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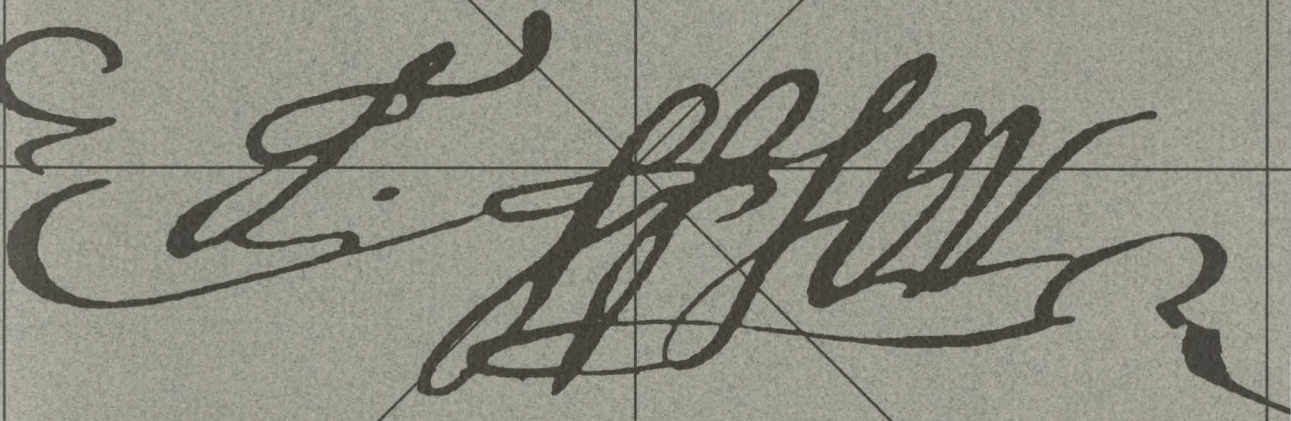

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please), 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

95.01 Readers will notice in this issue, with pleasure I hope, the start of a new trend in which *SpN* should be able to supply *in each issue* reviews of one or more new books devoted completely to Spenser--breaking the trend of the last several years in which we often had to scrounge to find books with one substantial chapter or essay given to Spenser.

I am pleased to welcome Julian Lethbridge back to *SpN*'s board of Corresponding Editors. Professor Lethbridge, who now calls Universität Tübingen his academic home, will keep track of and report on Spenser activities in Europe.

Finally, although readers will receive this issue of *SpN* a bit later than I would have liked (barely in time to respond to this year's call for MLA papers), dilatoriness has nonetheless its rewards. Were it not for the delay, I would have been unable to make the preliminary announcement of a special Spenser conference that appears as item 95.43.

BOOKS: REVIEWS AND NOTICES

95.02 Cavanagh, Sheila T. *Wanton Eyes and Chaste Desires: Female Sexuality in* The Faerie Queene. Bloomington: Indiana UP, 1994. 232 pp. ISBN 0-253-31367-8. $27.95 cloth; 0-253-20889-0. $14.95 paper.

Guyon's notorious voyeurism in Book II of Spenser's *FQ* represents a turning point for the elf and for Spenser's readers; his gaze shows Guyon not only to be a creature of desire, but a creature of human desire. Many of the knights who cannot bear simply to look at Cissie and Flossie have been transformed by Acrasia into beasts, but merely looking is a way for Guyon to prove he is a man--and thereby to remain one. Sheila Cavanagh's new book is a wonderfully fresh, thorough, and careful examination of the way the gendered framework of Spenser's allegory preserves male identity by displacing, and sometimes even denying, female identity. In chronicling virtue (which etymologically means manliness, as Cavanagh reminds us), the poet provides a collection of knightly legends that silently subvert women. Cavanagh argues that the poem's "gendered foundation" is announced in Spenser's Virgilian "Lo I the man"; this foundation establishes an epic universe in which "gender [is] the most salient distinguishing quality" and "repeatedly more important than deeds" (1). Fleeing virgins, rape, torture, and kidnapping form the content of chivalric adventures (3), and homosocial bonds between men are the real meaning of the poem (101).

Over the last few years, feminist film theorists have described a cinematic phenomenon at work whereby male action is motivated and rewarded by the spectacular figure of a passive or immobilized female. (Last year's blockbusters "The Fugitive" and "Rising Sun" offer interesting analogies to Spenser's poem, since in both films an absent, dead woman provides the occasion--and clears the way--for male bonds.) Spenserians like Shirley Staton, Elizabeth Bellamy, and Claudia Champagne have offered powerful readings

of the ways female figures inhabit and inhibit Spenser's poem. But Cavanagh, drawing particularly on the rich insights of Laura Mulvey's film theory, proposes instead to study the absence of women from the "domain of virtue." And carefully attending to a "gendered metacommentary" (7) that fashions codes of manliness celebrated in the poem, Cavanagh sets out to remap faeryland from the vantage point of excluded or subverted female characters. Cavanagh claims Spenser's "readers need to fantasize the possibility of female subject positions" (11) or risk "becoming complicit with [patriarchal] ideology" (5-6).

Noting that allegory cannot explain away the violence of its machinery (5), Cavanagh promises a greater attention to the literal level of *FQ* (7). The first chapter examines how representations of adult female sexuality continually yield to accounts of male achievement, rewritten thus by chivalric gazing, wandering, or speaking. Chivalric bonds, she intriguingly maintains, are primarily discursive. Cavanagh draws on Derrida to describe the tendency for male discourse to replace intercourse in the poem (108); forced to occupy the position of trace (104), women are forever deferred in faeryland:

> There can be no present moment for the hymen or for Arthur and his Queen; therefore, the frustration engendered for the reader by her entrapment in the margins of the text replicates the role of women within the epic. (17)

The most obvious example of this deferral is the way chivalric fictions surrounding Gloriana overwhelm her presence, so that Spenser's poem appears just as intent to locate the faery queen as it is to keep her at bay. Throughout *Wanton Eyes and Chaste Desires*, Cavanagh effectively links her plight with that of the rest of the female characters in *FQ*.

The second chapter describes how nightmares are "most commonly manifest materially through female personifications rather than as mental imaginings" (43). These personifications, including hags, witches and succubi, actively replace male anxiety, and Cavanagh explores how internal fears are
projected and confirmed by social pressures like those documented in contemporary accounts of witchcraft. The argument at times gets murky here, however, because it isn't clear to what degree Cavanagh reads Spenser's poem as a founding text: just how far does a "metacommentary" range or a "foundation" extend? Or, does *FQ* merely respond to larger social pressures? By attending to the poem's literal level without evaluating the linguistic transformations allegory promotes, Cavanagh often treats faeryland as a real environment rather than as a collection of signs.

For me, chapter three is the best of the book: it offers a lucid and original set of claims about patrilineal ties and homosocial bonds in Spenser's poem. Linking Gayle Rubin's discussions of the ritualized exchange or "traffic" of women with kinship networks operating in faeryland, Cavanagh suggests

> women are eminently interchangeable. This plethora of undifferentiated women counters the notion that Faeryland is structured around feats to honor specific women;

instead, the endless transference of female bodies allows male figures to exert masculine supremacy and to display generalized desire. (103)

Chapter four returns to issues introduced in the opening pages, and explores the poem's explicit connections between illusory beauty (9) and female worth (or trade-in value). Such gauges of femininity are poor matches, Cavanagh argues, for the contests of virtue male knights regularly endure.

While chapter five is the most focused and controversial of the chapters, its claims are not completely compelling. Cavanagh argues that Britomart, the knightly exemplar of chastity, is too ignorant for us to identify with her, although it is Britomart's ignorance which protects her chastity (141-42). Cavanagh appears to fault Spenser for cognitive and emotional limits which guarantee Britomart's external life by denying her an internal one. In many ways, however, such limits hold for male knights too; certainly Arthur and Guyon and Redcrosse remain fundamentally clueless about their desires and longings. Cavanagh also faults Britomart for not being educated by the poem since she appears too apathetic or disabled or selfish (147) to help other female characters in distress or on the lam. Cavanagh writes that Busyrane's tapestry "[remains] more available for interpretation by readers than for comprehension by Britomart," who "shows little inclination or ability to assimilate the information provided" (155-56).

While I agree that Spenser's figures are meant to be educated, it is not by the poem but through other encounters: something of which Britomart is inordinately afraid. Yet Britomart's ignorance is her disease, just as is Arthur's arrogance (in the face of his cluelessness) or Guyon's temperance (which even renders him unconscious). I'm not convinced by Cavanagh that Spenser's characters are meant to be role models for Spenser's readers (147, 152). They are avenues for our experience, to be sure, but they are not intended to speak for it. And I think Cavanagh confuses how Britomart is represented with how Britomart sees herself, as a timid, frightened, victimized girl. (It would be like taking Cissie and Flossie's understanding of themselves at face value--something Guyon is tempted to do, but only briefly.) When Spenser records Britomart's perspective, he also signals her viewpoint is fearful and narrow, so that Busyrane's horrifying tapestry is only represented through her eyes. Cavanagh does not spend enough time considering the poet's aims here, implying instead that faeryland has an independent existence susceptible to anthropological analysis. Moreover, there are limits as to how much we can share a textual world primarily shaped for a long dead Anglo-Irish audience.

That seems to be the main shortcoming of this very readable, lucid, intriguing study, a work that is long-overdue and greatly needed. There are worlds of excluded or preempted perspectives which Spenser brings to light in *FQ* without condoning or protecting them: Guyon's gaze, Arthur's longing, the faery queen's promises, Alma's repressions. Also, while it is politically important to register the voices and bodies of women in Spenser's poem, it's incomplete to delineate their absence without somehow commenting on the absence or denigration of the lower-class, the Irish, Saracens and Turks, infidels and

monsters. Certainly female sexuality is not only an issue for women; recovering it implies ways of recovering other perspectives prohibited by this realm--the alternative ontology of Guyon provides probably an even more invisible example. Cavanagh claims that allegory "frequently appears to glorify and expand the fetishization of female bodies" (6) and quotes Susanne Wofford's contention that "allegory is dependent upon 'violence and domination. . . to establish the empire of its meanings'" (5). But surely this violence is enacted on men as well, as when Guyon is exhausted by the allegory and passes out; it is evident in the men Acrasia transforms to beasts; and it explains why Arthur finds himself cut off from history in Eumnestes' chamber. Surprisingly, though, male sexuality holds little place in Cavanagh's discussion, even if it is necessarily constructed and deconstructed by the poem, too: Arthur is disabused from dreaming and Redcrosse is taught to distrust his unconscious anxieties, while Guyon is paralyzed by erotic activity.

Cavanagh's careful attention to the surface sidelines some other issues as well. There are few head-on encounters with other critics, and most scrutiny of secondary material is relegated to the footnotes. If she aims to provide a better roadmap of the poem (an account of its gendered landmarks as well as its black holes), other Spenserians might have to yield. But Cavanagh's reluctance to treat them explicitly makes for a sometimes one-sided, even flat approach. A number of potentially interesting critical discussions are consequently deferred: Bellamy on dreams and desire and the constitution of the ego; Champagne on the wounding of women; readings of psychology and early-modern history offered by David Lee Miller and Peter Stallybrass.

Perhaps in a study designed to take into account the surface, this problem may be inevitable. But Cavanagh's focus on *FQ* necessarily overlooks important lessons about gender in Spenser's other poems. In *Epith*, for instance, gender is just one of many discourses Spenser uses to describe desire and deferral: the poet marshals astronomy, economics, numerology, and the occult to relentlessly expose and simultaneously guard the boundaries between himself and his bride. Likewise, considering *SC* might have allowed Cavanagh to trace the politics of heterosexuality, and perhaps push her argument further and deeper. What's particularly interesting about Spenser, as Joanne Craig has argued, is his tendency to merge Queen Elizabeth with Elizabeth Boyle. This curious feature of Spenser's politics, allegory, and psychology suggests to me another difficulty in simply restoring the vantage point of women. Merely doing so obscures the lessons of the poem itself, since allegory is designed continually to deconstruct prior ways of reading, to empty them out and supply us (albeit temporarily) with new ones (Malbecco is transformed into a goat literally not figuratively because he is so ill-equipped in a universe that renders all ways of reading unstable). I think Cavanagh's emphasis on surfaces prevents her from formulating how gender is only one discourse Spenser uses (along with astronomy, politics, class, botany and Christianity) to imagine depths as well.

I also think Spenser's habits might be clearer if Cavanagh placed the poet near Milton or Shakespeare occasionally. Milton, for example, converts Guyon's gaze into Satan's corrupt representation of Adam and Eve in the Garden. Approaching Acrasia's Bower,

Guyon innocently stumbles upon two naked damsels who make a play for him; in Book IV of *Paradise Lost*, Satan sees "undelighted all delight," "Two of far nobler shape erect and tall." An arguably pornographic spectacle is thus replaced by the majestic image of our parents. Satan uses gender as one lens to distinguish male from female: it provides a sliding scale of equality and hierarchy in the poem, invented in the process then as a debased way of seeing. Furthermore, Satan's gaze is unrequited, while in Adam and Eve's looks "the image of thir glorious Maker shone." Guyon's gaze, in contrast, is reciprocated because Spenser uses gender as a discourse of mutuality and compromise. If readers are exposed to this allegorical give and take over and over again in *FQ*, it seems most clear and most poignant when Arthur tells Guyon about the faery queen he's dreamt of, and we're forced to question Arthur's vision even as we find ourselves utterly reliant upon it.

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95.03 Dundas, Judith. *Pencils Rhetorique: Renaissance Poets and the Art of Painting*. Newark: U Delaware P, Toronto and London: Associated University Presses, 1993. 292 pp. + illus. ISBN 0-87413-459-5. $44.50.

This study of Renaissance poets and painting makes a valuable contribution to the small body of literary criticism that attempts not only to import another discipline into its own terrain, but to do justice to both disciplines where they interconnect. Judith Dundas offers her readers a learned book written in graceful, clear prose with many well-chosen illustrations that place the poetry within an imaginative visual context. The book's chapters are arranged chronologically around major writers--Sidney, Shakespeare, Spenser, Chapman, Jonson, Milton and Dryden--with a host of minor poets introduced to show how pervasive and various references to the art of painting were in the works of Renaissance poets. A solid bibliography of classical and Renaissance books, as well as a select group of secondary sources on art and literature, reflects the author's traditional methodology. Dundas impressively covers a broad swath of artistic material from the sixteenth and seventeenth centuries in order to demonstrate that through the *ut pictura poesis* analogy, Renaissance poets sought to reveal art's higher moral purpose.

Dundas's main purpose in *Pencils Rhetorique* is to recover for today's scholar a sense of the centrality of *ut pictura poesis*, the ancient analogy between painting and poetry, as a guiding principle for Renaissance artists. In the author's view, at the heart of the *ut pictura poesis* tradition lies the faith that through imitation of nature, the artist reflects truth. The purpose of art, to quote Spenser's "Teares of the Muses," is "truth to imitate." Poets alluded to the pictorial arts in an effort to transcend the limitations of their medium and to reach truth through the transcendent power of metaphor. With a degree of pathos, Dundas argues that "today, the apparent diminution of *ut pictura poesis* as a motive force for both poets and painters results from a loss of faith in imitation as a reflection of universal truth. To recover a small part of the context within which imitation had such a role is the utmost of my endeavor . . ." (21). The Renaissance painter and poet both sought to imitate "truth"

in nature. Dundas is not very clear about what "truth" means here, but this lack of clarity is part and parcel of her argument that the poets she discusses have complex notions of truth and that these notions often elude modern critics. She turns to the pictorial arts in order to emphasize this point and offers Raphael's allegorical figure, *Poesia*, which graces the cover of the book, as a visual representation of the elusiveness of Renaissance poetry. Gazing into an unseen world, Poesia appears as an ethereal winged figure with lyre and book. In an abstract netherworld, she is without a context outside herself; Dundas claims, "Neither social nor artistic context finally explains her being" (19). Yet in order to make sense of Renaissance poetry, clearly Dundas cannot escape contextualizing the poems altogether, and indeed, classical literature and Renaissance views of art provide the proper contexts.

In asking what motivated Renaissance poets to allude to or to describe works of art through ekphrases, Dundas is wise in being reticent about making literal connections between the arts. She does not attempt to show the direct influence of particular paintings on poems; rather, she treats poetry as "a neglected source of art criticism" (15). It is the poetic imagination she is most concerned with, so the accompanying illustrations are meant to serve "as illuminating evocations of the pictorial reality against which the poets were writing" (21). For Renaissance poets, the sisterly connection between the arts enlivened their imagination and gave rise to a visually-charged vocabulary. More than this, *ut pictura poesis* gave poets a vehicle for transforming metaphors into truths. It is metaphor's capacity to reveal truth that Dundas most often turns to when demonstrating how the visual arts function in poetry.

Dundas's view of poetry as a transcendent medium is not a popular one, especially among early modern theorists like the new historicists and materialist feminists, for it ignores the impact of social, historical and political forces on poetic production. Unlike many of her contemporaries who emphasize interdisciplinarity and the interconnectedness of the arts, Dundas's scholarship is grounded in the contexts evoked by the poems themselves. The reader may find it refreshing to encounter a study that so successfully circumvents modern critical assumptions and the jargon and ideological biases that often accompany them. Although regarded by many critics as unfashionable, the critical vocabulary of the Renaissance offers Dundas a fitting language--the poets' own language--to discuss their views of art. Rather than pursue the psychology of the poets or the impact of social and historical forces on their art, Dundas is interested in poetic expressiveness and the purposes underlying the decorative and sensuous aspects of images. These aspects, she believes, can only be grasped through the "all but forgotten language of Renaissance criticism" (21). Accordingly, Dundas frames her book with discussions of the poetic theories of Sir Philip Sidney (chapter one) and John Dryden (epilogue) who both demonstrate in their criticism the significance of painting as an example for poetry.

Sidney's theory of poetry is important to Dundas's argument, for his poetics serve as important groundwork for understanding why the Renaissance poet gravitated towards the visual arts when searching for rich metaphors and images that reflect truth. The pictorial elements in Sidney's concept of poetry demonstrate how the poet creates an immediacy of experience. Poetic language is often most expressive and immediate when metaphorically

painting a picture for the reader. The poet's turn to the visual arts marks a deliberate sharing of artistic values and purposes, a conscious move to render mental and other intangible experiences visible through language. Shakespeare's view of art (chapter 2) is presented as a demonstration of Sidney's idea of poetry as a "speaking picture." He, like Sidney, seemed familiar with painterly techniques and made use of them to emphasize the reality of literary images. Spenser, their contemporary, however, did not exhibit this kind of knowledge of the art, and therefore offers a somewhat different view of art and visual images.

Dundas devotes a lively chapter to Spenser (chapter 3) which begins with a response to readers who may question his inclusion in a study about Renaissance poets and the visual arts. Dundas argues that while Spenser did not reflect knowledge of technical artistic devices such as perspective and chiaroscuro, "paradoxically, his language luxuriates in sensuous imagery even more than [Shakespeare's and Sidney's] does" (90); but even better reason to include Spenser in her study is to show how he "confronts the task of defining morality of art, not in so many words but by example" (90). This chapter marks a departure from the previous two in its emphasis on iconoclasm as a poetic strategy for defending art. Dundas's treatment of Spenser's moral purpose reflects the broader aim of her book--to demonstrate how art, rather than being self-sufficient or autonomous, is in the service of truth, the "touchstone" of imitation. Much of what Dundas argues in this chapter will be familiar to those who have read her eloquent book on Spenser, *The Spider and the Bee: The Artistry of Spenser's* Faerie Queene (1985). In this previous work, Dundas presented a view of Spenser as a moral craftsman whose work purposefully follows an artistic design analogous to a neatly ordered honeycomb; yet as a storyteller concerned with the aesthetic dimension of poetry, he also weaves an illusory web around his readers. The argument Dundas makes is that only through understanding Spenser's morality can the reader begin to understand the poet's artistry. The poet's goal, thus, was to make *FQ* an artistic representation of moral truth.

In *Pencils Rhetorique*, Dundas focuses on Spenser's complex handling of visual phenomena. On the one hand, he morally scrutinizes illusion and artistic workmanship with an iconoclastic eye. On the other hand, he praises artistry and ornament with the appreciative eye of a painter. The very reason for his poetry, Dundas argues, is to engage and critique images; the breaking of false images is an essential action in Spenser's moral defense of art. Yet, not all images are idols that need smashing, nor are they all reflective of artistic and moral abuses. The use of images as metaphors is essential to poetic expression. "Neither idolaters nor iconoclasts really understand metaphor" (119), Dundas claims. Spenser, therefore, cannot be a militant iconoclast; in fact, his pictorially-charged vocabulary and interest in using illustrations for his poetry demonstrate that Spenser, like many Protestants, found the use of pictures and visual images to be appropriate in texts. As a poet, Spenser wants to defend truth and beauty; in doing so, he must use metaphors that are visually compelling in order to engage his reader. But Spenser is always aware of the dual potential of images--to reveal truth or falsehood. The poet criticizes the misuse of ornament and art when its purpose is for evil or to reflect an evil nature, as in the

description of Duessa's scarlet robe and excessive ornaments (1.2.13). He praises the transcendent value in craftsmanship when art reflects virtue, as in the description of the dancing Graces (6.10.12) or the vision of earthly paradise in the Temple of Venus (4.10.21). Spenser also praises art when it demonstrates the proper subordinate role of human to divine art as in the description of Britomart's hair, which is beyond the "cunning" of the goldsmith's forge (4.6.20). When art imitates nature, the human artist aspires to divine workmanship, yet if he is in proper relation to the divine, he admits the inadequacy of his medium to express what belongs to the other realm. Thus, Dundas finds that Spenser invokes the paragone of painting and poetry to "underline the difficulty of expressing the inexpressible" (117).

Of the rich material in the chapters that follow, Spenserians will find Dundas's discussion of Milton's disparagement of painting (chapter 7) most valuable, for she weighs Milton's scornful, yet contradictory view of art against Spenser's complex understanding of art's double nature. While Spenser also disparaged art in iconoclastic episodes such as Guyon's destruction of the Bower of Bliss (2.12.83), he nonetheless did not adopt the highly moralistic tone that Milton did in his prose works. In distinguishing between their conceptions of truth, Dundas beautifully exemplifies how key word choices reveal their differing views: Spenser's use of "seemd" in describing the frame of the Castle of Alma (2.9.22) evokes the mysterious illusory nature of art, while Milton's term "undetermin'd" in describing Heaven in *Paradise Lost* (2.1048) presents the great unmeasurable expanse of epic space where truth is "shadowed." Overall, *Pencils Rhetorique* offers scholarly readers a delightful view into the rich interconnected world of Renaissance painters and poets. Her assumptions about poetry and *ut pictura poesis* dignify the literary arts with transcendent powers and allow her to argue for the enduring value of art in a beleaguered humanistic tradition.

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95.04 *Knowledge, Goodness, and Power: The Debate over Nobility among Quattrocento Italian Humanists*. Ed., Trans., and with Intro. by Albert Rabil, Jr. Binghamton: Medieval & Renaissance Texts & Studies, 1991. x + 420 pp. ISBN 0-86698-100-4. $30.00.

Thank goodness this book has only a practical interest in the "knowledge, goodness, and power" portion of the title. Instead, it presents a readable selection of fifteenth-century humanist treatises on nobility that offer essential thinking for anyone interested in the background for the Renaissance debate over nature and nurture. If the debate is of minor consequence in, for example, Lyly's *Euphues*, it tends to be more troubling in the context of Spenser's no less aristocratic but also (to what extent?) colonial *FQ*.

The classical points of departure for a discussion of nobility were Aristotle, Juvenal (surprisingly), and, of course, Cicero. Aristotle in his *Politics* noted (or noted that others

believed) that nobility depends on birth and wealth. It was Aristotle's recognition of wealth that made him attractive to Italian humanists, who were often talented lawyers and politicians using their literary skills for the noble purpose of self-enrichment. In their more sober moments, however, the humanists knew that the Stoics had it "right," that nobility depends on one's actions, not the achievements of one's ancestors or one's wealth: perhaps it is not really surprising that Juvenal supports this position in the eighth book of his satires, for the Roman poet knew a thing or two about upper class debauchery. Juvenal's thought is usually regarded as Senecan, but Cicero scattered the Stoic doctrine throughout his works, where the humanists found it in various forms.

These Ciceronian forms were arguably more important than the thought, for it was the humanist's unparalleled delight in and flair for Ciceronian expression (O the times! O the customs!) that characterize their Latin prose. If you think, with C. S. Lewis, that Cicero and Caesar are the "great bores," then you must rejoice in the triumph of the vernacular (and most people do). But if you regard the Latin of Erasmus's *Praise of Folly* as a triumph of style, then perhaps some part of your soul gives thanks to the humanists who raised the art of Latin composition above the mediocre levels of the scholastics and Dante. It is this flair that the translator must make available in English, and here Rabil succeeds admirably. I had not thought, frankly, that I would be able to get through 400 pages of this stuff, but the selections are manageable and the introductions, mostly based on Italian secondary sources, highly informative. This book, especially in conjunction with the previous MRTS volume on Leonardo Bruni, offers an excellent introduction to the humanists.

The stars of the story are, as one might expect, Poggio Bracciolini and Christopher Landino. Poggio, spurred by a comment by Dante, first developed the argument that nobility depends on virtue. He astutely noted that nobility derives from different sources in different countries: commerce in Venice (whereas the Romans condemned business as vile), and landed property in England. The Germans regarded as nobles those who descended from their castles to rob passersby!

Other humanists took one side or another of the birth versus virtue debate, often depending on their personal circumstances. Landino idealizes the Stoic position in prose that, to my mind, directly prefigures the Platonic conclusion of Castiglione's *Courtier*: the connection between individual virtue and the role of an adviser to a prince should be clear. Antonio de Ferrariis (Il Galateo) is good on the differences in customs.

The clouds darken at the end of the century in Naples. In the awful struggle for power waged by the Spanish and the House of Aragon we find a new rigidity of social convention. Tristano Caracciolo adds the notion that nobility is a legal concept for which neither wealth nor virtue is necessary. Defending the seemingly shiftless Neapolitan aristocracy, Caracciolo says their ancestors handed their virtue to them "in the form of their superiority of mind and body." Readers of Sidney's *Arcadia* squirm. We are almost to Poe's *Hopfrog*.

Did Spenser's colonial experience make such legal rigidity attractive and help promote the racial laws that did no credit to the English experience in Ireland? In his portrait of Braggadocchio, Spenser illustrates the argument that virtue, not advancement and titles, is the measure of true nobility. Braggadocchio therefore represents not an individual or even an idea, but a social institution, and Spenser seems liberal. And yet, the opening to FQ 2.4 would support an argument for nobility by birth. Having stolen Guyon's horse, Braggadocchio cannot manage it, and the poet comments that "There is I know not what great difference / Between the vulgar and the noble seed." Although the passage is well qualified with that word "seems" ("skill to ride, seemes a science / Proper to gentle bloud"), its point is still that for some reason, the ability to ride well is a sign of true nobility. Is Spenser's opinion about good birth the equivalent of the harmless if rather silly modern obsession with "genes," or is it a more interesting thought about the tonic, if often unachievable, effect of knowing who you are in the world?

The debate may give a young researcher a decent insight into a universal human need. There are, however, other sources for this material, in poetic romances and in secondary sources. Would the humanists have known the digression on true nobility in *The Romance of the Rose* (line 18,589 ff.)? What about Raymond Lull? Arthurian romance often has passages that echo the Stoic theme, but then, the class of knights seems relatively closed. See Lewis's *Discarded Image*, 83-84; Aldo Scaglione, *Nature and Love in the Late Middle Ages*, 15; D. W. Robertson, *Preface to Chaucer*, 402, to cite just a few sources beyond the scope of Rabil's collection.

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95.05 *Noble and Joyous Histories: English Romances, 1375-1650.* Ed. Eiléan Ní Cuilleanáin and J.D. Pheifer. Dublin: Irish Academic Press, 1993. 292 pp. ISBN 0-7165-2379-5. £27.50.

Spenserians will gain enlightenment from many of the essays in this book, in addition to those three abstracted below (95.18, 95.19, and 95.27). A brief Introduction attests to earlier English romance writers' "transformation" of an inherited continental tradition and to its later writers' "traumatic sense of separation from the past." In "Time Structure in the Narrative Framework of *Sir Gawain and the Green Knight*," Piotr Sadowski analyzes the arrangement of the main elements of the plot with regard to "a number of simulteneous time-scales . . . parallel though interconnected" in the narrative. Helen Cooney's "Wonder and Boethian Justice in the *Knight's Tale*" presses to the conclusion that, as a "final disengagement" from the philosophy of Boethius's *Consolation*, the *Knight's Tale* manifests a religious scepticism. "Gentle Men, *Lufly* and *Loothly* Ladies, *Aghlich Maysters*: Characterization in *The Wife's Tale* and *Sir Gawain and the Green Knight*," by Cathalin B. Folks, looks at how the two writers use ambivalent "shape-shifting characters" to develop their young heroes. In "King Arthur at the Crossroads to Rome," Lesley Johnson interprets the intersection of pilgrim and crusading paths to Rome in the alliterative *Morte Arthure*,

3456-3590, by situating the passage within its historiographical context, including the earlier Galfredian tradition of British history, to which it is indebted. David Scott-Macnab, in "Burlesque Romance and the Bourgeoisie," looks at *Tottenham*, *The Hunting of the Hare*, and *The Felon Sew* [i.e., sow] to "deliver" the romances of which they are types from "widely accepted interpretations that deny them their quintessential qualities as burlesques and compel their comedy to work in quite the wrong direction." P.J.C. Field's project, in "Author, Scribe, and Reader in Malory: The Case of Harleuse and Peryne," is to untangle the complicated knot of speculation and interpretation that has surrounded the provenance of those characters' names. J.D. Pheifer's "Malory's Lancelot" traces the "care and effort" with which Malory remade Lancelot as a "tragic figure in Aristotle's sense" out of the traditional materials which he inherited. Eiléan Ní Cuilleanáin suggests in "Sidney's Political Odyssey: Anti-tyranny Themes, Sidney's Travels, and *Arcadia*" that Sidney's sojourn in Venice and Padua in 1574 "marked his romance in ways that have been underestimated by critics and biographers, which are central to its political purpose." (Ed.)

95.06 Spiller, Michael R.G. *The Development of the Sonnet: An Introduction*. London and New York: Routledge, 1992. x + 241 pp. ISBN 0-415-07744-3. $69.95 cloth; 0-415-08741-4. $16.95 paper.

Spiller's book offers a sound, precise, substantial but not overly lengthy introduction to the sonnet tradition, tracing its development from the invention of the sonnet in 1230 to its last great Renaissance expression in Milton's sonnet on the death of his second wife. The first four chapters outline the Italian establishment of the form; a transitional chapter discusses the extra-Italian movement of the sonnet; and the last five chapters treat English sonnets of the sixteenth and seventeenth centuries. The book is clearly intended for students of the *English* sonnet who need the Italian background presented and explained, or who need to be reminded precisely what English Renaissance poets inherited when they turned to the form. Spiller writes gracefully and logically, becoming detractingly heated only when insisting that sonnets are neither transparent expressions of raw emotion nor the insincere utterances of an unctuous personality, but are, rather, variously positioned constructions of a speaking self.

From the first chapter, "The Sonnet and Its Space," Spiller prefers that the reader think primarily in terms of the constraints and flexibilities of the sonnet form. Thus, throughout the book he makes continual reference to and comparison of rhyme schemes, divisions of octet and sestet, and formal innovations concerning either. Much is rightly made of the sonneteer's need to fight against yet drive toward "closure" and of how such a necessity works to constitute what one thinks of as its tone: its brevity and need to get to the point associate it with proverbs and with lists, and links it "to an /I/ with wisdom and the authority to give counsel" (12). One who writes a sonnet is expected to have something to say. A poet's ability to manipulate these formal qualities contributes to his or her individuality as a sonneteer.

Two chapters on Petrarch's predecessors are thorough and welcome, since many introductions to the sonneteers of the English Renaissance treat cursorily such figures as Pieraccio Tedaldi, Re Enzo, Giacomo da Lentino, Guittone d'Arezzo, and Cecco Angiolieri. Spiller examines their knowledge of the Provençal troubadours and the possible connections between the sonnet and Provençal musical forms, as well as the strambotto. In these chapters he also develops the notion of the sonnet as a "forensic instrument" (17), the authoritative voice of which can be made to persuade. He suggests that the similarities between the courts of Frederick II and Henry VIII may account for the birth of Italian and English sonnets, respectively. These chapters also introduce the reader to the differing moods the sonnet takes, from the plaintive to the assertive to the parodic. The third chapter explores the development of the sonnet's musicality by the *stilnovisti*, who also move it away from the social and toward the mental or interior world. Dante's *Vita Nuova* reveals the sonnet sequence as a form that can represent both the "fragmentary, immediate nature of real experience (each poem is separate)" as well as the "continuous nature of selfhood (the poems form a sequence)" (41). Spiller is concerned to carry throughout the book the idea that the sonnet witnesses the "transformation of the self" (41).

The chapter devoted to Petrarch explores his principle of rhetorical and psychical distress and, at the same time, his control over metaphor. The reader is shown how Petrarch "projects the self into a natural landscape" (53), as well as how his sonnets achieve the "enunciating self" as the "subject of its own enunciation" (58), a conflict found as well in Donne, Herbert, Shakespeare, and Hopkins (58). His sonnets are shown to elaborate a particularly modern idiom of the "internal world of desire" (62). The chapter concludes with an observation applicable to followers of Petrarch: his language captures what is elusive and illusory in the expression of desire by "relying upon the strictness of the sonnet's form (which he kept very conventional) to control the looseness of emotion turned to metaphor" (62).

Spiller's transitional chapter describes how the Petrarchan sonnet was solidified in Italy and disseminated abroad. There is a short section on Chaucer's handling of Petrarch in *Troilus*, and a section on Bembo's admiration of Petrarch as master of style. Spiller follows several critics, most recently Louis Montrose, in claiming that late in the sixteenth century, Neoplatonic notions about the sublimity of beauty and its power to elevate the human mind/soul find their way into poetry intended to attract the attention of powerful women to courtiers seeking patronage; thus, the lady in the sonnets takes on new importance. The chapter ends with a discussion of Puttenham's (and others') ideas on the civilizing capacities of love poetry: "love is at once the most dislocating of human feelings and the one which most strongly impels the heart to 'gentilezza', that quality at the centre of ideal courtly behaviour" (82).

The chapter opening the discussion of sixteenth-century English sonneteers spends most of its time on Wyatt's innovations. In the seventeen sonnets derived from Petrarch, he sometimes follows closely, yet sometimes "ambiguates" language, a tendency marked in later poets. "What he learnt from Petrarch was how to dramatise inner anguish; what

Serafino seems to have suggested to him is how this might be combined with wit and clarity, to produce that combination of passion and weight masked by grace and acuity that was the desirable courtierly style" (91). Lacking interest in Neoplatonism or the ability of the lady to elevate the lover, Wyatt "gets from Petrarch the sense of the sonnet as a moment of psychic instability, to be worked through; but the instability is social, not cosmic" (88). Spiller iterates material from Stephen Greenblatt on the courtier's need to negotiate his precarious position by scripting his various roles among his superiors and inferiors in rank. He ends the chapter by discussing the weight of Tottel, with cursory attention to Surrey and a page or two devoted to Anne Lock.

Sidney is afforded his own chapter, with much attention to his playfulness and wit, his deconstructive tendencies, his "ambiguating wordplay," his self-consciousness and insistence on the sonnet's textuality. Spiller focuses on Sidney's concern to position the speaking voice precisely as he wishes, to develop and play on the irony inherent in the voice expressing that it knows it is a constructed voice. Those sonnets which deal with the writing of texts are taken to indicate how the poems and the sequence itself should be read. Much is made of Sidney's control of enjambment to produce the disjunctive voice, and of his advances beyond earlier sonneteers in the development of a speaking voice aware of its posturing, eloquent and playful at the same time. Having created the perfect courtly voice, "he made what we might call the courtly Petrarchan sequence the fashion of his age" (118-19).

Spiller situates Spenser's sonnets within the sonnet sequence vogue after Sidney. The "three discourses" of these sonnet sequences are passion, mutability, and what Spiller terms "Anacreontic fantasia." Before moving to Spenser, Spiller illustrates his theories with sonnets from Ralegh, Drayton, Fletcher, and Daniel. Spenser is the one poet after Sidney who thinks of the sequence as an "emotional diary" (142). Spiller attributes Spenser's control over the sonnet form to his work on *FQ*, and suggests that his most frequently used rhyme scheme, the chained quatrains followed by a couplet, achieves a deliberateness of thought that may result from Spenser's middle age. Although other writers have called his sonnets "childish," "strained," and "theoretical" (144), Spiller argues that Spenser "produced the most coherent and highly developed sonnet sequence of all his contemporaries, and that the /I/ presented in it has a degree of sophistication which one would have to go back to Dante or Petrarch--or forward to Shakespeare--to parallel" (144-45). Spenser places his sonnets in a literary context--that is, he accepts the traditional difference between the conventions of the epic narrator and those of the sonnet poet. And these, Spiller argues, Spenser adapts with a great deal of structural control. His range runs from the anecdote to the maxim; he tries on various emotions, from joy to rage; he divides his sequence, as did Petrarch, and marks its progress by temporal sonnets. Spiller claims that although Spenser's sequence is less "extravagant" than *Astrophil and Stella*, its variety and control are extraordinary. He ends the chapter by noting that Spenser "has little sense of irony, and his long training in allegorical narrative made him unapt to fashion the intricate metaphorical chains of Shakespeare or Donne; but because of his easy control, from couplet up to sequence, and his rich variety of gestures of passion, whether sportive or plaintive, Spenser

offers the finest example, in his decade, of that intricate dance of passion and eloquence that was the Elizabethan sonnet sequence" (149).

The long chapter devoted to Shakespeare first summarizes what is known about the sonnets, then turns to a discussion of why it matters little whether Shakespeare's sonnets are "true": what does matter is what he has done with the speaker and the demands he has placed on the sonnet. He creates, for the first time in the sonnet, flawed objects of desire (156), which lead the speaker to self-reflexion of a different kind. The speaker takes the position of extreme marginality, creating an /I/ with "self-doubt and existential nervousness" (158). Although Shakespeare is uninventive in the sonnet form, his metaphorical denseness, in which complexity of thought is matched by complexity of language, makes his sonnets terribly difficult. The speaker finds his role of persuading uncomfortable. Spiller claims Shakespeare had to invent a "countersonnet" to the Petrarchan conventions of the sad or passionate lover, for it seems that he found the sonnet *form*, but not the conventions of the speaker, adequate. The only demands he makes on the form are to create paired sonnets. Yet, his language becomes gnarled and the antecedents difficult to determine, until the speaking self is "ambiguated and distressed" (169). Spiller finds this exploration of the shifting self particularly sympathetic and modern. Shakespeare was especially interested in the argumentative capabilities of the sonnet, and yet wanted his interrogations to be understandable "inside the power relations of his own society" (174).

A concluding chapter on Herbert, Drummond, and Milton, focuses on the decline of the sonnet sequence after Elizabeth's death. Herbert shows us the "pressure of energy against form" (183), while Milton uses the sonnets to comment on affairs of public note, moving the uses of the sonnet full circle. Milton is capable of bringing to the sonnet the voice of the wise man ready to praise or fault those above him in rank. When Spiller looks at Milton's last sonnet, on the death of his second wife, he sees in it that a "terse, compressed and intense sobriety works against the patterning of the sonnet, as always, to give the impression of a mind struggling to impose order upon the wildness of its own loss" (196).

An appendix lists the publication dates of British sonnet sequences. The notes are kept only to those necessary and the bibliography is current. For Spenserians seeking new and far-ranging readings of *Amoretti*, this book offers few pages of interest. For those wanting information on Continental, non-Italian sonneteers of the period, the book is likewise limited. For those *teaching* Spenser to students who need a good introduction to the Renaissance English sonnet's formal developments and shifts of expression and perspective, or its relation to the Italian tradition, Spiller is highly recommended, a solid reference.

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95.07 Weatherby, Harold W. *Mirrors of Celestial Grace: Patristic Theology in Spenser's Allegory*. Toronto: U of Toronto P, 1994. ix + 271 pp. ISBN 0-8020-0548-9. $50.00 US, £32.50 UK, $60.00 Europe.

This provocative book will give all readers a new perspective on Spenser; circumspect scholars will engage it--at the very least for its introduction of a new body of potential sources or its definition of a new Spenserian ethos--for many years to come; it has already affected my own current work in various ways. Weatherby is easy to argue with because his formulations of complex issues are terse and incisive and because he characteristically anticipates and addresses the reader's objections as they arise. He rides singlemindedly his revolutionary thesis that Greek Orthodox liturgies and Greek and non-Augustinian Latin fathers of the church made their own peculiar contribution to the cultural "mix" that we find in *FQ* (10-11). Of this thesis, Weatherby's bibliographical research "demonstrates the possibility"; his explications demonstrate the probability (8). Rightly accepting that Spenser's messages frequently contradict each other, Weatherby shrugs, "How, if at all, Spenser rationalized his interweaving of frequently contradictory and even hostile theologies, I do not speculate, though such speculation might well be the subject of another study. My purpose here is much less ambitious" (11). He does spell out what Greek Christianity meant to the humanists, namely a way "to go behind" medieval formulations "to the meaning of 'original' Christian texts" (162). This leads one to wonder whether Spenser's use of Greek sources was meant to be not only primitivistic but eirenic, "going behind" the split between Protestant and Catholic in order to patch it over. The period in which the poem's action is set--the putative lifetime of Arthur somewhere in the fourth and fifth centuries--represents the period just before the Western church was supposed by Protestant historians to have become corrupted by papistry.

Weatherby reads closely and most of the time with an exquisite fidelity the text. His knowledge of patristic sources and service-books is admirable and his method of applying them rigorous, eschewing works not printed by Spenser's time. Although some of this new learning which Weatherby enjoins on us is esoteric, and the Greek service books of Spenser's day and of ours are virtually unobtainable, in Spenser's day the latter were surprisingly current among educated Englishmen (owned, for example, by Cranmer and Andrewes; see 47 and 228, n. 110). The respect which Elizabethans accorded to the Greek fathers has been documented by S. L. Greenslade and William P. Haugaard.

The depth of Weatherby's primary research wins him some exemption from the duty to survey secondary scholarship. Disarmingly, he places himself in method and approach a little "earlier" than Hamilton in that he believes "the idea define[s] the image" at least as much if not more "than the reverse" (13, 14, 20); he allies himself with Heninger in believing "it is the moral that finally counts, not the pictures, or even the tale" (14--let alone the poet's subconcious sexual drives and will to power or his all-too-conscious careerism!). Weatherby is up to date, however, in accepting contradictions, in abandoning previous attempts to portray the poem as unified, and in allowing each book to speak to us on its own terms rather than importing solutions from other books. His coverage is fairly

comprehensive of those Spenserians, e.g., Nohrnberg, working in the old-historicist tradition, and he mentions a few critics of other sorts.

Weatherby's argumentative strategy is to uncover Greek elements in Spenser by showing how their presence answers longstanding questions posed by some half dozen or so of *FQ*'s theological passages, chiefly in Books I, II, and VII (his discussions of III, IV, and VI are "tangential and suggestive in nature," 11). Let me survey some of these questions, the standard answers, and those of Weatherby.

Part One, 1-3 deals with Book I. In answer to a) William Nelson's criticism that "no Renaissance humanist could have thought the legendary life of St. George a respectable literary model," Weatherby points out that Redcrosse's folksy dragon-fight acquires dignity, as most of us know, by its overtones of Christ's passion and that these overtones are attributed to St. George in his Greek commemoration, which omitted the dragon (the focus of the popular absurdities), which focused on the martyrdom, and which calendrically associated this with Christ's Passion (44 ff).

b) The standard interpretation of these overtones of Christ requires an extra level of allegory, the figural, because the knight's deeds are beyond the powers of any Christian. One advantage of reading them in Greek terms (though Weatherby does not advertise it), is that *theosis* or deification in this life is the goal of every Greek Christian (45 ff). Weatherby implies that killing Satan once and for all and liberating Adam and Eve are part of any Greek saint's bag of miracles! Thus Weatherby's research into the Greek fathers shows it to be obligatory that Spenser portray Redcrosse as Christ; moreover these fathers make this shift consistent with the development of an individual, so that no shift of mode or level is entailed. This illustrates a pervasive contribution of Greek Christianity; its only sharp dualism is that between spirit and matter, not those which tore apart Western Christianity--nature vs. grace, free will vs. predestination, the believer vs. God--because the natural is at various times and to varying degrees suffused with the supernatural.

c) The problem of why Redcrosse is baptised in the Well so late in life is solved by Greek adult baptism. In 1969, I gave an answer to this problem about the first night and the related one of Redcrosse's underachievement on the first day (minimized by Weatherby) by arguing that Redcrosse has stepped out of character and started to signify the well-intentioned everyman of the pre-Christian dispensation in salvation-history, i.e., man without baptismal grace, thus shifting in mode and level from the tropological and exemplary to the figural, and from a developing individual to what Arnold Williams called a "generic," a personification of a group. Since Redcrosse steps out of character, the armor too stops symbolizing that "of a Christian man" and symbolizes Mosaic Law. Without explicitly objecting to the complexity of my interpretation, Weatherby makes a brave attempt to explain the lateness of Redcrosse's baptism in terms of the mode Redcrosse has been in up to now--as a developing individual--by accepting his baptism in the Well for what it seems to be: adult baptism after years of spiritual preparation (and possible defeat), the norm envisioned

by the Greek fathers and liturgies. To interpret the first day's battle as such a preparation is to read it as a continuation of what went on in the House of Holinesse.

This is attractive, but it still leaves a vague problem about the time of the baptism. Though there is nothing sacramental about its account, the Letter to Raleigh has Redcrosse receiving "the armour of a Christian man" at the very outset of his quest, which stands, to be sure, not for infancy, but at least for the beginning of the Christian life. His metamorphosis to "the goodliest man in all that company" seems to allegorize justification by faith, normally obtained in baptism. Weatherby mentions this passage in the Letter only in a quite different connection (10) and minimizes the challenge this apparent and more timely baptism poses for his and all non-figural interpretations by saying that although Redcrosse had the armor before his dip in the Well he did not use it to good effect (28).

d) The problem about the conventional view that Redcrosse's encounter with the Tree symbolizes Holy Communion is that he does not eat of it but rather is "besmeard" by its dripping balm, the symbolism of which is also for many readers opaque. Weatherby suggestively and sensitively interprets the Tree as that chrismation which follows baptism in the patristic and Roman Catholic rites. Weatherby's hypothesis about the Tree, to be sure, would eliminate any allegory of Holy Communion in the poem; he admits this lack and tries to redress it by reading betrothal to Una as Holy Communion according to not the Anglican, not the Greek, but the medieval Sarum rite. The most convincing parallels he invokes seem to me tangential to the proof: the "housling" (i.e. Eucharistic) fire is aligned with Sarum's perpetual lamp kindled on Easter morning; and the angel's song heard through the "song of love" (1.12.39) is aligned with the Mass's "bidding that 'our voices be joined' to those of the angels" (68-69). Unfortunately, this new interpretation of the Tree as chrismation leaves another and more distinct interval of time unaccounted for: if the Tree represents the chrism occurring immediately after baptism, why does Spenser interpose between it and the Well an entire day of hard fighting? Weatherby assumes Spenser does this for a purely heuristic purpose--in order to distinguish the effects of chrismation from the effects of baptism (38): chrismation "is the part of the sacrament to which the Fathers ascribe deifying virtue; more decisively than the water, it marked the new Christian as Christ."(38). But he supplies for Day Two no temporal counterpart in the liturgy or in life: "He can fight better after immersion [on Day Two] but not yet well enough to win, for he has not yet been made Christ, and only Christ can conquer (has conquered) Satan. Having been "besmeard" with chrism, however, he can win and win handily" (40-41). A tropological mode or level such as Weatherby proposes can of course coexist with an "allegorical" or "figural" one, but it too must follow the outlines of the literal level. My student Steven Koster and I propose a different interpretation of the Tree. In abandoning the equation of the two nights with the two sacraments of Protestantism, Weatherby leaves room for the other five. Instead of chrismation, Weatherby might have equated the Tree with the Roman Catholic ritual of confirmation--an anointing which is administered at a decent interval after (infant) baptism and which explicitly includes "balm." Further, the Tree could include another and still later anointing, Holy Orders, one which gives the candidate still greater participation in Christ. Weatherby documents the possibility that Spenser's audience knew about Roman Catholic

chrismations. The Roman Catholic anointings seem to supply more likely tenors for the balm than do the Greek, since readers less learned than Lancelot Andrewes could hardly have recognized the tenor of a symbol to be Greek.

Weatherby next takes up *Mutabilitie*, where one important question is e) why does Spenser say "not that we die because we sin but that we sin because we die, because we are subject to mutability"? (156 on 7.6.2). The old interpretation, starting with Stampfer, would answer in terms of nature and grace, that Spenser's viewpoint up to the last two stanzas is that of philosophy or natural theology, focusing on change, and that he shifts to the distinctly theological only in the last two stanzas (7.8.1-2). For Weatherby the viewpoint is seamlessly theological throughout, and Spenser is speaking in Greek terms to the effect that we inherit no original sin which might incur death as a punishment, but that the Fall wrought corruption in our body producing death and the passions, the latter of which in turn produce the actual sins which also merit this death as a punishment. Another problem is f) Why is it that Nature "rather than God appears in response to Mutabilitie's demand to be judged by 'the highest him . . . Father of Gods and men'" and "everyone from Spenser to the irascible Titaness herself takes the substitution entirely for granted?" (80). Again, for Greek Christianity, Nature was deified when Christ was incarnated. Weatherby could have done something with Harvey's statement in his letter about earthquakes that God is, "as the old philosophers call him, very Nature selfe, or as it hath pleased our later schoolemen to terme him, by way of distinction *Natura Naturans*," (*Variorum Prose*, Appendix, 454). This point too is intriguing but it is not nailed down as securely as some of his others because it relies on imagery and numerology with little reference to Dame Nature's doctrinal statements.

Book II is discussed in Parts Two and Three. Part Three (to jump ahead) exploits the same Greek element as does the answer to e) above, applying the Greek idea of the passions as part of our inherited corruption to form incisive interpretations of the Amavia-Ruddymane episode and of Arthur's battle with Maleger. These interpretations are generally faithful to the text and do not so much answer longstanding problems as sharpen and winnow existing interpretations. The ideal of *apatheia* occasionally inscribed in Book II (e.g. 2.4.34-35) has traditionally been considered Stoic and hence limited by its lack of charity, divine grace, and due regard for the needs of the body. Weatherby adds religious sanction to Stoicism by way of the Palmer's clear and trustworthy announcement that Guyon will run a "like race" with Redcrosse (2.1.32): "such temperance, so far from being . . . subsequent to salvation by grace, is salvation by grace" (121, see also 98 on Guyon at Mammon's Cave). The Amavia-Mortdant story ironizes the definition of temperance as *sophrosyne*, good mixture (2.1.55.7-9; 57-58; p. 117). According to the standard interpretation, what the characters lack here is divine and especially baptismal grace; according to Weatherby, it is the Greek Christian definition of temperance as *encrateia*, defined not as a state but as a process, struggle against the passions, leading to *apatheia* or impassibility. Ruddymane's stain represents not Augustinian guilt but corruption and death--an interpretation of it inscribed in 2.2.4.6-9. When the babe is called "innocent / Of that was done" (2.2.1), Weatherby argues it is to be read in the strong sense in which the non-Augustinian fathers would have said it: innocent not only of actual but of original sin (174). In consequence,

the second conjecture, that "high God in lieu of innocence/ Imprinted had that token of his wrath/ To show how sore bloudguiltinesse he hat'th" 2.2.4.3), is simply wrong. Thus Weatherby refigures almost every supposed reference to original sin in *FQ* into a reference to inherited corruption so as to align Spenser with a Greek Christianity free of Augustine's unpalatable doctrine of original sin. But in so doing, he omits the clearest reference to original sin--"Pure and unspotted from all loathly crime / That is ingenerate in fleshly slime" (3.6.3.4-5, in a stanza otherwise adequately dealt with on p. 198). This is one example of Weatherby's occasional omission of contrary evidence.

On Book II, he addresses questions such as **g)** why is it good for Belphoebe to yield herself to no man? and **h)** why does Guyon destroy the Bower and push himself to the point of collapse at Mammon's Cave, and is he well advised to do so? The new Greek ideal that answers both these questions is *encrateia* leading to *apatheia* and impassibility, with Belphoebe's radiance embodying the positive deification attendant upon this ascesis. While supported by these episodes, by the Palmer in 2.4.34-35, and by the punishment of Tantalus in Weatherby's eloquent interpretation (143), this ideal is subsequently corrected by a passage which Weatherby ignores--the personification of Shamefastnesse in Alma's parlor (the heart) who represents the "fountain" of his virtue (2.9.40-44); as Pope said, "reason the card, but passion is the gale." I therefore call what Guyon learns in Alma's parlor *correctio* and endorse the present state of opinion on this matter, an opinion originating with Berger which retrospectively ironizes the Palmer's Stoicism in 2.4.34-35 (as Weatherby himself is quite prepared to do with the Palmer's moderation in 2.1.57-58). In answering question **h)** by maintaining along with Williams Guyon's exemplarity throughout the episode of Mammon's Cave, Weatherby ignores Spenser's gloss on Guyon's guardian angel--"Angels . . . To serve to wicked man, to serve his wicked foe" (2.8.1) lest he be forced either to attribute some actual sin to Guyon or to say with Patrick Cullen that Guyon is wicked because of original sin. Thus reading Spenser through patristic Greek Christianity is helpful in certain cases but not decisive in all.

There is a full bibliography of Renaissance primary sources and three indices--of scriptural references, of references to *FQ*, and of secondary authors--but no bibliography of of the last. In a mountain of meticulous learning, I found only one trivial mistake: the false impression is given that Peter Martyr wrote his commentary on Romans in English (164). Neither of the relevant indices mentions the Letter to Raleigh; and the entry "Cranmer . . . Prayer Book of" should include p. 28.

Weatherby is not just performing: he solicits not fifteen minutes in the limelight, but acknowledgement that he is right. He has made his mark as one distinct interpreter among others of each of the theological episodes; and that is in itself no mean achievement. Future scholarly dialogue must decide whether he sweeps all before him.

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95.08 Welch, Robert. *The Kilcolman Notebook*. Dingle, Co. Kerry, Ireland: Brandon Publishers Limited, 1994. 128 pp. £6.95.

Fictional accounts of Spenser's life are not new. This reviewer recalls a stage play by an Irish theatre company at the Edinburgh Festival some years ago, entitled *Spenser's Laye*, and there is of course the poem by Marianne Moore, which claims that "Spenser's Ireland has not altered," and speaks of the "enchanted Earl of Desmond" who lost his head that Spenser might have his home. Now we have a novel, or rather a novella of some 40,000 words, which continues the tradition of adapting the little facts we have concerning Spenser into fiction. If we knew more about Spenser's private life we would have less critical and creative speculation. The fictional Spenser, the confused exile, half-courtier, half-colonist, caught between his love of Raleigh, his patron, and his loyalty to the Queen, both banished from her sight in the service of empire, bears a remarkable resemblance to some factual works on the poet. The dust-jacket blurb distils the plot of *The Kilcolman Notebook*: "While bringing the manuscript of *The Faerie Queene* from Kilcolman to London the poet dreams about the relationship between Ireland and Britain, dreams in striking images of a strange complicity, a mutual exchange between the aggressor and the victim." The book, constructed as Spenser's own diary of his passage to England, presents at once a painfully simplistic picture of Spenser's life, and a wonderfully poetic muse on the politics of court and colony. It is no surprise to discover that Robert Welch is a Professor of English at the University of Ulster and editor of *The Oxford Companion to Irish Literature*, or to see the book dedicated to Seamus Heaney. One is tempted, indeed, to draw an analogy between Welch and Heaney and Spenser and Raleigh. But in Spenser's case Raleigh was merely one of a long line of political figures from whom Spenser received gifts and goodly grace, albeit the best known. What of Harvey, Grey, The Norrises, and Essex? Moreover, the panegyrics to Elizabeth have to be set in the context of Spenser's absolutely tangential relations with the court. It is one of the paradoxes of Spenser's life and work that the architect of the myth of Gloriana was less a disappointed courtier than a grateful colonist. Ireland had an absentee monarch, and *FQ* has one too.

Welch offers some subtle evocations of the colonial mind: "The printing of my book was going reasonable well. The stanzas looked well on the heavy paper: black lines of order imposed on vacancy. I liked to think that the paper onto which my rhymes were slammed by the machines were Irish timber, dried out, refined and marked by our technology. Ireland's woody fastnesses brought to book"(82). These observations are intercut with lengthy speculations about the sexuality of Elizabeth I. I am not sure how feminist critics will respond to Welch's representations of Elizabeth, and they are Welch's rather than Spenser's, despite the fact that he arguably takes his cue from the Mutability Cantos for the fraught relationship between female monarch and male authors. Spenser, Raleigh and Elizabeth are figured as a kind of *ménage à trois*. The description of Spenser's "historical" encounter with the queen, arranged by Raleigh, when she refers to him as her "Irish English bard"(51) is followed up with an encounter of a different order. In the privacy of the Queen's chamber, Spenser is whipped by Elizabeth and an "assistant . . . dressed in tight black suits"(97): "The Queen came over and neatly ripped open my codpiece. My member

started up into the cool air" (98). One suspects that Welch was inspired by Camille Paglia's entry on "sex" in *The Spenser Encyclopedia*. What we have here is certainly "an extensive meditation on sex"!

If the eroticization of the relationship between Spenser and Elizabeth is all-too-predictable, more problematic, perhaps, is the general portrayal of sexuality in Elizabethan Ireland, or of the friction between gender and colonialism. There is an early episode when Raleigh and Spenser visit a brothel in Cork, and after witnessing two women engaged in mutual masturbation, the bard of Kilcolman enters the next room attired in a Franciscan robe to see: "Raleigh riding the fifty-year-old mistress of the house upon the dining table, dog style"(23). The woman, whom Raleigh alludes to irreverently as his "Virgin Queen," introduces herself as Mistress Quickly, and mentions Shakespeare, whom Spenser immediately muses upon as one "walking towards me, a long phallus in his hand, multicoloured like a barber's pole, with ribbons of blue and green and red flowing out of the carved glans at the tip . . . I did not like the name Shakespeare" (24-5). Later, Spenser encounters a drunken Shakespeare in an inn: "He is London. I am Ireland. No other way. Each by absence giving the other presence, but he having the best of it"(69). The eroticism of *The Kilcolman Notebook* is directed, one suspects, against an assumed English Puritanism on the part of the English planters which becomes sexual abandon in a colonial context. The book has a Joycean flavour, or, to give a literary reference closer to the time, it smacks of Richard Stanyhurst's revenge on an usurping new English writer.

Towards the end of the notebook, Spenser returns to "Home. Ireland" (112). In Cork, his drinking companion is "a long-haired Irishman whose English was good"(114). This Irishman tells Spenser a story illustrative of the allegedly lax sexual morality of Irishwomen before the coming of the English: "But that's all over now, thank God, since 'your good selves' came over here. Our women are now subdued"(116). The irony of this in light of the poet's (fictional) dallying with prostitutes, and perverse fantasies about his queen, is clear within the frame of the novella, but it presents all sorts of problems for any critic concerned with the tension between colonial subjection and sexual stereotyping. Perhaps this is the central dilemma of *The Kilcolman Notebook*. By creating a bawdy autobiography of a major canonical figure this Irish academic turned author has invited his readers to ask serious questions about the politics of representation in Spenser's Ireland. It is a compliment to, rather than a criticism of this text that readers may henceforth pay more attention to the vexed issue of sexuality in a colonial context, both as it manifests itself in the pages of this poetic journal, and as it appears in Spenser's corpus. For example, this reviewer was forcefully reminded of the discussion of the mantle as a veil for lewdness in the *Vewe*. This glimpse of Spenser literally caught off guard, with his tights down, as it were, will give Spenserians pause for thought and reason to ponder once more the paucity of the poet's biography. It will also give new meaning to that famous opening line: "A Gentle Knight was pricking on the plaine."

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I wish to express my gratitude to Matthew B. Berg (Kansas State U) and Andrew J. Smyth (Saint Louis U) for valuable assistance with these abstracts. In the case of the essays appearing in the latest issue of *SSt*, the language of the abstracts is that of the author.

95.09 Bellamy, Elizabeth J. "The Aesthetics of Decline: Locating the *Post*-Epic in Literary History." *SSt* 11 (1990): 161-86.

Spenser's Book V (and its precipitous plunge into history) has long been viewed as exerting a regressive, anti-prophetic pull on the epic teleology of *The Faerie Queene*. But its pervasive sense of fatigue and cynicism and its presentation of a world in decay (a world that "growes daily wourse and wourse") have not been viewed as an explicitly (and conventionally) *epic* gambit (almost as the formulaic deployment of an epic topos) in the representation of civil war. The first part of this essay offers some extended comparisons between Ariosto's *Cinque Canti* and Spenser's Book V in an effort to trace the lineaments of the "*post*-epic" as the genre of empire in decline. A key question is: what does it *mean* when an epic comes too close to (real) history? The second part of the essay uses Spenser's Book V as the occasion for a broader theoretical discussion of the new historicism and its weaknesses in providing a conceptual framework for interpreting this, ironically, most "historical" of Spenser's books. The overarching purpose is to offer some further consideration on how historical meaning is revealed through literature--and what is at stake for literary studies when literature and history confront one another as directly (and uncomfortably) as they do in Book V. (EJB)

95.10 Brink, Jean R. "Constructing the *View of the Present State of Ireland*." *SSt* 11 (1990): 203-30.

General agreement that concepts such as "authoritative" and "standard" are constructed has not resulted in recognition of the need to reexamine the attribution of works to Spenser and standard editions of those works. To encourage this kind of critical attention to Spenser's texts, this essay evaluates assumptions about government censorship that have become entrenched in discussions of the *Vewe*, demonstrates that the text of the *Vewe* is unfinished, and offers a critical survey of the evidence we have for attributing the *Vewe* to Spenser. The purpose is to show that, until the extensive manuscript evidence is fully sifted, scholars should be very cautious about legitimizing approaches to Spenser that use this highly unstable text as the cornerstone for either the explication of his work or interpretation of his life. (JRB)

95.11 Esolen, Anthony. "Spenserian Chaos: Lucretius in *The Faerie Queene*." *SSt* 11 (1990): 31-52.

Spenser alludes to Lucretius throughout Book IV of *FQ*, not simply to appropriate the Roman materialist for Christianity, but to argue for a Christian sexuality energized by a wildness which Lucretius reserves for his randomly colliding atoms. In his translation, during the Temple of Venus episode, of Lucretius' opening hymn to the goddess of love, Spenser accentuates both the energy of the Lucretian universe and the control to which it is subject. The result is a freer embrace of sexuality than Lucretius could have countenanced, and an insistence that sexuality be channeled into action: boisterous courtship on behalf of one's beloved or one's queen. (AE)

95.12 Fruen, Jeffrey P. "The Faery Queen Unveiled? Five Glimpses of Gloriana." *SSt* 11 (1990): 53-88.

That the faery queen mirrors Elizabeth has never fallen into question, but the poet's "generall intention" that she be taken first of all as a symbol of glory has commonly been marginalized or even ignored. Despite the virtual exclusion of his heroine from the work named in her honor, however, Spenser does afford us at least five glimpses of Gloriana and her allegorical significance, and these suffice to establish her peculiar "glory" as crucial to his conception of a "vertuous and gentle discipline." We see her variously as one whose "excellent beauty" leaves Arthur "rauished," whose earthly capital stands in contrast to the heavenly Jerusalem, whose "royall presence" is known only in memory and expectation, whose "imperiall powre" constitutes "the beautie of her minde," and even as an avowed symbol of glory whose attire comprises "all that *else* this worlds enclosure bace/ Hath great or glorious in mortall eye'"; and in each of these respects the faery queen proves to be the image of what one contemporary of Spenser calls "the first and original mistris" of the world. This primeval empress is, improbably enough, a pristinely radiant version of the natural light or agent intellect, already allegorized in similarly extravagant terms in the Bible's Wisdom allegories, and pre-eminent in a broader conception of "glory" which encompassed all the lights and splendors of the created world as promulgators of the moral law. (JPF)

95.13 Gleason, John B. "Opening Spenser's Wedding Present: The 'Marriage Number' of Plato in the 'Epithalamion.'" *ELR* 24 (Autumn 1994): 620-37.

Complementing A. Kent Hieatt's study of numerological patterning in *Epith*, incorporates the marriage number in Plato's *Republic*, understood by scholars contemporary with Spenser to be 216, into the poem's structure. Further, the presence of this number in the envoi makes possible a "translation" of those riddling lines. Finally, Spenser's use of the marriage number gives in numerological terms an eternal dimension to the union of woman and man in marriage. (JBG)

95.14 Hadfield, Andrew. "Spenser, Ireland, and Sixteenth-Century Political Theory." *MLR* 89.1 (January 1994): 1-18.

Argues for overlapping strategies of reading Spenser's poetic and political discourses. Begins by examining ambiguity or unease in *FQ*'s dedicatory sonnets to Ormond and Lord Grey. The Ormond sonnet questions the construction of the inside and outside of national boundaries; both sonnets problematize simplified reading strategies which unify or separate Spenser's political and literary discourse. Both types of discourse "could be said to fold over or into the other, at crucial moments dependent on identical tropes, but always signifying their independence." Finds in the *Vewe*, "an aporia, a fundamental split," that "vitiates" its legal discourse; "the law is both a system of rules and ordinances (sense 1) and the very thing (authority) which makes them possible (sense 2)." The key to the argument in the *Vewe* is the need for executive power, highlighted in the "sword of the prince" passage. This argument is contradictory because it calls for all power in the hands of the Prince, but then asks that the power be represented by those English in Ireland who can best form policy in the Queen's interests. This leads to a discussion of Spenser's similarity to Bodin, who through the concept of "natural law" favors absolutism as a means for stability and control. Bodin's concept of equity allows the magistrates to play a key role in balancing mercy and justice through their power to override common and civil law codes. "In a crucial sense, Bodin's 'natural law' could be said to fold over itself, to redouble backwards and stretch the concept of law towards an immanent rhetorical collapse." The article concludes with the argument that we should read Mutabilitie's attack on Cynthia as a comment on Elizabeth, whose birth, like Cynthia's, makes her subject to mortality (7.7.43). Therefore, Nature's winning argument--that Mutabilitie herself is subject to change, and therefore should be ruled--appears like a trick, since the extra-textual world invoked by the poem clearly acknowledges Mutabilitie's argument that so-called eternal rulers will eventually die. The Irish location of this debate also pushes us to read it topically and politically. The Diana-Faunus "digression" is another call for Elizabeth to strengthen her power by making a stronger presence in Ireland. The myth informs us that the masks of power and authority are eroding in Ireland, and that Cynthia and Elizabeth are in danger of losing power because of their absence from Ireland. The political argument of Mutabilitie undermines the political discourse of the *Vewe*. Jove wins by default, not by timelessness or right of conquest, since Nature's assertion could make anyone ruler. Ultimately, Nature's argument that things do not change from their original state does not apply to Elizabeth and Ireland, since Elizabeth would soon die and Ireland was still a problem. (AJS)

95.15 Kaske, Carol V. "The Audiences of *The Faerie Queene*: Iconoclasm and Related Issues in Books I, V, and VI." *Literature and History* 3/2 (Autumn, 1994):

Argues that Spenserians should recognize three things: about church government and ceremony, Elizabeth stood as a lone Anglo-Catholic against a predominantly Calvinist majority; poetic discourse could echo Elizabeth rather than this majority; and the meaning of *FQ* may be one which develops in the mind of the reader as (s)he negotiates its contradictions. Various ecclesiastical objects and actions are presented by the plot, the

narrator, and normative characters first from an anti-Catholic perspective but later in a positive light: hermits and monks, fasting and full-time contemplation, religious images and altars and their iconoclasm. Holy water and material crosses are first Catholic and good, then bad, illustrating Spenser's self-inflicted literary iconoclasm. Spenser often juxtaposes contradictory statements in his rhetoric--a device called correctio--so why not in his themes? Most contradictions can be resolved as distinctions between use and abuse. Such distinctions leave untouched a Catholic or adiaphoristic substrate which is confirmed by Spenser's unqualified endorsement of celibacy for some individuals. Once we draw these distinctions, we can see that Spenser's position on these issues parallels the private position of Elizabeth. (CVK)

95.16 Lindheim, Nancy. "Spenser's Virgilian Pastoral: The Case for September." *SSt* 11 (1990): 1-16.

The September eclogue, generally considered one of Spenser's ecclesiastical or Mantuanesque poems, can be usefully examined in relation to the Virgilian tradition of pastoral deriving from *Eclogues* I and IX. These poems about the land confiscations that were contemporary with Virgil's composition of his *Bucolics* offer an important insight into the content and values of pastoral ignored both by those who equate the form with Arcadia and by those who read *SC* in exclusively Protestant terms. The possibility of understanding Virgil in other than Arcadian terms enables a reinterpretation of Hobbinol that gives him and the pastoral ideas he represents structural importance in *SC* as a whole. (NL)

95.17 Mallette, Richard. "Book Five of *The Faerie Queene*: An Elizabethan Apocalypse." *SSt* 11 (1990): 129-60.

The second half of The Legend of Justice is not only shaped by biblical apocalypse but also is in dialogue with apocalyptic commentary of the post-Armada period, which views the Reformation as a national struggle and hails the prince as the hope of Antichrist's destruction. Book V partakes of biblical apocalypse throughout the final six cantos; it forms part of late Elizabethan apocalyptic commentary, and that commentary bridges biblical texts and the allegory of contemporary history. The great battles of the final cantos are modelled on a variety of apocalyptic battles as mediated by the commentary that depicts Philip II and other contemporary enemies as the tyrants representative of Antichrist. The Book, then, is part of the discourse of foreign policy as well as the newly developing discourse of nationalism. Hence Elizabeth plays the leading apocalyptic role as the locus of hope for the nation, just as Spain is the locus of fear. Demonized and refracted in the tyrannical villains of the final episodes, Philip corresponds to his avatars in other post-Armada apocalyptic discourse, and his numerous trouncings in this Book reflect the violence deemed necessary to defend religion and punish the sacrilegious. Hermeneutics is deployed consistently to validate bloodshed. The Belge and Burbon episodes form an apocalyptic diptych, representing the two primary approaches taken by the exegetes to the question of how to smite Antichrist, by preaching the Word or by wielding the sword. The final canto, however, seems intended to present an unsettling inconclusiveness to the issues raised in the

international episodes. Yet the final dour notes, too, belong to the apocalyptic view of temporal justice, which comprehends human failure as deeply as tragedy does. (RM)

95.18 McCabe, Richard A. "Prince Arthur's 'Vertuous and Gentle Discipline.'" *Noble and Joyous Histories: English Romances, 1375-1650.* Ed. Eiléan Ní Cuilleanáin and J.D. Pheifer. Dublin: Irish Academic Press, 1993. 221-43.

Argues that Prince Arthur, though generally considered a subordinate character by critics--e.g.,Harry Berger--and treated allegorically, should be given "a central role both thematic and structural." In particular, Arthur's "narrative continuity" and the correlation of his actions with those of the principal characters of each book demonstrate his vitality to the work as a whole. Argues that Spenser was concerned with portraying Arthur as "magnificent," contrary to Rosamund Tuve's claim in *Allegorical Imagery*. Asserts that sources which were popular in Spenser's time, such as the writings of Cicero, would demonstrate a concern for magnanimity and magnificence. Concludes by depicting the elevation of Arthur's love for Gloriana through his interaction with both female and male characters. "As he proceeds from book to book, Arthur develops and deepens his character." (MBB)

95.19 Morgan, Gerald. "The Meaning of Spenser's Chastity as the Fairest of Virtues." *Noble and Joyous Histories: English Romances, 1375-1650.* Ed. Eiléan Ní Cuilleanáin and J.D. Pheifer. Dublin: Irish Academic Press, 1993. 245-63.

As in earlier essays on Book I (*MLR* 81 [1986]) and Book II (*RES* 37 [1986]), examines the Legend of Chastity through the lens of Scholastic Aristotelianism. Argues that Spenser's chastity is informed by charity and breaks down chastity and charity into the multitude of levels which Aquinas devised to express his understanding of the teachings of Aristotle. Correlates such Aquinian distinctions as that between natural love and rational love to Spenser's own thematic and allegorical concerns. Attempts to demonstrate the conformity of *FQ* to primary writings of Aquinas through a close textual analysis. (MBB)

95.20 Olmsted, Wendy Raudenbush. "Deconstruction and Spenser's Allegory." *SSt* 11 (1990): 111-28.

Deconstructionists such as Paul de Man, Jonathan Goldberg, and Elizabeth Bellamy seem to challenge basic premises of traditional allegorical readings of texts like Spenser's *FQ* when they argue that there may be no connection between a text and a non-verbal phenomenon, system of meaning, or transcendental signified outside of the text. Yet, an allegorical reading of text in relation to analogue need not reduce the text to a phenomenon or meaning outside of the text. The allegorical reader relates the text to cosmos and to Queen Elizabeth as signs. The semiotics of Charles Sanders Peirce clarifies how the sign functions of icon and index mean through the kinds of physical patterns and tensions that one finds in Renaissance cosmology, psychology, and moral thought. The relation of the text to a secondary set of signs changes the way one reads the text. Movement does not dissolve

names or meanings; it changes them. Spenser's language has a pragmatic, rhetorical power for reshaping signs and meanings in a cultural system that exists outside the text as well as within it. Spenser's thoughtful refigurations of cultural signs engage the power of a partial, not a radical, indeterminacy in language. Allegorical readings explore the historically particular ambiguities, conflicts, and negotiations of meaning in order to understand the edge and force of Spenser's particular rewritings of his culture. (WRO)

95.21 Prescott, Anne Lake. "Triumphing over Death and Sin." *SSt* 11 (1990): 231-32.

The text of Adam Hill's 1592 sermon *Defence of the Article: Christ descended into Hell* (its title-page shows Christ, holding a palm branch, treading on the old serpent and the skeleton death) affords, in a discussion of Psalm 68 on sigs D1-D1v, help in understanding some of the "puzzlement" that lies behind lines 2-4 of *Am* 68.

95.22 Rhu, Lawrence F. "Romancing the Word: Pre-Texts and Contexts for the Errour Episode." *SSt* 11 (1990): 101-10.

The initial episode in *FQ* participates in the literary history of epic and romance as genres, especially as these kinds of narration were theorized and allegorized by Torquato Tasso. It also reflects the controversy among Elizabethan Protestants in the late sixteenth century, especially as it concerns biblical interpretation and the spread of heretical opinion. These two phenomena are related inasmuch as both pertain to "error" in one guise or another, and they thus form a revealing backdrop against which to consider the first challenge faced by the Redcrosse knight. The proliferation of episodes that threaten unity of both theme and structure in romance narration runs parallel to the widespread dissemination of unauthorized religious opinion made particularly overwhelming by the new print technology. The opening of Spenser's epic-romance registers these literary and social issues both directly and by implication. (LFR)

95.23 Steinberg, Theodore L. "Spenser, Sidney and the Myth of Astrophel." *SSt* 11 (1990): 187-202.

Spenser's *Astrophel* has often been regarded as something of a failure, a late and lukewarm tribute to Sidney. If the poem is regarded as only a tribute to Sidney, like so many of the elegies that were written after his death, this assessment might be justified. When considered from another vantage point, however, the poem emerges as a passionate statement about Sidney and the meaning of his death. A close reading of the poem indicates that far from offering a simple tribute to the fallen hero, it offers a sharp criticism of the impulses that prompted Sidney to abandon his important work as a poet for the more adventurous and less productive life--and death--of a soldier. By the time the poem was written, it had become apparent that Leicester's expedition to the Low countries had been a failure and that Sidney's death had been just another disastrous part of that failure. Both Sidney and England would have been far better off had Sidney been true to his vocation as a poet. This point is made repeatedly in the poem, both in its narrative aspects and in the

imagery of sterility that pervades the poem. Furthermore, it is reinforced by the "Doleful Lay of Clorinda" that confirms the waste of Sidney's unnecessary death while simultaneously displaying true grief over that death. (TLS)

95.24 Villeponteaux, Mary. "*Semper Eadem*: Belphoebe's Denial of Desire." *Renaissance Discourses of Desire*. Ed. Claude J. Summers and Ted-Larry Pebworth. Columbia and London: U of Missouri P, 1993. 29-45.

This article, which won the 1994 Isabel MacCaffrey Award (see 95.40), argues that Spenser's depiction of Belphoebe as an envious, public person reflects the anxieties of male courtiers who cannot expect political rewards for their participation in the political Petrarchism of the court. Belphoebe's harm to Timias, like Elizabeth's to her male subjects, stems from the fact that her presence both demands and forbids desire. Belphoebe's link with Diana when she meets Braggadocchio becomes threatening when the episode alludes to the myth of Actaeon. The blazoning of Belphoebe contains the explicit threat of dismemberment, especially because Elizabeth did have the power in real life to dismember her subjects. The reference to the Amazon Penthesilia in Belphoebe's introduction links her to Britomart and, more importantly, Radigund, who is censured by the poet in Book 5. Following Louis Montrose in his discussion of Simon Forman's dream, Villeponteaux emphasizes the sexual nature of the male courtiers' desire, which Elizabeth and Belphoebe forbid. When Timias is suffering from unrequited love after she has cured his physical pains, Belphoebe "envies" Timias and all others her "soueraingne salue." Her virginity is presented as hoarding, rather than as a virtue. Envy in its invidious sense comes out in Belphoebe in Book 4, when she envies Timias's attention to Amoret and dismisses him. Apparently, Elizabeth's power to deny while attracting "leads to a silencing and emasculation of her courtiers," which explains Timias's loss of desire to serve Arthur and fulfill his noble and chivalric expectations. "Spenser's depiction of Belphoebe suggests that Elizabeth's motto, *semper eadem*, contains an implicit threat because ultimately it does not permit male desire." Elizabeth's body natural is transformed into a solely public presence, and Spenser displays anxieties about her ability to resist her male subjects' desires. "When the queen's body natural is reified, becoming an icon of the state, then within the discourse of eroticism she recedes beyond the reach of very real demands for favor and preferment." (AJS)

95.25 Whipp, Leslie. "Spenser's November Eclogue." *SSt* 11 (1990): 17-30.

In the November Eclogue of *SC*, Spenser/Immerito includes a lament for Dido. This essay explores the associations of the name "Dido" by considering three different Dido poems in Spenser's November eclogue--the Dido poem which Colin offers us, the Dido poem which E.K. offers us, and the Dido poem which Spenser offers us. It uncovers a rich tradition that allows Spenser to achieve an astonishing multivalence in Colin's lament for Dido: while veiling the instructive implications for the queen, and dangling flattering implications before her, the name also allows Spenser to advertise himself and fashion his own claim to be the new English poet by convicting his foil, Colin, of being mired in earth and time. (LW)

95.26 Wilkin, Gregory. "Spenser's Rehabilitation of the Templars." *SSt* 11 (1990): 89-100.

FQ may have been read by early readers as an allegory of the history of the Templars, the Red Cross knights of the crusading period, disbanded officially as an order in England in 1312 but surviving as lawyers' guilds in Spenser's day. In Book I Redcrosse falls victim to betrayal by the Catholic Church and the giant, Pride (Spenser says of the Templars in *Proth*, "they decayed through pride"), having originally been successful against Error and the Saracens. The redemption of Redcrosse by Arthur recreates the fortunes of the English Templars after the inquisition of 1310. Although the Templars were dissolved as an order, the treasury remained at the London Temple while the lawyers took over. Mammon gives Guyon a tour of a landscape that duplicates that of the Temple in London, the landmarks occurring in the precise order they would in a walk from the Round Temple church through Inner Temple hall, the grove, and garden, to the Thames. Books III and IV present the courtly love interval between the crusading ethos of I and II and the judicial/commercial knighthood of Spenser's time in V and VI. The trials at the courts of Mercilla and Cupid, and the solving of quests that are now brought on by "torts" here may be meant to flatter and exhort the lawyer-knights to whom Spenser dedicates the poem, Hatton, Northumberland, Buckhurst, Raleigh, and Henry Herbert, the late husband of the Countess of Pembroke, all of the Temple. (GW)

95.27 Wynne-Davies, Marion. "The Development of Romance-Epic Themes after Spenser's *Faerie Queene*." *Noble and Joyous Histories: English Romances, 1375-1650*. Ed. Eiléan Ní Cuilleanáin and J.D. Pheifer. Dublin: Irish Academic Press, 1993. 265-92.

Traces the Spenserian tradition down to the Restoration in order to "show how English romance epic became identified with the monarchy, and why it was finally superseded by neo-classical epic." Surveys the writings of several Spenserian poets--Chester, Drayton, Browne, Fletcher, Beaumont, Davenant, and Chamberlayne, as well as Ralph Knevett's *Supplement to the Faery Queene*(1635) and Samuel Sheppard's *Faerie King*(1650)--and examines Spenser's influence on their combination of nationalistic themes with romance motifs. The monarch was important "because he served to unify the diffuse narrative structure and at the same time to exemplify the virtues of an epic hero." Argues that attempts at maintaining historical accuracy within the romance epic were ruinous after Elizabeth's death due to the incompatibility of Charles and James with romance motifs. Contends that the eventual rebirth of the romance epic from the ashes of neo-classicism (which "had proved itself a literary cul-de-sac") owed to the longevity of the Spenserian tradition's "imaginative power and intellectual complexity." (MBB)

SPENSER AT MLA - 1994

At the 1994 MLA Conference in San Diego three sessions were devoted entirely to Spenser, with a total of 10 papers. Two sessions were sponsored by The Spenser Society: 58, "**Spenserian Authorship,**" chaired by Richard McCoy (Graduate Center, CUNY), President of the Spenser Society; and 207 "**Allegory in *The Faerie Queene*,**" chaired by Gordon Teskey (Cornell U). The third, 128, "**Author, Text, Reader: The Case of Spenser's Allegory,**" was a special session organized by Kathryn Wheeler (U of Wisconsin, Madison). In addition, Session 234, "**The Silenced Woman? Rethinking Female Speech and Agency in the English Sonnet Tradition,**" contained a paper on Spenser's *Amoretti*. Here presented are abstracts of the 11 papers; minutes of the annual meeting of the Executive Committee of the Spenser Society and of the Society's annual business meeting; and an abstract of Paul Alpers' talk at the Society's annual luncheon.

95.28 To the question posed by her title, "Spenser's Faerie Land Revisited: Can *The Faerie Queene* Be Postcolonial?" Elizabeth Jane Bellamy (U of New Hampshire), engaging the theories of Gayatri Spivak, Sara Suleri, and Ella Shohat, answered tentatively (and complexly) "Yes." Drawing upon a little noted essay by Michael Murrin she examined how India is embedded as a kind of "political unconscious" in *FQ*, contending that the poem has much to do with "the cultural contradictions that accrue when imperialist epic tries to conceive of India and America as inhabiting the same 'not-English' space" (as in 2.10.72). She argued that within the context of Philip II's rule of both India and America, *FQ* "must not only anticipate England's final military triumph over Spain (and by extension India), but it must also commit itself to epic history's ultimate *literary* triumph: *FQ* must imagine an 'ultimate' India, i.e., India as the First World site of Christian victory over the 'infidel,' and a 'New World' India, whose fictive representation can triumph . . . over Spanish gains in the Americas." In this respect, in *FQ* the literary history of epic attempts a coherent narrative of empire from India to America, but in the process faeryland becomes instead a "site of cultural displacement, essentially unlocatable because of its premature attempts to smooth out the rough edges of a very uneven process in British history." She suggested that we may legitimately see *FQ* as "the vague starting point of the 'post-colonial.'"

95.29 Patrick Cheney (Pennsylvania State U) sought to make a case for the significance of the passage on tragedy in *SC*'s October (103-13) within Spenser's literary career and within the history of English Renaissance tragedy. In "Compassing the Weighty Prize: The Rival Poetics of Spenser and Marlowe," he proposed a "typology of textuality" as a means of locating the systemic (intra- and intertextual) and temporal (synchronic and diachronic) relations at the center of what he calls a "rival poetics." He suggested that Spenser "forges" his literary career "partly in response" to the advent of Renaissance English tragedy and that in turn he "contributes significantly" to its formation. Why, in 1579, does Spenser declare his interest in the nascent project of English tragedy, yet abandon that project in the 1580's, deciding instead to reinscribe this privileged genre in non-theatrical terms, and to equate "wofull Tragedie" (*FQ* 1.7.26) with moral evil? A "clue" is provided by *Complaints* (1591), where Spenser infolds dramatic tragedy into the verse complaint, producing the hybrid genre

"tragick plaints," even as he mocks Marlowe, Lyly, and the University wits (see *TM* 151-222). Why in turn does Marlowe "pursue Spenser so vociferously," imitating him so frequently? In part because he found himself "encoded in Spenser's allegory, disguised in hypocrisy" (i.e., as Archimago). The evidence suggests a continuing polemic between these "rival poets."

95.30 The paper of Richard Rambuss (Tulane U), "Spenser's Lives, Spenser's Careers: Fashioning the Poet's Poet," concluded with a resounding call for a need to "reinvent Spenser" or to discover "alternative Spensers." On the way to that end, he surveyed earlier biographical Spenser scholarship (that of Jenkins and Judson in the 30's and 40's, as well as that of Church's 1879 English Men of Letters volume) to show the consistency of that scholarship in "effacing aspects of the biography in an endeavor to fashion Spenser's literary greatness along modern notions of a man of letters." He went on to show that the resultant notion of a socially transcendent poet's poet remains a shaping though unacknowledged force in the new historicism of the 1580's, where the Spenser of Helgerson and Montrose "stands alone in, even above his literary moment," a new kind of poet whose verses transcend material and political exigencies. Recent Spenser criticism, unlike that of Shakespeare, has given us new readings of Spenser but arguably no new or alternative Spensers. What is now needed, at the least, is an interrogation of the relations between Spenser and the interests of the academy, an interrogation that "may want to draw him back into the spheres of Elizabethan authorial practice" by (among other efforts) establishing more fully his relations to other multiply-employed poets like Daniel, Gascoigne, and Drayton. Such a project would give more texture to our understanding of 16th century literary careers.

95.31 In "Allegory and the Masochistic Subject of *The Faerie Queene*," Jim Ellis (York U) argued that in Spenser's account of Redcrosse's recovery from despair in the House of Holiness (1.10.25-28), we witness a shift from a pre-Cartesian to a Cartesian subjectivity. In Redcrosse's cure the religious masochism of the typical Pilgrimage of Life allegory is converted into a reflexive masochism which is peculiarly compatible with virility and leadership and thus with Spenser's nationalist hero. But this form of masochism is also suited to the disembodied Cartesian subject, as it effects a partial identification with the ideal ego at the expense of the ego. Despair is a body no longer responsive to the rhetoric of "truth" or virtue, and its cure is to write the body under a new form of control, a process that depends on a split between mind and body that is created through the interplay of the literal and allegorical levels of the text. Redcrosse is successively subjected to literal and allegorical torments, but the cure is only effected when the narrative doubles back on itself in stanza 28 and Redcrosse becomes his own torturer, identifying with the ideal ego and acting on the level of the moral allegory. This antagonistic relation of mind and body is revisited in the disciplining of Contemplation's "carcas" (48). This process highlights a masochistic violence inscribed at a foundational moment of the Cartesian subject.

95.32 The argument of Andrew Escobedo (U of California, Berkeley) in "Allegorizing History in the House of Alma" was that the House of Alma and British Moniments episodes show that for Spenser the "other" of allegory--i.e., what it conceals, represses, or opposes--

is history. These two episodes juxtapose a rich, complex, and highly structured allegory with a loose, discursive, and "literal" historical narrative. By offering in Alma's house an allegorical understanding of the body (the thing that would initially seem most to resist such an understanding) the poem is then able to offer a vision of British history. But this history proves to be something that cannot be ordered by the strict allegory of Alma's house. The brutality, nastiness, and seeming randomness of historical events become apparent without an allegory to frame or give a recuperative meaning to such events. The end of 2.10 marks allegory's attempt to recuperate the "material" of history by offering a second history, of faeryland, which orders names and events in a way British Moniments does not. Hence the poem seems to achieve its vision of history through a strict, almost violent imposition of allegory on material (the body), but this vision then shows why allegory must be so strict in the first place.

95.33 That a vocabulary of "filth" (*filthie*, *durt*, *drosse*, *dong*) directs the reader to problems involved in the production of the text as such was the contention of Roy Sellars (U of Geneva) in "Allegory and Filth in *The Faerie Queene*." Such terms mark the inassimilable material, remainder, or supplement left over when the process of writing and reading attempts to reach closure. He insisted on the materiality of allegorical discourse, taking materiality to be a principle of disruption of all the binary oppositions through which Spenser's poem has traditionally been understood. The division between "formal" and "historical" approaches emerges as delusive. The confrontation with filth in Spenser's text cannot be reduced to a question of aesthetics or semantics; it also includes an engagement with politics and the legitimation of the modern state. This process of self-legitimization, in which personal morality and aesthetic hygiene become almost indistinguishable from state discourse, can be glimpsed in the traces left in Spenser's epic by the *Vewe*. The Irish are a form of filth, and Ireland needs to be cleansed by the direct and violent intervention of the Elizabethan state. It turns out, though, that the "Irish" are everywhere, from Redcrosse's encounter with Errour in Book I onwards. The challenge of reading Spenser's allegory is to avoid eliding the strangeness and mutability of *FQ* in the process of describing it.

95.34 In asking "Who Knows what *The Faerie Queene* Means?" Paul Suttie (Edinburgh U) showed that the commonplace assumption (best articulated by C.S. Lewis) that only *FQ*'s readers, not its characters, understand meaning is inadequate for an understanding of the poem, citing the example that Guyon himself understands that the lady in Alma's parlor (2.9.43) is "Shamefastnesse it selfe." In Spenser's allegory some of the characters know at least some of the figurative meanings that belong to their world. There are two kinds of allegory, one in which the figurative meanings of things really are "opaque" from within the imaginary world where these things exist, and another in which the figurative meanings are intrinsic parts of the imaginary world, which can be known and experienced by the characters which inhabit it. The differences between the two kinds can be illustrated with classical and medieval examples. In the second kind, which is Spenser's in *FQ*, the proper object of interpretation is the imaginary world *within* which things exist that have composite meanings (as the lady whom Guyon meets is both a person and "Shamefastnesse it selfe"). For characters in *FQ*, knowing figurative meanings is often essential to appropriate and

effective action, while being able to assign figurative meanings is the key to controlling the interpretation--and therefore the reputation--of oneself and one's allies.

95.35 Walter Davis (Brown U) began his talk by insisting that he would emphasize the interrogative in its title--"Isis Church: A Treatise on Allegory?" Canto vii, he noted, proceeds modally from treatise, to iconographical guide, to visionary dream, the last of which "opens out fully to us, in all four of the traditional senses of allegory, the significance of hero and heroine." The dream itself leaves us puzzled by its "indeterminacy"--or, more accurately, by its "dissemination"--not merely of senses but of "methods of exegesis as well." He briefly examined five possible "approaches to" or "perspectives on" allegory: 20th-century dream interpretation; the promise of and then collapsing of a sense of closure; a system of intertextuality operating by "differance"; a variation of the third perspective that stresses "the cultural conditioning of interpretations (e.g., recognition that Britomart's vision is a "specifically Egyptian import," not Eurocentric; and "a fifth possibility" scripted by Jacques Derrida in his essay "Scribble (writing-power)," in which "the dream and the prophetic vision are a perfect blend of revelation and concealment." Thus, while the Temple of Isis begins with instructions like a treatise, it "ends in indeterminacy, in prophecy, in intuition."

95.36 The argument of John Murninghan (Duke U), in "A Reconceptualization of the Allegory of Spenser's *Faerie Queene*," was that Spenser was acutely conscious of "problems of representation" in his portrayal of virtue and that he sought to enlist the reader to overcome textual uncertainty. Spenser's insistence on *FQ*'s allegorical intent, despite the "radical instability" of its text (e.g., Goldberg and DeNeef) was an injunction to the reader to unify the poem. Fornari's, Toscanella's, and Harington's attribution of allegory to Ariosto's *Orlando Furioso*, "an unprecedented critical intrusion on sixteenth-century verse" in an ideological attempt to make the poem a national classic, underscored for Spenser the "power of the reader to control a contemporary text and legitimate its meaning." Spenser's accomplishment was to recognize that if the reader could make even a contemporary romance narrative morally instructive, he could by a similar labor conceive a "True" Arthur. The reader's efforts could be elicited by hinting at a "dark conceit" in the poem. Thus, although virtue could not be adequately represented in itself because of the limitations of the poetic medium, the Spenserian reader could, by the act of interpretation, "fashion a gentleman." In this way, *FQ* was able to provide later writers like Milton and Bunyan a model of the "author/reader dialectic" by demonstrating allegory's interactive possibilities and the unifying potential of the reader.

95.37 Kate Wheeler (U of Wisconsin, Madison) professed as her main interest in "Structure and its Breaking in *The Faerie Queene*" the "forbidden territory" of authorial intention. To test her theory that the primary structuring impulse of allegory faces an inevitable breaking, she looked at how the parallel but opposite patterns of Britomart's quest and Florimell's flight intersect with the poem's "symbolic dichotomy" of land and sea. Spenser's pattern of contrasting movements attempts to diagram the implications of two related dangers, the "idealization" and the "sexual objectification" of women's beauty: if Britomart's quest

represents the "idealized potential for loyally chaste female assertion in love," then Florimell's flight represents "the negative realities of the social world in which assertive female love and loyal chastity can be prevented, disrupted, or derailed by the ingrained dynamic of male pursuit and female resistance." However, Florimell's submersion in the sea "seems to reflect the deferral of the logic of one allegorical structure to another," since her pattern of quest perverted to flight "now begins to appear as a subtly more assertive, more psychologically realistic, resistance." At issue is the "interplay between two forces--the allegorical force inaugurated by the authorial manifestation of himself, and the desire which he feels as a narrator within the story."

95.38 In "Spenser's *Amoretti*: 'By Her Undone,'" Ilona Bell (Williams C) argued that it is not the Elizabethan sonneteer who ignores or obliterates the woman to whom his poems are addressed but rather the twentieth-century critic, "who cannot see her--does not apparently *want* to see her." In actuality, as Sidney and others make clear, the mistress's judgment provides the "standard by which to judge Elizabethan poetry." *Am*'s lyrics enact ("brilliantly") a courtship. Unlike praising and cursing, which are illocutionary speech acts which change the world by their very statement, courtship is perlocutionary; its point is to get the hearer to do something. *Am* 23--almost never anthologized (perhaps because unresponsive to a modernist aesthetic)--is a probing enunciation of an Elizabethan poetics of courtship. In *Am* (as in other lyric sequences) the voice of the woman (the female lyric audience) occupies an inter-lyric space as a signifying absence, what we might call, modifying Jameson, "the gender unconscious." Hers is a marginal, oppositional voice that questions what poetry and society take for granted, that subverts those conventions that subordinate women to male authority. Courtship encourages men to seek female responses, to heed female objections (see especially *Am* 47-49); by calling on a woman to "answer . . . fair with yea or nay," early modern courtship lyrics "create a discursive space for desiring female subjects, for resisting female readers, and for female participants in the larger socio-political debate about courtship and power."

95.39 The Executive Committee of the Spenser Society was convened by President Richard McCoy at 11:15 am 29 December in the Pan Pacific Hotel, San Diego. Present were members Jane Bellamy (New Hampshire), Patrick Cheney (Penn State), Susanne Wofford (Wisconsin, Madison), John Webster (Washington), and Jerry Dees (Kansas State, ex officio).

Nominated for membership on the Committee were Theresa Krier (Notre Dame), Walter Davis (Brown), and Richard Rambuss (Tulane), with Susan Frye (Wyoming) as an alternate. Also nominated were David Lee Miller to be incoming Vice President and Richard Rambuss to chair next year's Special Session. As incoming President, Maureen Quilligan will chair the General Session (see 95.42 for both).

The issue of whether to reduce the number of executive-committee members (an act requiring a change in the by-laws) was raised. The Committee voted to continue with the current rather unwieldy number of 13 on the grounds that only so large a crew was likely to produce a voting quorum at the annual meetings.

Treasurer John Webster reported that the Society had begun the year with $1451.85 and, after expenditures of $4092, was closing the year with a balance of approximately $2413. Dues-paying membership for 1995 numbers about 160.

The Committee then appointed Susanne Wofford and John Webster to join incoming Vice-President David Miller as the MacCaffrey Award Committee for 1995.

Webster introduced two motions regarding membership: (1) to establish a 3-year renewal rate of $40 as an alternative option to the current annual rate of $15; (2) to establish an Emeritus category at the student rate of $10. The Committee agreed unanimously to forward these motions to the Society's general meeting.

The Committee then approved a motion to increase the cash award which accompanies the MacCaffrey medal from its current sum of $100 to $250, reasoning that, although the Society could not afford such largesse, it should give a sum of sufficient size to defray some of the cost incurred in travelling to the MLA to accept the prize.

Two final issues were briefly discussed. (1) Should the Society seek to establish a Spenser Internet List? Wofford and Webster both liking the idea, Webster agreed to learn what would be involved in doing such a thing. (2) Should the Society attempt to hold a conference at Cambridge University in 1996 to mark the quadricentennial of the publication of the 1596 *FQ*. In the afterglow of general agreement that it would be nice, Patrick Cheney was encouraged to investigate the matter farther (see item 95.43). (Submitted by John Webster, Secretary-Treasurer)

95.40 Richard McCoy called the annual business meeting of the Spenser Society to order at approximately 1:00 pm, with 52 members attending. He presented the slate of nominees for incoming vice-president and for three-year terms on the Executive Committee (95.39). A call for other nominations produced none, and the slate was elected by acclaim. McCoy then announced that Richard Rambuss would chair next year's Special Session.

Webster delivered the Treasurer's report, as above. Two motions were then introduced from the Executive Committee: (1) to establish an Emeritus category, and (2) to establish a three-year renewal rate. Gordon Teskey offered an amendment to (1), asking that scholars who have no institutional alliance be included in such a rate. Both motions, including the amendment, passed.

John Webster then presented the 1994 Isabel MacCaffrey Award to Mary Villaponteaux for her 1993 article "*Semper Eadem*: Belphoebe's Denial of Desire" (see abstract at 95.24).

Paul Alpers delivered a courtly and moving paper on Spenser and baseball (next item), after which the meeting was adjourned until 1995 in Chicago. (JW)

95.41 Paul Alpers (U of California, Berkeley), whose address to the assembled Society members was entitled "Giamatti's Spenser," was partly concerned to elucidate how for Giamatti the "paradisal theme" underlay a "striking alignment" between his love for baseball and for Spenser's poetry. Quoting key passages from *Play of Double Senses* and *Take Time for Paradise*, Giamatti's final book on the cultural importance of sports, Alpers argued that "Bart's intense scholarly focus on ideal gardens and green spaces recapitulates and, I think, derives from, the experience of the young boy entering Fenway Park." A related and more

encompassing concern in the talk was to "reflect on the kind of literary interpretation my generation practiced"--to "understand the connection between the love of the game . . . and the way in which . . . we spent some of our lives interpreting *The Faerie Queene*." To do so, Alpers pointed to Giamatti's claim, in "Pageant, Show, and Verse," that pageantry is a "language," a "way of talking about intensely private concerns in a public matter." Calling this claim an "astonishing blind spot" in its failure to recognize the historico-cultural dimensions that later critics have taught us to see, he went on to reflect on some strengths and weaknesses in his and Giamatti's shared view that "a great poem always recovers from its most troubling and self-disturbing awarenesses and ways of behaving and absorbs them into its formal orderings." He wondered whether this view, "enabled by . . . taking our country and our society on their own terms," did not derive from the importance of baseball to their second-generation fathers. While Giamatti's and Alpers' critical practice may have "failed to interrogate . . . sufficiently," it *also* was "enabled by . . . taking our country and our society on their own terms," in his case, at least, underpinned by "the trust I had in my own world." In deflecting the question "Do I trust my world now?" to "What about baseball now?" he concluded with some reflections on how the game will be changed after the strike, on the centrality of nostalgia to the culture of baseball, and on thinking of a Spenserian as "a fan of *FQ*."

ANNOUNCEMENTS

94.42 CALL FOR PAPERS. The subject for one Spenser Session at the 1995 MLA Conference in Chicago, to be Chaired by President-elect Maureen Quilligan, will be "Epic and the Issue of Slavery." Maureen writes: "I'm most interested in epic as the genre that arose in slave societies and in how the resurgence of epic in the Renaissance may speak to the growing transatlantic slave trade and the concommitant rearrangements of labor, freedom, and autonomy that having slaves in the culture makes conceptually possible. Does Spenser's colonialism include consideration of this institution?" Deadline for submissions: 15 March 1995. Write to Maureen Quilligan, Dept. of English, U of Pennsylvania, Philadelphia, PA 19104.

The subject for the special Spenser Session, chaired by Richard Rambuss (Tulane U) will be "Alternative Spensers." Papers are invited on reincorporations, re-canonizations, or de-canonizations of Spenser; on Assessing Spenser's (non?) place in the new curriculum; on the state of Spenser criticism; on materialist Spenser; Irish Spenser; colonial and post-colonial Spenser; Spenser and hybridity; queer Spenser. Deadline for proposals: 1 March 1995. Write to Richard Rambuss, Dept. of English, Tulane U, New Orleans, LA 70118.

At the 31st International Conference on Medieval Studies at Western Michigan U, Kalamazoo, May 1996, the Society for Reformation Research will sponsor two sessions on literature: 1) Reformation Drama, 2) Strategies of Persuasion. Abstracts by 15 July 1995 to: Prof. Peter Auksi, Dept. of English, U of Western Ontario, London, Ontario, Canada, N6A 3K7.

95.43 1996 SPENSER CONFERENCE. Patrick Cheney writes (just as *SpN* is on its way to press) that plans are well underway for a conference, tentatively titled *THE FAERIE QUEENE* IN THE WORLD, 1596-1996: AN INTERDISCIPLINARY SYMPOSIUM, to be held 27-28 September 1996 at Yale, and sponsored by Yale's British Art Center, the Pennsylvania State U, and the Spenser Society. The aim of the conference is "to bring together historians, art historians, literary scholars, and others on the occasion of the 400th anniversary of the publication of the 1596 *FQ*, in an interdisciplanary reassessment of the poem in its historical, visual, theological, poetic, and global contexts." Papers are invited on a wide array of topics, including "Spenser and the 21st Century." The deadline will be 30 September 1995. A more complete announcement, with addresses will appear in the next issue of *SpN*.

95.44 OTHER CONFERENCES. Renaissance Society of America, 30 Mar.-1 Apr. 1995, New York City. Address: Laura Schwartz, Renaissance Soc. of America, 24 West 12th St., New York, NY 10011.

Society for the Study of Early Modern Women (EMW) will hold its 1995 meeting in conjunction with the Renaissance Society (above). The general meeting will be held on Thursday evening, 30 March. EMW will also sponsor a session on "Editing Women's Writings" on Friday Morning, 31 March. To become a member of EMW, contact Jane Donawerth, Treasurer EMW, Dept. of English, U of Maryland, College Park, MD 20704.

South-Central Renaissance Conference, 6-8 Apr. 1995, U of Central Oklahoma. Address: Elizabeth Skerpan, Dept. of English, Southwest Texas State U, San Marcos, TX 78666.

Central Renaissance Conference, 20-23 Apr. 1995, St. Louis. Address: Philip R. Gavitt, Director, St. Louis University Center for Medieval and Renaissance Studies, 3663 Lindell Blvd., Suite 240, St. Louis, MO 63108.

West Virginia Shakespeare and Renaissance Association, 21-23 Apr. 1995, Wheeling. Address: Paul Orr, Dept. of English and Communications, Wheeling Jesuit Coll., Wheeling, WV 26003.

Second Minnesota Conference on Cultural Emblematics, 27-29 Apr. 1995, Minneapolis. Address: Ayers Bagley, 246 Peik Hall, 159 Pillsbury Dr. SE, U of Minnesota, Minneapolis, MN 55455.

Spenser at Kalamazoo, 5-7 May 1995, Western Michigan University, Kalamazoo, MI. See program announcement.

Sidney at Kalamazoo, 5-7 May 1995, Western Michigan University, Kalamazoo, MI. See item 95.45.

Rocky Mountain Medieval and Renaissance Association, 11-13 May 1995, Utah State U. Address: Frances B. Titchener, Dept. of History, Utah State U, Logan, UT 84332-0710.

Southwest Regional Renaissance Conference, 12-13 May 1995, Huntington Library, San Marino, CA. Address: Renée Pigeon, Dept. of English, California State U, 5500 University Pkwy, San Bernardino, CA 92407.

Fifth International Milton Symposium, 9-14 July 1995, U of Wales, Bangor. Address: Thomas N. Corns, School of English and Linguistics, U of Wales, Bangor, Gwynedd L57 2DG, Wales.

Texts and Cultural Change: History, Politics, and Interpretation, 1520-1660, 16-19 Jul. 1995, Reading. Address: Cedric C. Brown, L & H Conference, Dept. of English, U of Reading, Reading RG6 2AA, UK.

John Milton, 26-28 Oct. 1995, Middle Tennessee State U. Address: Charles W. Durham, Dept. of English, Middle Tennessee State U, Murfreesboro, 37132.

95.45 SIDNEY AT KALAMAZOO, 1995. Three sessions are scheduled as follows:

1. Studies in Sidney and Spenser: a) Lisa Celovsky (U of Toronto): "Chivalric Limits in *The Faerie Queene* and *The New Arcadia*"; b) Kenneth Borris (McGill U): "Elizabethan Allegorical Epics: the *Arcadias* as Counterparts of *The Faerie Queene*"; c) Elizabeth Porges Watson (U of Nottingham): "'Cause of good or ill'--Cupid's Dark Prism: Petrarch through Astrophil to Busirane"; Respondent: Anne Lake Prescott (Barnard C).
2. Sidney at Kalamazoo I: Sir Philip Sidney: a) Christine Gilmore (U of Washington): "The Surfacing of Xenophon in Sidney's Political Thought"; b) John Barnard (U of Houston): "Metanarrative and Desire in the *New Arcadia*"; c) Katherine J. Roberts (U of Wisconsin, Oshkosh): "Women in Love: Zelmane, Helen, and Parthenia in the *New Arcadia*"; Respondent: Roger Kuin (McLaughlin C, York U).
3. Sidney at Kalamazoo II: The Legacy of Sir Philip Sidney: a) Margaret Hannay (Siena C): "'When riches grow': Class Perspective in Pembroke's Psalmes"; b) Gavin Alexander (Gonville and Caius C, Cambridge): "Ending and Beginning: Mary Wroth's Constant Work"; c. Clare R. Kinney (U of Virginia): "Endgames: The Engendering of Authority in Anna Weamys's *Continuation* of Sir Philip Sidney's *Arcadia*"; Respondent: Arthur F. Kinney (U of Massachusetts, Amherst)

SPENSER AT KALAMAZOO, PROGRAM 1995

SPENSER I

Babbling Birds and Talking Trees: Really Psychological Readings of Chaucer and Spenser

Welcoming Remarks: Susanne Woods (Frankling and Marshall C)

Presider: Jerome S. Dees (Kansas State U)

Theresa M. Krier (Notre Dame)
"Chaucer's Parlement of Fowles and Spenser's Poetry"

Ellen E. Martin (Vassar C)
"The Shady Trope of Spenser's Trees: Inside the Catalogue at *Faerie Queene* 1.1.8-9"

Jennifer Vaught (Indiana U)
"Jailhouse Rock: Fradubio's Lyrical Resistance"

Responses by

R.A. Shoaf (U of Florida)
Richard Neuse (U of Rhode Island)

SPENSER II

Ireland, Levellers,and the Apocalypse: Spenser and the Ends of History

Presider: William Oram (Smith C)

Sayre Greenfield (U of Pittsburgh at Greensburg)
"*The Faerie Leveller* or, New Historicism in the 17th Century"

Mark Hazard (Cornell U)
"The Other Apocalypse: Spenser's Use of 2 Esdras in the Book of Justice"

Response: Sheila T. Cavanagh (Emory U)

Christopher Highley (Ohio State U)
"Was Spenser's *A View of the Present State of Ireland* Suppressed? Interrogating Received Narratives"

Response: Jean R. Brink (Arizona State U)

SPENSER III

The Kathleen Williams Lecture

Presider: Anne Lake Prescott (Barnard C)

Judith H. Anderson (Indiana U)

"Narrative Reflections: Spenser's *Faerie Queene*"

Closing Remarks: Susanne Woods (Franklin and Marshall C)

(continued from inside front cover)

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