser as an Allegorical Theorist" (95-105) and Appendix C, "Spenser and Tasso" (267-74). In these few pages analysis of the "Letter to Raleigh" and comparative consideration of the dates of relevant works by Spenser and Tasso occupy most of the author's attention. Though each of these efforts is worthwhile in its own right, pursuing them in tandem entails some dramatic shifts from the macro to the micro-level of criticism or from the positivism of a bibliographical timeline to the capacious, if not totalizing, generalizations of allegorical theory. "There is no doubt whatsoever," Treip asserts, "as to the strength of impact of Tasso's poem itself upon *The Faerie Queene* from Book II onward" (97). Besides the obvious evidence for this claim in Phaedria's song and, especially, the Bower of Bliss, it is an awfully long wait until Melibee's conversation with Calidore in 6.9. Perhaps the scattering of brief allusions in between amounts to more than the footnotes in most editions can convey, but Treip has not tried to make this case. She is right to assert the importance of Tasso's "Allegoria del poema," which initially appeared in the Bonna editions of 1581 and, thereafter, in many editions of *Gerusalemme liberata*; and in comparing it with the "Letter to Raleigh," she makes some apposite points. But when she states, "Reference to 'Aristotle *and the rest*' [her italics] indicates awareness of cinquencento Neo-Aristotelian criticism and of the Tasso-Mazzoni-Castelvetro type of debates" (274), we are left, as with the word "strength" in the preceding quote, to characterize that "awareness" ourselves. This failure to elaborate on such provocative claims may simply prove what any Spenserian will soon discover: this book doesn't have very much to say about Edmund Spenser. When it does say something about him--such as, "Spenser himself refers to Tasso's

*Aminta* in *The Faerie Queene* III.vi.45 ('Me seemes I see *Amintas* wretched fate')" (269)--it is likely to raise more questions than it answers.

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**95.103** Watkins, John. *The Specter of Dido: Spenser and Virgilian Epic*. New Haven: Yale UP, 1995. xi +208 pp. ISBN 0-300-05883-7. $20.00.

In this learned, cogent, and historically grounded book, John Watkins sets a standard by which to judge future studies of Spenser's intertextual poetics, in particular his relationship with Virgil. Part of what distinguishes Watkins' project is his skill in presenting the full picture, or, if you prefer, the full soundtrack, of Spenser's allusions to the *Aeneid*, so that we hear a reference to a Virgilian scene together with a wide range of mediating voices: ancient authors such as Ovid who offered variants to Virgil's approach; Christian allegorists such as Fulgentius and Bernard who moralized Virgil's poem; Italian romance epic writers such as Ariosto and Tasso who represented the same scene in contrary ways. Literary allusions, especially within the epic tradition, occur within an echo chamber created as much by readers' memories as by authorial intent. Watkins sees *SC* as a prototype for Spenser's method of teaching readers how to appreciate diverse ethical perspectives as well as generic alternatives. Upholding hermeneutic diversity in *FQ*, Watkins concludes that Spenser "never commits himself permanently to one concept of epic's formal nature or didactic aims." At the same time, a no less distinctive achievement of *The Specter of Dido* is its presentation of Spenser, not as a porous syncretist (Merritt Y. Hughes' *Virgil and Spenser*) but as a tough-minded shaper of the contours and significance of his allusions. Under this heading, scholars will appreciate Watkins' careful philological and historical labors in order to establish Spenser's role in redirecting traditional readings of Virgil. If there is a contradiction between Spenser the inheritor and Spenser the shaper of classical tradition, it is one that, given the many virtues of *The Specter of Dido*, I urge we accept in its generous spirit of interpretive multiplicity.

Watkins' reading of the *Aeneid* emerges in Chapter One, which focuses on Virgil's revision of the *Odyssey*. For Watkins, Virgil's imperial vision, figured ekphrastically in the shield that Vulcan forges for Aeneas, disciplines Hellenistic copia into a pattern of Augustan order, moderation, and restraint. This restraint is most evident in Virgil's treatment of sexuality. Where Homer sees eros as a morally positive force, Virgil associates sex with rebellion and corruption. For example, in reworking Aeolus to fit his epic, Virgil turns a prolific Homeric god into a repressive agent: "an Augustan jailor." Female sexuality raises the most difficult challenge for Aeneas, whether through the evasions of his divine mother Venus or the alluring appeal of Dido. It also provides the greatest measure of his heroism: "The more sympathetic Dido appears, the more Aeneas' rejection of her proves his exemplary commitment to duty." Watkins associates his work with that of recent scholars, including Lipking, Pavlock, and Suzuki, who have emphasized the notion of female abandonment.

While this reading of the *Aeneid* is somewhat narrow, focusing on the first half of Virgil's epic, it is a reading particularly relevant to the situation of Elizabeth in 1590.

It is also a reading elaborated in great detail, as Watkins shows, by Spenser's medieval and Renaissance precursors. Virgil's silencing of Dido had led Ovid in the *Heroides* to have Dido describe Aeneas' departure as an act of treachery. Christian interpreters beginning with Augustine defended Aeneas' rejection as moral rectitude. Neither view proved definitive. Humanist writers revived a late classical distinction between two women named Dido: the widowed founder of Carthage, who never encountered Aeneas because they lived centuries apart; and the later queen of Carthage we meet in the *Aeneid*. The "two Didos theory," introduced into England by Lydgate, allowed readers simultaneously to pity the virtuous widow Dido while applauding Aeneas' rejection of his passion-driven hostess. Two of Spenser's epic precursors found ways to dismantle this ingenious compromise. Through his frank and skeptical narration of the *Orlando Furioso*, Ariosto radically questioned poetry's potential for moral instruction on which the "good and bad Dido" thesis depended. For Tasso on the other hand, a quasi-reformed theology of grace transforms lust and moral waywardness into merely temporary human lapses. As Watkins shows, Spenser learned much from both poets while ultimately establishing his own view of love in the epic tradition. Spenser's opening proem indicates his willingness to redefine the legacy of Virglian poetry: only *faithful* loves will be regarded as heroic acts. And Watkins shows further that the early books of Spenser's epic subtly critique his Italian precursors: Book I associates Ariosto's amorality with Duessa's confusion, while Book II discredits Tasso by linking him with Acrasia's bondage to sensuality.

In his chapter on Book I of *FQ*, Watkins argues that "Spenser redeems Virgil's narrative from the Catholic hermeneutic tradition governing its reception on the continent." Redcrosse replaces Aeneas in a Protestant *Aeneid* leading readers to trust not in human strength but divine grace and mercy. Thus Redcrosse's rescue from Duessa by Arthur and Una both shows the hero his dependent status, his contingent heroism, and foreshadows his final victory over temptation. Toward this "Protestant *Aeneid*," Watkins reads the end of the Legend of Holiness in the context of Vegius' 13th book of the *Aeneid*, included in many sixteenth-century editions of Virgil. In that text, Vegius not only treats Aeneas' defeat of Turnus as the soul's final victory over Satan, but also extends the hero's story so that it culminates in marriage, thus rewarding his stalwartness in responding to God's grace. Though inspired by Vegius' approach, Spenser alone links Aeneas' marriage with the Marriage of the Lamb figured in that favorite ext of Protestant exegetes, the Book of the Revelation.

Book II reveals for Watkins Dido's dual legacy. Whereas "voluptuous Didos like Phaedria and Acrasia recall the seductive *romanzi*, temperate Didos like Alma and Medina suggest a literature of moral instruction." Watkins' mastery of the Italian epics leads to many informative observations. For example, whereas Ariosto never mentions the alluring Alcina's clothing, Spenser's elaborate depiction of Belphoebe's costume bespeaks her superior combination of modesty and desirability. At times, however, Watkins' association

of various female characters strained my belief. What, for example, does it mean to call Medina and Alma "virginal Didos"? That strikes me as an unfortunate case of the source-hunter's zeal to find analogues. Throughout the book, Watkins has the good judgment usually to sift out false from authentic influences, as his concluding sentence on Book II shows: "The Dido Acrasia recalls is not the *Aeneid*'s tragic heroine but the Dido of Neo-Latin commentary, a daimonized embodiment of concupiscence."

In the final chapter of *The Specter of Dido*, Watkins finds in the transition form Book to Book III of *FQ* a transformation of epic from a monologic into a dialogic form, one containing alternate conception of both Virgilian epic and its own nature. Indeed, Watkins argues, Spenser creates in Book III a poem that foregrounds collisions between antithetical influences, chiefly Virgil and Ariosto in the Malecasta episode, and epic versus fabliau in the Hellenore episode. When we see Britomart struggling with a desperate passion recalling Malecasta's and Dido's, we realize how Spenser has dissolved the allegorists' rigid distinction between concupiscence and chastity. "Creating a place in epic for a love that fosters virtuous enterprise typifies Book III's tendency to recast the genre along Ariostan lines," Watkins writes. In the Hellenore episode, Spenser alters epic tradition yet once more by including two antithetical responses to Paridell's narrative, itself a curtailed version of Aeneas' narrative of his epic wanderings at Dido's request. While Paridell's story inspires Britomart to continue on her epic journey, it increases Hellenore's infatuation with the prince. But instead of returning to a moral condemnation of such dalliance, Spenser develops a fabliau heroine reminiscent of Chaucer's May, who qualifies the tone of epic severity with bawdy humor.

Such a strain of humor, rather than an accidental addition to Spenser's poem, is for Watkins essential to Spenser's poetic project. The 1590 *FQ* ends, Watkins points out, with a culminating display of the dangers of hermeneutic rigidity and humorlessness. Busirane's attempt to exclude the joy of sexual consummation in marriage is reflected in his monolithic reading of classical texts, figured in his tapestries as flat warnings against desire. Of course, Spenser himself, like Busirane, had earlier in the poem used classical myths as antierotic exempla, as in the treatment of Acrasia as a "monster fell": such rigid readings, too, Watkins argues, must be reversed or undone. (The result for Spenser's career is a destabilized identity, a laureate vocation subject to revision of each subsequent poem. Regarded positively, this phenomenon might be called the growth of a poet's mind.) Amoret's release from Busirane's dark magic signals epic's liberation from a restrictive range of didactic and aesthetic possibilities. At the same time, Spenser's conclusion creates a disquieting simulacrum of love's or destiny's ability to cancel an individual's agency, for Britomart neither plans or understands her escape from Busirane. Nor is Busirane instructed by her victory. The poetic scene fails to produce moral instruction as predicated by Virgil's moral commentators. "By suggesting that only those called to virtue can be virtuous," Watkins notes, "Spenser brings the Virgilian allegorical tradition to an end."

It is a sign of John Watkins' success in *The Specter of Dido* that he leaves us wishing for more. To my mind, Watkins accounts brilliantly for Spenser's response to Virgil up to

1590. A literary relationship so intricately and intimately developed during the first three books of *FQ*, however, as Watkins shows Spenser's with Virgil to have been, would not be easily forgotten. How, then, is that relationship altered after 1590? Watkins may be right to accept Barbara Bono's observation in *Spenser Encyclopedia* that the allusions to the *Aeneid* become more diffuse in the 1596 *FQ*, but that hardly explains how or why Spenser's view of Virgil changes. In a brief "Afterward," Watkins takes up a few later scene, notably the Radigund episode based in part on Dido, that shows the afterlife of Virgil in Spenser's imagination. Isn't there much in the Legend of Courtesy, too, that reflects Virgilian pastoral and pathos? There is more of the specter of Dido--a lovely, haunting title--in Spenser's oeuvre than even Watkins has so artfully evoked.

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## *ARTICLES: ABSTRACTS AND NOTICES*

Once again, I am deeply greatful to Andrew J. Smyth (St. Louis U) and W. Russell Mayes, Jr. (U of North Carolina, Ashville) for assisting me with these abstracts.

**95.104** Bulger, Thomas. "Platonism in Spenser's *Mutabilitie Cantos*." *Platonism and the English Imagination*. Ed. Anna Baldwin and Sarah Hutton. Cambridge: Cambridge UP, 1994. 126-38.

The *Mutabilitie Cantos* engage the tenets of Neoplatonic hermeneutics consistently, consciously, and profoundly. Where the *Fowre Hymnes* assimilate Platonic theories of love, *Mut* incorporates the fundamental principle of Platonism, its ontological gradations of the universe, as an architectonic strategy. The hypostasis of Soul is represented in the confrontation of Mutabilitie and Jove (the World Soul) in canto vi; the higher hypostasis of *nous* is personified in canto vii's numinous figure of Nature; and the supreme hypostasis, the One above all and source of all, coincides with the divine ineffability remarked on in canto viii. *Mut* examines how the cosmological and teleological structures of Neoplatonic thought bridge the gap between "pagan" metaphysics and Christian doctrine; as such, the cantos stand as a positive counterpoint to *FQ* 6, which arrives at a pessimistic answer (the disappearance of Colin Clout's vision on Mount Acidale, the seeming triumph of the Blatant Beast in the last canto) to the question of how a created and imperfect nature relates to a transcendent and ideal world. *Mut* is Spenser's final attempt to reconcile the ceaseless tension between being and becoming that permeates *FQ*; the solutions he considers are both philosophical (the Platonic notion of emanating hypostases) and theological (the Christian prayer in the canto's concluding stanza). (TB; modified by Ed.)

**95.105** Cavanagh, Sheila T. "Nightmares of Desire: Evil Women in *The Faerie Queene*."
*SP* 91.3 (Summer 1994): 313-38.

In an essay subsequently incorporated into her book *Wanton Eyes and Chaste Desire* (rev. *SpN* 95.02), argues that the nightmarish women in *FQ* are a means for understanding the poem's representation of gender relations. While the virtuous women in the poem are usually absent or in flight, the dangerous women emerge from a spirit/dream world and obscure the knights' vision and judgment. The evil women provide erotic opportunities and fears for the knights, who seem particularly susceptible to temptations and who never seem to learn that beauty does not always correspond to virtue. Nonetheless, since these nightmarish women are presented as substanceless, such as snowy Florimell, they are subordinated in the male hierarchy. Contrary to the witchcraft treatises of the day which described human women seduced by the devil, Spenser's portrayal of demonic females gives them no affiliation with humanity; they merely take on female shape to seduce the knights. Human women in the poem do not pose real threats to the knights; however, the succubi-characters such as Acrasia do threaten, since they suck the vital fluids and life out of men (Spenser here anticipates Lacan's theories about the male's fear of debilitating sexuality). Spenser's succubi, however, just drain the males of their power, rather than turning over their fluids for demons to use in propagation. Women such as Chrysogone or Satyrane's mother, on the other hand, when raped by non-human figures, produce offspring. Duessa is one of the few characters who touches on all three roles of witch, succubus, and hag--demonstrating her affinity with all "female-related" dangers--and her execution in Book 5 demonstrates the perceived enormity of female crimes against men, while crimes against women such as Busyrane's torture of Amoret do not end with death sentences. Ultimately, the nightmare women of *FQ* simply play a part in the "male psychic pageant." (AJS)

**95.106** Finke, Laurie A. "Spenser for Hire: Arthurian History as Cultural Capital in *The Faerie Queene*". *Culture and the King: The Social Implications of Arthurian Legend*. Ed. Martin B. Shichtman and James P. Carley. Albany: SUNY P, 1994. 211-33.

Argues that to understand Spenser's use of Arthurian legend we must combine Tudor propaganda studies with Elizabethan patronage studies. Contends that in *FQ* Arthur acts both as the "ideal monarch-in-training" and as "ideal patron." The cultural capital offered by *FQ* is not only praise, but also a representation of the only groom Elizabeth could accept. But while *FQ* makes a plea for patronage, Elizabeth is not its focus. The Dedicatory Sonnets suggest rather that Spenser was seeking patronage from different factions on a horizontal plane of political competition. Shows how the romance genre allows poets to discuss the economic relations of patronage in the language of courtly love. Reads the Cupid's masque episode in the House of Busirane as "describing the competition among the many competitors for the patronage the crown had to dispense." In this context, the Squire of Dames' story seems less a satire on romantic love and more a discussion of the contradictory demands it places on the roles both genders play. Suggests, in concluding, a Lacanian analysis of national communities in which the recognition of the difference between the king's two bodies corresponds with Lacan's mirror stage. (WRM)

**95.107** Haber, Judith. *Pastoral and the Poetics of Self Contradiction: Theocritus to Marvell*. Cambridge: Cambridge UP, 1994. 79-93.

In a chapter entitled "Pastime and Passion: the Impasse in the *Old Arcadia*," compares the Mount Acidale episode in *FQ* 6 to the blazon that Pyrocles recalls at the moment in *Old Arcadia* when he is about consummate his passion for Philoclea, a passage that brings together Sidney's lyric and dramatic personae in "the greatest moment of unity in the text." Like Sidney, Spenser creates a number of discrete self-representations and presents us with a series of broken moments of repose--idyllic moments that are destroyed by the intrusion of the active world. But Spenser's attitudes toward these intrusions is significantly different from Sidney's: while they serve to demonstrate the limits of the moments of harmony they disrupt, they do not necessarily invalidate them. In contrast to Sidney, Spenser manages "successfully to suspend notions of loss and recovery, limitation and value."

**95.108** Maley, Willy. "Spenser's Irish English: Language and Identity in Early Modern Ireland." *SP* 91.4 (Fall 1994): 417-431.

Argues that the archaic language of *SC* derives not just from Chaucer but from the archaic English found in Ireland and in 16th-century tracts on Ireland (such as Stanyhurst's section on Ireland in Holinshed's *Chronicles*). Spenser, like Campion and Stanyhurst, believes that social intercourse, not literary invention, determines speech. Points out, however, that when Spenser used contemporary "Irish" expressions in his poetry, he was not polluting his English but purifying it--"tracing a pure British source in Tudor Ireland." While Spenser may or may not have been in Ireland prior to 1579, he did have contact with "the Irish colonial milieu" by way of Stanyhurst-Holinshed and his acquaintance with the Smith colonial project of 1571 through his friend Gabriel Harvey. We should place Spenser's archaic language in an Irish colonial context. Many critics and editors leave Spenser's texts unmodernized for the sake of preserving the antiquity for which the poet strove; such critics strengthen the Chaucer connection while ignoring the Irish context. The Irish milieu allows us to view the complexity of *SC* as deriving from an obsolete English dialect that was one of the current languages in Ireland at the time. In addition, Ireland becomes not just a site of conflict between two nations but also between two forms of Englishness. For Spenser, this meant that the fashioning and questioning of metropolitan identity could take place in the margins of Englishness in a colonial context. (AJS)

**95.109** Mazzola, Elizabeth. "Apocryphal Texts and Epic Amnesia: The Ends of History in *The Faerie Queene*." *Soundings* 78.1 (Spring 1995): 131-42.

Pursuing the argument that Spenser's goal is to "dismantle history in order that national identity might take shape," and focusing on the *Briton moniment* episode in *FQ* 2, meditates on the question: Why does Arthur yield his messianic position in *FQ*, ceasing to allegorize England's destiny and become instead just another stray piece of its history (referring to that point when the poem replaces Arthur's epic-making "unconsciousness" with

a "narrative of self-consciousness")? Drawing on recent work by David Lee Miller, Elizabeth Jane Bellamy, and David Quint, concludes speculatively that, perhaps because Arthur stands for both remembering and forgetting, the dreams of nation and of empire that he stands for are in conflict, as suggested in Alma's Castle, "when parallel texts collide." By offering a new ontology, "America becomes the ground on which England can found itself as empire." Spenser thus clears the way for Milton (who negotiates a similar abandonment and replacement in Book IX of *Paradise Lost*), who can "provide us with an apocalyptic epic of paradise, the history of an empire lost."

**95.110** Ormerod, David. "An Instance of Number Symbolism in Spenser's *Faerie Queene* 1.6." *N&Q*, n.s. 41.1 (March 1994): 30-32.

Extending Richard Douglas Jordan's argument in "Una and the Satyrs" (*MLQ* 38 [1977]: 123-31), adduces evidence showing that her acceptance by the satyrs parallels Christ's entry into Jerusalem. Spenser's account seems to conflate the Biblical accounts of the young Jesus in the temple (Luke 2:46-50) and of the beginning of Jesus's ministry (Luke 3:22-23). When Spenser has Una commence her ministry to the satyrs in stanza 30 and leave them in stanza 33, he is invoking the traditional numbers for the years in which Jesus begins his ministry and is crucified. To these two "numerological points," adds the claim that if Sylvanus can be identified with Moses (pacé Jordan), then Satyrane, "half gentile and half Jewish," is St. Paul.

**95.111** Rhu, Lawrence F. "Ariosto Moralisè: Political Decorum in Spenser's Imitations of *Orlando furioso*." *Annali D'Italianistica* 12: *The Italian Epic and Its International Context* (1994): 143-57.

Examines Spenser's imitations of Ariosto in *FQ* by discussing not only their sources in the Italian original but also their oft-announced destination, Queen Elizabeth, as both dedicated and anticipated reader of this English epic romance. Decorous transformations of Ariostan irreverence are thus to be expected, and analyses naturally tend to focus upon female figures and concerns of gender and power. But such transactions between the Italian poet and his English heir by no means enact predictable routines. Rather they invite detailed scrutiny that complicates formulaic reductions and helps to reveal particular circumstances of Spenserian composition as well as willful ambiguities that sometimes obscure the poet's intentions. Comparison with John Harington's translation of Ariosto especially helps to illuminate the Elizabethan fortunes of Spenser's main Italian model, which, by the end of the sixteenth century had undergone a series of moralizations that put *FQ*'s allegorical didacticism in telling perspective. (LR)

**95.112** Rhu, Lawrence F. "Agons of Interpretation: Ariostan Source and Elizabethan Meaning in Spenser, Harington, and Shakespeare." *Renaissance Drama* n.s. 24 (1993): 171-88.

Examines three Elizabethan versions of the episode of Ginevra and Ariodante from *Orlando Furioso*: the tale of Phedon in *FQ* 2.4, the Hero and Claudio plot in *Much Ado About Nothing*, and Harington's "Englishing" of this Ariostan *novella*. All three of these English renditions of the Italian source make a noteworthy issue of interpreting the events represented in Ariosto's original, with Harington's appended commentary to his translation performing functions similar to those made internal to Spenser's poem and Shakespeare's play. This comparative analysis of these three "agons of interpretation" makes particular use of Stanley Cavell's reflections upon skepticism's emergence in Shakespearean drama and offers Orlando's madness as a forerunner of Othello's from Cavell's perspective. (LR)

**95.113** Teskey, Gordon. "Allegory, Materialism, Violence." *The Production of English Renaissance Culture*. Ed. David Lee Miller, Sharon O'Dair and Harold Weber. Ithaca: Cornell UP, 1994. 293-318.

Argues that allegory seeks to give ideal concepts a material presence, but the process by which this occurs is an act of violence. In other words, the sublation of the ideal into the material forces us to forget the metaphysical tension between these two terms. The rift between the material and the ideal is precisely that which allegory desires to leave undisclosed. Although it is difficult to name this act of sublation, identifies it with "the problem of mathexis," and in literary terms with "the fundamental disorder out of which the illusion of absolute order is raised." Associates allegory with Aristotle's discussion of sexual reproduction. Argues that the sublation of the ideal into the material parallels sexual reproduction where feminine material acts as a receptacle for male form. In key moments of great allegorical texts, the allegory points both to its positive value and to its negative other, thus revealing the metaphysical rift at its heart; calls these moments "figures of capture." Concludes that "when we position the rift where it belongs, in the substratum that everywhere in an allegory gives meaning a place to occur while remaining heterogeneous to it" (318), we can then see that the "work of the figure of capture is to construct the order that allegory needs out of the chaos of its metaphysical structure." (WRM)

**95.114**

### SPENSER BIBLIOGRAPHY UPDATE, 1990-1993

The following checklist includes Spenser items published from 1990 to 1993 plus a number of earlier items not included in previous updates. Items reviewed in the Spenser Newsletter are referred to by year and item number. 93.10 refers to the tenth item in the 1993 volume of the Spenser Newsletter.

#### I. *Editions*

1. Edmund Spenser's Poetry. Ed. Hugh MacLean and Anne Lake Prescott. 3rd ed. Norton Critical Editions. New York: Norton, 1993. xiii + 842pp. 94.02

2. The Faerie Queene, Books I to III. Introd. Douglas Brooks-Davies. London: J. M. Dent, 1987. xxiii + 552pp.

3. A Textual Companion to The Faerie Queene. Ed. Horoshi Yamashita, Haruo Sato, Toshiyuki Suzuki, and Akiea Takano. Tokyo: Kenyusha, 1992. xxviii + 447pp. 95.53

4. The Yale Edition of the Shorter Poems of Edmund Spenser. Ed. William A. Oram, Einar Bjorvamd, Ronald Bond, Thomas Cain, Alexander Dunlop, and Richard Schell. New Haven: Yale UP, 1989. xvii + 830pp. 91.30

5. "Corrections to The Yale Edition of the Shorter Poems of Edmund Spenser." Ed. William A. Oram. SpN 22.2 (Spring/Summer, 1991): 12-16. 91.31

#### II. *Bibliographies*

6. King, John N. and Robin Smith. "Recent Studies in Protestant Poetics." ELR, 21.2 (Spring 1991): 282-307.

7. Maley, Willy. "Spenser and Ireland: A Select Bibliography." SSt 9 (1988): 225-42. 92.13

8. Manning, John. "An Annotated Bibliography of Studies Wholly or Partly Concerned with Emblematic or Iconographical Approaches to the Work of Edmund Spenser." Emblematica, 4.1 (Spring 1989): 93-129. 92.44

9. Moore, John W., Jr. "Spenser Bibliography Update, 1988." SpN 21.3 (Fall 1990): 12-18. 90.68

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## C. Complaints

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## ANNOUNCEMENTS

**95.115** CALL FOR PAPERS. "The Greco-Roman Rhetorical Tradition: Alterations, Adaptations, Alternatives" is the theme of the Eleventh Biennial Conference, International Society for the History of Rhetoric, Saskatoon, 22-26 July 1997. Deadline for proposals in English, French, German, Italian, or Spanish is 9 February 1996. For a form, contact Judith Rice Henderson, ISHR President, Dept. of English, 9 Campus Dr, U of Saskatchewan, Saskatoon, SK S7N 5A5, CANADA; FAX 306-966-5951; e-mail HENDRSNJ@duke.usask.ca

**95.116** SPENSER HOME PAGE. The Spenser Home Page, edited by Richard Bear and sited at the U of Oregon (see *SpN* 95.95) announces that *Faerie Queene* is now complete. "It is basically Grosart with a few edition-specific typos emended within square brackets" and with "a very few readings from Smith and de Selincourt or the Variorum preferred." In addition, *Fowre Hymnes* and *Colin Clout* have been installed. Professor Bear announces that since scholars are currently working on *Complaints* and *Vewe*, he will "hold off on these . . . rest from [his] labors awhile, and clean up the garden." To visit the Spenser Home Page, aim your World Wide Web browser at http://darkwing.uoregon.edu/~rbear/

**95.117** JOURNAL NOTES. *The Elizabethan Review*, a semi-annual journal established as an inter-disciplinary forum for Renaissance Scholars and embracing the full spectrum of academic disciplines, publishes research articles, essays, and reviews which focus on the era of Queen Elizabeth I. The current issue (3.1) features articles on Elizabethan drama, chiefly Shakespeare (*LLL*, *MV*, and *12N*). Subscriptions are $45 for one year; $75 for two. Send to *The Elizabethan Review* 123-60 83 Ave., Suite 11-0, Kew Gardens, NY 11415.

**95.118** NEWBERRY FELLOWSHIP. The Newberry Library has announced its Audrey Lumsden-Kouvel Fellowship in Renaissance Studies, for post-doctoral scholars wishing to carry on extended research in late medieval or Renaissance studies. It carries a stipend of up to $3000; preference is given to those who wish to come for longer periods during the academic year. Completed applications are due 20 Jan. 1996. For further information, address The Newberry Library Center for Renaissance Studies, 60 West Walton St, Chicago, IL 60610-3380.

**95.119** CONFERENCES. The Dynamics of Cultural Expansion: Petrarch in Europe from the Fourteenth to the Twentieth Centuries, 11-15 Dec. 1995, Turin, Italy, and Chambéry, France. Address: Pierre Blanc, Université de Savoie, CNRS-CEFI, BP 1104, F 73011 Chambéry Cedex, France; blanc@univ_savoie.fr

Modern Language Association, 27-30 Dec. 1995, Chicago. Address: Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981.

John Donne Society, 15-17 Feb. 1996, U of Southern Missippi. Address: Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003.

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Medieval Renaissance Baroque Symposium: Sexuality and Gender, 22-24 Feb. 1996, Miami. Address: Barbara R. Woshinsky, Dept. of Foreign Langs., U of Miami, Coral Gables, FL 33124; bwoshins@umiami.ir.miami.edu

South-Central Renaissance Conference and Regional Central Renaissance Conference, 21-23 Mar. 1996, St. Louis. Address: James Baumlin, Dept. of English, Southwest Missouri State U, Springfield, MO 65804; 417-831-6585; mfb137f@vma.smsu.edu

Renaissance Society of America, 18-21 Apr. 1996, Bloomington. Address: Marybeth Gasman, Indiana Univ. Conference Bureau, Indiana U, Indiana Memorial Union, Bloomington 47405; FAX: 812-855-8077; mgasman@indiana.edu

*The Faerie Queene* in the World, 1596-1996: An Interdisciplinary Symposium, 27-28 Sept. 1996, Yale U. Address: Elizabeth Fowler, Dept. of English, Yale U, PO Box 208302, New Haven, CT 06520-8302.

*SPENSER AT MLA, PROGRAM 1995*

**Spenser I: Alternative Spensers**
8:30-9:45 am, Gold Coast, Hyatt Regency

Chair: Richard Rambuss (Tulane U)

John Murchek (U of Florida)
"Poetic Muscle"
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David Baker (U of Hawaii, Manoa)
"'The Cries of People and Clashing of Armor': Spenser and the Bards"
\*\*\*

Julia Reinhardt Lupton (U of California, Irvine)
"Before Culture: Spenserian Revelation Revisited"
\*\*\*

Stephen Orgel (Stanford U)
"Marginalizing Spenser"

**Spenser Society Luncheon**
12:00 Noon, Fellows Lounge, Newberry Library

Michael Murrin (U of Chicago)
"Spenser and Saint George"

**Spenser II: Spenser and Slavery**
12 Noon-1:15 pm, Columbian, Hyatt Regency

Chair: Richard Halpern (U of Colorado, Boulder)

Maureen Quilligan (U of Pennsylvania)
"Renaissance Epic and the Trade in Slaves"
\*\*\*

Mary Villeponteaux (U of Mississippi)
"Love Slaves in *The Faerie Quene*"
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Elizabeth Mazzola (City C, City U of New York)
"Spenser and Slavery: Faeryland as Black Hole"

*Ægloga septima.*

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