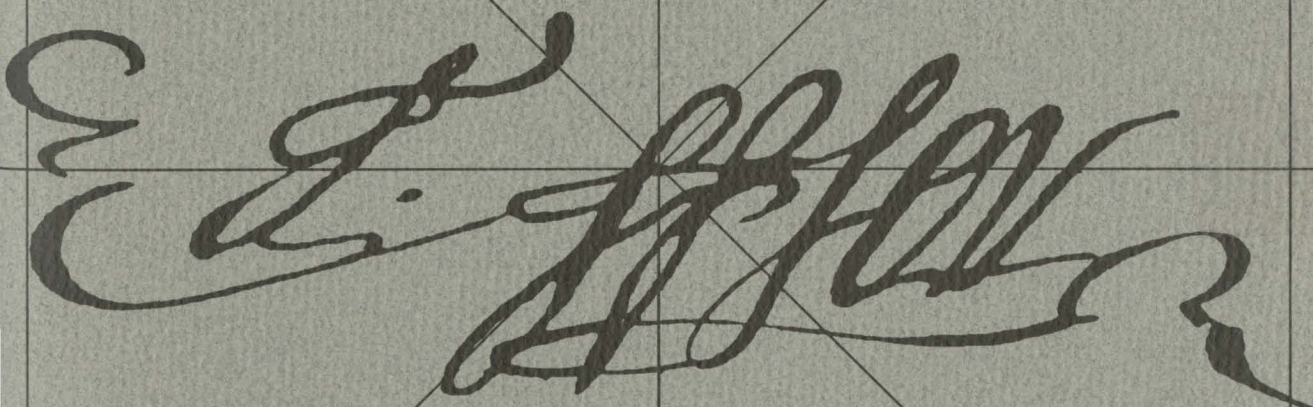
SPENSER • NEWSLETTER

FALL 1997 • VOLUME 28 • NUMBER 3



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The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Department of English at Kansas State University. Please address all communications to *Spenser Newsletter*, Department of English, 122 Denison Hall, Kansas State University, Manhattan, KS 66506-0701. Ph: 785-532-2156; fax: 785-532-7004. (jsdees@ksu.edu)

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

Subscription rates, institutional and private: $6.50/yr in USA, $6.50/yr (US funds or equivalent) in Canada, $11.00/yr US in Latin America and overseas. These rates are for Vol. 28, 1997, and for Vol 29, 1998.

97.139 Bulger, Thomas Francis. *The Historical Changes and Exchanges as Depicted by Spenser in* The Faerie Queene. Lewiston, NY, Queenston, Ontario, and Lampeter, Wales: Edwin Mellen, 1993. iii + 208 pp. ISBN 0-7734-9342-5. $69.95, £35.95.

This book outlines various representations of history in *FQ* and analyzes Spenser's coordination of natural, human, and divine historiographical perspectives. In general, *FQ* examines "divine history" in Book I, "human history" in Books II-VI, and "natural history" in such mythic creations as the Garden of Adonis, the marriage of the Thames and Medway, and *Mut* (10). Bulger organizes his book roughly in response to these divisions, each chapter bringing to bear on a major character a thesis concerning Spenser's historical fictions. Chapter one "surveys Renaissance attitudes towards historical poetry" (ii) and presents the book's general argument. Chapter two, while focusing on distinctions between sacred and profane history, interprets Redcrosse's sinful descent into the "unredeemed and unenlightened" world of pagan mythology (12) and his eventual recognition of his place in divine history; structurally similar, chapter three, while focusing on the relation of memory to history, presents Guyon's descent into forgetfulness and eventual discovery of his place in human history. Chapter four, the most comprehensive, analyzes Spenser's conjunction of human and natural history, especially as represented in Britomart's gradual growth in historical awareness, a function of mythic continuities that define and complicate her understanding of nature, love, politics, and historical destiny. The final chapter reads Book VI as an ultimately unsuccessful "withdrawal from the tempests of historical existence" (163); however, the author cannot imagine Spenser ending his poem with the Blatant Beast at large: "such a deep-seated, bitter pessimism is untrue to the spirit of the poem as a whole, as the *Mutabilitie Cantos* confirm" (167-8). Bulger's book concludes with a celebratory Christian reading of *Mut*.

According to the author, the major protagonists of *FQ* attain "historical consciousness" when they recognize and experience the unified "purposes of divine, human, and natural history" (ii-iii). Redcrosse achieves "historical self-awareness" during his conversation with the hermit Contemplation; Arthur and Guyon when they read the respective histories of their people at Alma's castle; Britomart in her dream-vision at the Temple of Isis; and Artegall and Calidore, conditionally and less momentously, when the one defeats Grantorto and the other chains the Blatant Beast. Bulger's often convincing and sometimes original analyses of episodes in the quests of the major characters consistently serve the book's larger theses and draw some interesting parallels between various kinds of historical representations. For instance, the author introduces a helpful psychological model to explain the "expansion of Britomart's historical consciousness" (105), presents an innovative reading of the Garden of Adonis as central to Spenser's theory of historical existence (111-18), and includes a novel analysis of Britomart's discussion with Paridell of the Trojan origins of British history (119-22).

Although usually clear, the book's argument sometimes becomes a bit confusing for two reasons. First, the author's use of the term *myth* is sometimes slippery: on the one hand, classical mythology represents, especially in Book I, a fatalistic "spiritual dead-end" (36); on the other hand, the "timeless configurations of myth" (16), filled with "mythic radiance" (154), often expose the spiritual continuities between the natural and the divine that the author seems to treat as the goal of human life in history. The author seems to accept the validity of myth as a way of interpreting existence only when myth is morally and historically consistent with revealed Christian truth. The author's relative inconsistency in his use of myth points to the second form of critical slippage in the book: Bulger's own obvious Christian belief sometimes intersects with the poet's text in ways that limit and confuse interpretation. One example among many will have to suffice: when discussing Arthur's rescue of Redcrosse from Orgoglio's dungeon, the author states that "Arthur's imitation of Christ confirms the premise of Christian typology, that history reaches its consummation through Christ" (42). In other words, the rhetorical logic seems to say, Spenser's fiction proves the truth of Christian revelation. Throughout the book, the author assumes Spenser's all but uncritical embrace of mainstream (then and now) Christian morality, Tudor historical mythology, and the absolute truth of the "one event--the incarnation of Christ--which indisputably manifests the coincidence of the historical and vertical dimensions of history" (181).

I don't know the circumstances of this book's production or when the "thesis" (14) was written, but the whole thing could have used more careful editing and some engagement with scholarly work more recent than the early 1980s. The book doesn't even acknowledge theoretical alternatives to its own Christian humanism, which somewhat limits its usefulness to contemporary Spenserians. Additionally, the writing needed to be tightened up and mechanical errors corrected: scattered grammatical, punctuation, diction, typographical, and stylistic problems make the book seem less carefully put together than the author, I'm sure, would have liked.

All in all, the book could serve Spenserians as a basically sound interpretation of some ways Spenser coordinates, manipulates, and integrates natural mythology, human (and Tudor) history, and divine providence.

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97.140 Flores, Ralph. *A Study of Allegory in its Historical Context and Relationship to Contemporary Theory*. Lewiston, Queenston and Lampeter: Edwin Mellen, 1996. 252 pp. ISBN 0-7734-8792-1. $89.95.

Ralph Flores sets out to counter, or at least qualify, reports of "allegory's alleged death" outlined in the introduction to his study (2). Nowadays, writes Flores, the "life-giving" capacity of allegory seems no longer recognised and its employment is the subject of a certain "theoretical anguish" (2). A key strain of this anguish with which the author

takes issue is found in the writings of Paul de Man. The study as a whole is woven around an interrogation of de Man's assertion of the temporality of allegory--that "allegory is material or materialistic . . . because its dependence on the letter, on the literalism of the letter, cuts it off sharply from symbolic or aesthetic syntheses" (9).

Flores' enigmatic chapter on *FQ* 1 examines the supposedly now "lifeless" counterpart to the "life-producing" allegory detailed in earlier chapters on Plato/Socrates, Augustine, the *Romance of the Rose,* and Dante. The author argues against the equation of literalism with theatricality, artifice, dilapidation and death, and focuses on tropes of personification in order to demonstrate the life-giving properties of allegory. The first two sections of Flores' study show how personification or *prosopopoeia*, as a rhetorical process, can vocalize the inanimate--giving life to the 'dead' sign--using a constructed narrator figure or "selfless self" through which to speak. Contrary to de Man and Walter Benjamin's conception of personifications as purely artificial, "staged" surfaces (6), Flores presents personifications as marginal figures "neither dead nor alive" (15). The relationship between allegory and the 'dead' image or sign is of great importance in bestowing life upon the literal sense: "in allegory the spirit which 'gives life,' is curiously dependent on the letter, which 'kills'" (14).

The chapter on *FQ* 1 presents a shift away from the notion of allegory as life-giving and a breakdown of the relationship between the allegorical and literal (the living and the dead) that occurs in Spenser's period, as an authorial voice becomes increasingly fragmented and problematic to locate. An increase in dead signs is demonstrated by a rather anecdotal reference to *FQ* 1.9.34 where carcasses littering the cave of Despair are seen as a "heap of relics" now devoid of any transcendental meaning (144). This line is curtailed almost immediately as Flores states that *FQ* also contains a "profusion of life" and that it is often allegorical in too many ways (145). Such a saturation generates an "urgency for essential naming [that] is sidetracked in the *FQ* by a pervasiveness of error or erring" (146). This is familiar ground from Jonathan Goldberg and Kenneth Gross' studies that examine how meaning in *FQ* is continually displaced onto further 'literal' signs, begetting only inconclusion and demystification. The *FQ* chapter is of particular relevance to those interested in Spenserian emblematics and image-construction, as Flores considers how (quoting Gross) "visionary identification with a sacred emblem" is continually approached but then backed away from, fearing misconstruction (147).

Flores provides a concise, closely read analysis of the *FQ* Letter as performative utterance, using a Derridean reading of J.L. Austin's speech act theory, to consider how Spenser's signature (an "act that attaches a written statement to its author" [156]) can function as an infelicitous performative utterance. This interestingly suggests that the signed texts (title page, dedication and Letter) framing *FQ* could be the work of the same *persona* as the first-person narrator of "I the man, whose Muse whilome did make" (157), and forces a subtle reconsideration of authority in the *FQ* Letter. Flores works through the idea that *FQ* is only "errantly" signed--the *persona* can only speak through fragments that displace any easy identification--and that this aligns with the errancy of Redcrosse as he continually

rehearses the ("staged") battle with Error (161). The failure in *FQ* to negate Error is, Flores argues, represented through the displacement of meaning onto further signs thus frustrating any sense of resolution or closure. The chapter on *FQ* has a fragile construction and one senses that associative shifts made between the theatricality of errant signatures, and the hollowing-out or demystification of allegory are rather strained. The "historical context" of the title is somewhat misleading as Flores discusses deferral of allegorical signs within the enclosed text. There is no attempt to present the contextual backdrop of the shift from life-giving to "lifeless" allegory, or to discuss deferral to meaning(s) locatable "beyond" the text, but the study skilfully locates the rhetoric of personification within the context of contemporary theory, alongside the de-centering of self associated with the supposed "death of the author." Flores concludes by placing the onus upon the reader's coldness or warmth towards "belief in selves" to dictate whether or not allegory be "life-giving" (244).

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97.141 Fukuda, Shohachi, and Susumu Kawanishi, eds. *Shijin no ou Spenser* [*The Prince of Poets: Essays on Spenser*]. Fukuoka: Kyushu UP, 1997. 540 pp. ISBN 4-87378-517-0. JP¥ 5200.

Commemorating the tenth anniversary of the Spenser Society of Japan as well as the 400th year of *The Faerie Queene*, *Shijin no ou Spenser* contains 26 essays and "The Spenser Bibliography of Japan." Ten of the essays in this first collection of critical essays on Spenser written by Japanese scholars in Japanese were previously published in academic journals but have here been rewritten in a less scholarly style for general readers; the remaining sixteen essays are published here for the first time. The volume is divided into three parts.

Part One contains fifteen essays on *FQ*. The first two are on the structure of the whole poem: Haruhiko Fujii, "Forming/De-forming of Structure in *The Faerie Queene*"; and Masako Ohno, "Arthur and Gloriana." Then come nine essays on individual books: Masaaki Imanishi, "The Structure of the Dream and Labyrinth in Book I"; Yasuhiko Iki, "Guyon in the Bower of Bliss: Allegory of the Knight of Temperance"; Yoko Odawara, "Reconciliation of Venus and Diana in the Book of 'Triumph of Chastity'" (97.152); Taiji Hirakawa, "Friendship and *Discordia Concors*"; Harumi Takemura. "Florimell and the Poetics of Discontent" (97.157); Noriko Naritomi, "The Ideal and Reality of Justice"; Susumu Kawanishi, "Complexity and Simplicity of Spenser as seen in the Isis Episode"; Noriyo Asai, "Pun, Etymology, and Courtesy in Book VI" (97.144); and Chiyoshi Yamada, "The Judgment on Mount Arlo." These are followed in turn by: Mari Mizuno, "The Pagan Within: The Self and the Other in *The Faerie Queene*" (97.150) and Nobuo Shimamura, "The Colors and Expressions of *The Faerie Queene*"; Masaru Kosako, "Rhyme Words in *The Faerie Queene*: Linguistic Structure and Artistry"; and Toshiyuki Suzuki, "The Spelling of the Rhymes in *The Faerie Queene.*"

Part Two consists of five essays on the shorter poems: Izumi Nemoto, "Spenser's Religion as Seen in *The Shepheardes Calender*"; Susumu Tanaka, "*Colin Clouts Come Home Againe*: What is Home?"; Motohiro Kisaichi, "*Epithalamion* and the Graces"; Shohachi Fukuda, "The Hidden Numbers in *Amoretti* and *Epithalamion*"; and Shigenori Komurasaki, "Heavenly Beauty in *Fowre Hymmes*: Light of Logos."

Part Three offers four essays on influences: Tadashi Saotome, "Spenser and Ovid"; Yoshitoshi Murasato, "Sidney and Spenser: The Distance between *Arcadia* and *The Faerie Queene*"; Taiji Hirakawa, "From Spenser to Milton"; and Masanori Yoshida, "Spenser and Wordsworth." The book begins with Shohachi Fukuda's introductory essay, "The Joy of Spenser" and concludes with Yasunari Takada's "Spenser's Faces." (SF)

97.142 Oram, William Allan. *Edmund Spenser*. Twayne's English Authors Series 535. New York: Twayne, 1997. xvi + 347 pp. ISBN 0-8057-8622-8. $37.50.

This excellent book is so clear, thoughtful, and intelligent that one has to remind oneself how difficult it must have been to write. On the one hand, it has to meet the exacting expectations of readers of *SpN*; on the other hand, its format and the series in which it appears indicate that it is intended to serve the needs of students, serious students to be sure, who are rather new to Spenser's poetry. The quickest way to convey my sense of how well William Oram has met this challenge is to say that reading his book is like attending a superb undergraduate course on Spenser's poetry. All the poems are intelligently and intelligibly presented; there is a clear point of view about each poem and about Spenser's poetry as a whole; important lines of inquiry and interpretive threads are sustained throughout. Students at all levels will be well served by this book--not only undergraduates, but also graduate students, who constitute what will probably be the largest single group of its readers. It does not address their research interests very fully, but in my view what most graduate students need at the beginning is precisely a superb undergraduate course on Spenser's poetry.

The book begins with a chapter on "Spenser's Career" and then settles into a survey, roughly one chapter per published work, of Spenser's poetry. This seems about as unexceptionable an arrangement as one could ask for, but Oram has made one decision that is certainly debatable. The poems are presented in the chronological order of publication, which means that *FQ* appears not as a single poem but in two installments. Three chapters--"1591: The *Complaints*," "1591-1595: Return to Pastoral," and "1595: *Amoretti* and *Epithalamion*"--separate the chapters on Books I-III and IV-VI. *Mut* is reserved for the end of the penultimate chapter, "1596-1609: Last Poems." (The final chapter, "Refashioning Spenser," is a short, very well turned survey of the way later English poets, from his death through the 19th century, imitated and were influenced by his poetry.) The general editor of the Twayne series, Arthur Kinney, claims that Oram's book "will replace that of William Nelson, published in 1963, as the primary resource for understanding all of the poetic works" (ix). Nelson too begins with a chapter about Spenser's life and poetic project and he then provides four chapters (a little more than 100 pages) on what were then called "the

minor poems." His last seven chapters (some 200 pages) are devoted to the six books of *FQ* and *Mut*, taken individually. Oram, who as general editor of the Yale edition presided over the renaming of the minor poems as "shorter poems," reverses these proportions. Perhaps more important than the sheer number of pages devoted to FQ is the fact that it is no longer seen as a single work, but rather as three (or two and a half) installments of Spenser's major poetic project.

I was uneasy about this as I began the book, even though I think our understanding of *FQ* has been well served by considering it (or at least being willing to consider it) in terms of 1590, 1596, and *Mut*. But I was still concerned about whether Oram's arrangement would best serve the intended audience of the book. One cannot really tell, at least until some of our students have a crack at it, but I can report that there are tangible gains from the way he has treated *FQ*. Throughout the book, Oram keeps his reader in mind of what is characteristically Spenserian--e.g., "even for Spenser, the *Epithalamion* is an extraordinarily inclusive poem" (198)--and the reader's sense of Spenser's powers and habits of mind are much enhanced by the dialogue his organization sets up between *FQ* and the other poems. Spenser's uneasy relation to the court, which is one of the book's main concerns (xi), emerges with particular force and interest when chapters that discuss *Complaints* and *Colin Clout* intervene between the chapters on the 1590 and the 1596 FQ. One of Oram's main emphases in his discussion of *Am*--the paradox of freedom within the marital bond--is very productive in his account of *FQ* 4 and 5. The arrangement of the book, then, is very successful on its own terms, and the main question is whether anything is lost by limiting *FQ* to one-third of its total length. Though Oram is very good at identifying literary and intellectual backgrounds, I found myself missing the amplitude with which they are represented in Nelson's book. In introducing *FQ* 2, for example, Oram can only mention that in its turning to this world it also turns to classical texts, whereas Nelson devotes a whole paragraph to traces of the *Aeneid* in Book II and its influence on its major episodes. Similarly, Oram's observation that "Spenser inherited a long and somewhat blurred tradition of thinking about the virtues of rational restraint" (96) is at least as helpful as anything Nelson says, but Nelson has room to provide a paragraph on the absorption of classical views of temperance into Christian thought.

Having spoken of the arrangement of the whole book, I want to praise the execution of its individual parts. In his very first sentence, Oram says that he will dwell "most importantly on how [Spenser's] poems develop the generic traditions he inherited and changed" (xi). Accordingly, each chapter or sub-section begins with a discussion of the relevant genre or literary tradition. It is remarkable how much Oram can sometimes get into these accounts, and they are always well focused and useful. After these introductions, he settles into a consecutive account of the work in question. I confess my heart sank when I realized that he was going to go through *SC* eclogue by eclogue. But in fact this is one of the best things in the book: by staying with the poem, part by part, Oram is able to bring out its variety and its tensions. The poem-by-poem account of the *Complaints* volume is similarly adept and discriminating. One might wonder whether the books of *FQ* are best served by adhering to the order of their narratives, but I found that this too works well.

Aside from its usefulness for the readers most likely to consult the book (they will always be able to get their bearings in the poem), this procedure allows Oram to note shifts and changes and to comment, without unduly imposing himself, on tensions, difficulties, and apparent contradictions. Finally, at the most microscopic level, the book is full of excellent sentences, of which a sampling follows. "The most brilliantly tantalizing of the *Complaints* is *Muiopotmos*, whose story would fit on a postage stamp" (147). The *Colin Clout* volume as a whole "constitutes a meditation on the nature of the poet's allegiances" (161). Of the word *goodly* in the last line of *Am* 67: "As often happens in sonnets, the emotional distance traveled appears in the repetition of a crucial word in a changed context" (189).

As one would expect, Oram's book is up-to-date in its awareness of what has been going on in Spenser studies. But in respect to its mode of interpretation, it is a rather old-fashioned book, and in this, I think, lies its one significant limitation. Its interpretations are determined by New (i.e. old) Critical paradigms. In just about every case in which Spenser the poet--whose mind and sensibility are presumably at issue in this book--might appear to be in some way troubled or conflicted, he is represented as preserving an ironic distance from his characters or narrators. Oram is not alone in criticizing the Colin of *SC* as narcissistic and suchlike, but it is a little awkward, then, to account for his being the poet's pastoral self-representation--and not only because of the after-life of the poem, where Oram would like to locate the identification of Colin with Spenser, but also in *SC* itself, where all the major performance pieces are attributed to Colin. There is an excellent introductory paragraph on *FQ* 5, which concludes by speaking of the way Spenser's representation of justice involves "a constant wary repressiveness" (233). But all that is troubling in the opening cantos of Book V is laid off on Artegall's limitations as a character. If I were Oram's lawyer, I could defend him against the charge that he nowhere recognizes the poet's being troubled (he does, e.g., in the final cantos of Book V); nevertheless, his usual account of the poet differentiates him from his characters and narrators, and thus preserves his control of his poems.

The main damage this does to the book is in the way it treats Spenser's ambivalence about the court and his worldly career. The fact that Oram makes this a central concern of the book shows that he has attended to the last 20 years of discussion of Spenser's poetry. But on the other hand, he continually represents the poet's difficulty as being due to his "sense of the gap between [his] ideal images and the resistant world he faces" (218, re the 1596 *FQ*). There is really nothing in the book that takes into account the New Historicist viewpoint, as we would find it in the writings of Louis Montrose or Stephen Greenblatt, that those "ideal images" are themselves shaped and compelled by, are the cultural productions of, the difficult actual world to which, in Oram's more traditional Spenserian mode, they are simply opposed. Similarly, one would never gather that some of the most challenging recent work on Spenser has been by feminist scholars, who ask us to consider whether threatening females are scapegoated in *FQ*, and whether Amoret's torture--about which Oram has some subtle observations in the old vein of psychological allegory--may not derive from a poetics that would associate Busyrane not only with Britomart's erotic fears (125), but with the poet himself, the artist who wields his pen and who created the tapestries and masque of 3.11-12.

A critic can only be himself, of course. But a book of this sort published in 1997 should, I think, reflect more of other scholars' pressures against taking Spenser's poems on their own terms. Furthermore, Oram's resistance to these pressures does some harm to his execution of his own project. His chapter on "Last Poems" treats the individual works with the deftness the book has led one to expect: I particularly admired the way he picks his way through the claims and contradictions of *Fowre Hymnes*. But I am not at all convinced by the way this latter-day New Critic tries to connect *FH*, *Proth*, and *Mut*: "each dramatizes an act of feigning--of making things up as the speaker tries to understand the world and his place in it" (263). Surely one reason for Oram's difficulties in representing the mind of the poet at the end of his career is that he has omitted from this chapter one of the most important of his last writings--the *Vewe*, which is relegated to the first, biographical chapter.

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97.143 Pask, Kevin. *The Emergence of the English Author: Scripting the Life of the Poet in Early Modern England*. Cambridge Studies in Renaissance Literature and Culture 12. Cambridge: Cambridge UP, 1996. 218 pp. + x. ISBN 0-521-48155-4. $49.45.

In *The Emergence of the English Author*, the broader of Kevin Pask's intentions is to construct an historicized sociology of poetic authorship/authority in the early modern period; the narrower is to trace the history of early life-narratives of poets and specifically of Chaucer, Sidney, Spenser, Donne, and Milton. Although Pask's discussion is well-informed and perceptive, his broader intention is grounded in the narrower one, with some attendant problems for generalization.

In Pask's study, life-narratives of Chaucer provide an historical referent against which those of the Renaissance poets can be measured for similarity or difference. Although Chaucer received no life-narrative until the Renaissance--the period of religious reformation, print capitalism, and the absolutist state--earlier accounts of his laureation especially highlight his linguistic authority. Pursuing a recurrent theme, Pask aligns this authority with that of a vernacular *Hochsprache*, cultural capital that was differentiated in the late Middle Ages from the speech of "the bilingual clergy and popular vernacular culture" (10). As the sixteenth century approaches, however, he finds Caxton's *Canterbury Tales* simultaneously trading on Chaucer's prestige and fixing Chaucer's texts in linguistic forms already "somewhat archaic" and thus contributing to the perception of him less as a model of linguistic standardization than as "one of England's 'ancients'" (15). But when Pask's excavation of genealogy traces to Caxton's editorial policies the fact that "Chaucer continues to be the only medieval English poet widely taught in unmodernized English," he perhaps forgets that Chaucer is the major medieval poet who wrote in the Midland (or London) dialect--that is, the dialect closest to standard modern English and therefore relatively accessible to modern students.

Of potential interest to Spenserians is a brief subsection called "Spenser's Chaucer," which treats *SC* (29-36). While noting that *SC* had "no immediate bearing upon the shape of Chaucer's developing life-narrative," Pask looks in it for the reason why the Chaucerian model offered no blueprint for an Elizabethan poetic career or, by implication, for the life-narrative of one (30). Here, he remarks the appeal for Spenser of the Protestant authority accorded Chaucer by John Foxe and by editors who assigned conspicuously Protestant texts like the *Plowman's Tale* to him, incidentally assuming the Pilgrim-Ploughman line in the envoy of *SC* to be an untroubled reference to Chaucer. He recognizes, however, that Chaucer's "reputation as a courtly love poet" overshadows his "Protestantism" in *SC* 31-33. Such popular love poetry "correspond[s] to commonplace Elizabethan notions of poetic 'youth'" and is consequently disqualified as a viable career model (34). *SC* thus tries but fails to combine its two "ancient" models, Virgil and Chaucer, Latin and Gothic, the one dear to the school, the other to the court.

Considering life-narratives of Sidney next, Pask divides them chronologically into two stages. First comes "the subordination of Sidney's poetry [or youth] to his heroism," as in Fulke Greville's Life, and this "reflects the social hierarchy of the absolutist state," shoring up the chivalric foundation of "an increasingly non-military and proto-commercial nobility" (53). But less than a hundred years after Sidney's death, "England's early break with absolutist ideology . . . allowed for the almost complete demobilization of . . . [his] reputation and his transformation into a lover and a poet" (54). This romanticizing of Sidney's reputation led to its derogation, in good part because of its association with a female readership, and to the virtual disappearance of his life-narrative in the eighteenth century (73, 80). Eventually, in an odd reversal of history, Spenser, earlier portrayed as the recipient of Sidney's patronage, becomes Sidney's *raison d'être* in life-narrative and even his "literary *teacher*" (80, 112).

Although Spenser received no significant life-narrative in the early modern period, Pask proposes instead to discuss the period's "fascination with the relationship between Sidney and Spenser" (83). This loosening of the subject enables an examination of patronage relationships, including their misrecognition as intimate. Like most earlier treatments of Spenser's posting to Ireland, Pask's dubiously assumes the poet's exile rather than his preferment (86); this assumption reinforces his central and plausible speculation that Spenser's "baseness" explains why the poet was given no life-narrative. Further support is derived from the fact that no monument honored Spenser's tomb for twenty years after his death. Musing on such arguments, I wonder how many life-narratives of Jonson and Shakespeare there were in the same period or even why Jonson and Shakespeare (arguably as much poets as Sidney) receive virtually no attention in this study. After all, Chaucer was an "ancient," and Sidney an aristocrat. Even Donne was a clergyman, and as Pask persuasively sees it, Milton is quite another story: his is the first real "'life of the poet' as the pendant of the poet's cultural authority" (141).

Pask reads Spenser's courting of Sidney's patronage in the introductory apparatus of *SC* as a desire for a surrogate nobility. Thus Immerito's "book/child goes nameless, at least

until it acquires a substitute father, a patron/godfather." The courting poet perhaps also fantasizes "a gift exchange with Sidney" that would ennoble his book and withheld name (89). In a rare reference to *FQ*, Pask suggests that Spenser's romance epic "attempted to align the pedagogical authority of humanists such as Harvey to the aristocratic function of training chivalric youths, and, as we have already seen, [he adds,] it provided Spenser himself a chivalric identity in relationship to Sidney" (93). I must confess that I don't know when we saw Spenser's achievement of chivalric identity in *FQ*, despite an earlier paragraph on the raising of chivalric youths and speculation that the "rubric of Sidney's patronage . . . potentially enabled the representation of Spenser in a chivalric . . . relationship to his patron in which Sidney and Spenser could be represented as noble 'youths' in the Leicester household," and despite the fact that W.L.'s commendatory verses in the 1590 edition depict Spenser "in a literary version of chivalric competition" (90-91).

A promising subsection on the legendary Elizabethan Areopagus interprets it as an attempt by Spenser and Harvey to marry "the 'Gothic' aristocratic prestige of Sidney and Dyer to the 'Greek' pedagogical authority of Harvey in order to produce a classicized vernacular" (100). Symbolically, it would also wed the "mother tongue" and therefore national identity to classical *vir*tue and Vergilian manhood (as opposed to the youthful femininity of love poetry). The Areopagus fantasy casts further light on the selection of Sidney as patron of *SC*: "With a humanist education and a matrilinear aristocratic bloodline," Sidney was the perfect "noble patron of a project which . . . restores the 'rightfull heritage' of the 'Mother tonge'" of Renaissance male elites (101-02). When Pask aligns the aspiration to nobility and the linguistic project of *SC* and the Spenser-Harvey correspondence with the integration of classical standards and a noble *Hochsprache*, I am not at all sure that the specialized speech we are talking about is the same kind of thing we were talking about earlier in connection with Chaucer. A defining appositive, at least, would help to anchor a term whose historical referent is evolving. Unhappily, Pask's subsequent claim that for E.K. "the 'restoration' of an English literary language" represents "the Protestant reformation of vatic poetry" leaves me baffled: what is specifically Protestant about "this *linguistic* difference" and according to what or to whom? I ask because Pask subsequently aligns Spenser's "'learned speach'"--obviously not that of *SC*--with the "quasi-religious authority [that] essentially substituted for a life-narrative" (105-07).

Pask's book is intelligent, suggestive, and effectively theorized, but it is often under-argued or elliptical. Its over-determination has not been tamed into history--a comment whose irony I recognize. As a book that hopes to account for the genealogy of the poetic canon and even, to its credit, for that of literary language, it is incomplete not only in its "coverage" of Renaissance poets or poetic possibilities but also in its failure to treat poetic texts. With few and only limited exceptions--e.g., *SC*, especially the apparatus; Sidney's *Defence*, Spenser's *As* on Sidney--what the poets themselves have written has been excluded, along with their poetic self-representations and their poetically realized relationships to one another. Also under-represented is the early modern sense of the pleasure to be had from language and rhetoric, from characters or story; of the cultural treasures to be collected in commonplace books; and of various other kinds of edification. If life-narratives do not

adequately address these concerns, I would suggest recourse to additional sources, including studies of Renaissance reading habits.

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ARTICLES: ABSTRACTS AND NOTICES

97.144 Asai, Noriyo. "Reisetsu no monogatari niokeru jiguchi to gogen" ["Pun, Etymology, and Courtesy in Book VI"]. *Shijin no ou Spenser [The Prince of Poets: Essays on Spenser]*, ed. Shohachi Fukuda and Susumu Kawanishi. Fukuoka: Kyushu UP, 1997. 195-219.

The opening line of *FQ* 6.12 (Of Court it seems . . .) may be taken to indicate Spenser's doubt about the etymology of the word "courtesy" and is often used to argue that Spenser has become mistrustful of language itself. Instead of looking for true courtesy at the court, Spenser locates its ideal pattern in Calidore's "courtship" of Pastorella. By presenting these embodiments of courtesy as having derived from the court, as perfecting the virtue through courtship, and finally as returning to their courtly duty and milieu, the poet attemps to re-establish the correctness of the etymology of the word "courtesy" and the essential truth of the word itself, thereby affirming his faith in language. (NA)

97.145 Bednarz, James P. "The Collaborator as Thief: Ralegh's (Re)Vision of *The Faerie Queene*. *ELH* 63.2 (Summer 1996): 279-307.

Argues for a sophisticated intertextuality in which Ralegh's commendatory sonnet "A vision upon this conceipt of the *Faery Queene*" is a complex revision of Spenser's treatment of himself in *FQ* 3. In his sonnet, Ralegh recasts (a) his own marginal role as Timias into that of Arthur; (b) Spenser's Faerie Queene into a more Ralegh-like Belphoebe/Cynthia; and (c) Spenser himself into Hermes, a "celestial thief" who displaces Petrarch and threatens Homer. The first line of Ralegh's poem echoes the first of Arthur's dream of Gloriana in 1.9.13. In the sonnet, he gives the Petrarchan component of *FQ* undue emphasis because he is responding to the way Spenser had represented his own stylized courtship of Elizabeth in the figure of Timias in Book III; in doing so, he makes the Faerie Queen of his sonnet an epic version of his own Cynthia, "more of an *imperial* Cynthia than either a Britomart or a Gloriana." By beginning his poem at the site of Laura's grave, Ralegh is in part indulging in a literary joke; more seriously he superimposes Laura's grave in Avignon on the Tempel of Vesta in Rome because it allows him to reinterpret in his own terms the theme of dynastic succession. "Just as Spenser had opened his epic to Ralegh's Petrarchan lyricism, Ralegh, by inversion, used imperial imagery to expand the scope of his lyric and absorb Spenser's epic." His boldest revision, however, via a witty reconstruction of the "Hymn to Hermes," is to praise Spenser by insisting that power, control, and usurpation (rather than Spenser's own deference to tradition) were the central conditions of poetic mastery--a tribute that really suits Ralegh more than the object of his praise. Suggests that

the emphasis on pilferage at poem's end may contain an oblique reference to Lord Roche's claim that Spenser is indeed a "cattle thief."

97.146 Bergvall, Åke. "Formal and Verbal Logocentrism in Augustine and Spenser." *SP* 93.3 (Summer 1996): 251-66.

Following the lead of S.K. Heninger (*The Subtext of Form*, 1994), traces a "paradigm shift" in Augustine's understanding and use of the term *logos*, from an earlier privileging of its meaning *ratio*/reason, which emphasizes number and a "formal logocentrism" that is basically Plotinian, to a later privileging of its meaning *verbum*/word) which gives rise to a "verbal logocentrism" that is Pauline and mediatorial, a view elaborated best in *De Doctrina Christiana*. Between 388 and 412 Augustine gradually came to see the language of scripture less as "allegorical" and more as "literal," but rather than give up its formal, allegorical function, he redefined language as an example of an "incarnation" like that of Christ's. This paradigm shift left the next millenium with two separate but confused logocentric models, and we see poets such as Petrarch, Spenser, and Sidney wrestling with this situation: Petrarch struggles to accomodate the formal paradigm to the realities of a fallen world; Sidney, in *Astrophil and Stella* "widens the gap between optimistic form and pessimistic content beyond the breaking point"; Spenser, in *SC* and *FQ*, "realizes Augustine's aesthetic of *concordia discourse*, of the reconciliation of opposites." See also Pendergast, 97.153.

97.147 Frye, Susan. "Of Chastity and Violence: Elizabeth I and Edmund Spenser in the House of Busirane," *Signs* 20.1 (Autumn 1994): 49-78.

Argues that *FQ* 3 makes visible a dialectic between Queen Elizabeth's conceptualization of chastity as virginal and Spenser's assertion of the more predominent views of women as vulnerable, threatened, and thus logically protected and possessed by men. In five sections. The first considers Elizabeth I's definition of chastity through the iconography of her portraits and the court spectacles in which she herself acted the role of the figure of Chastity. The second demonstrates how in Book III Spenser appropriates and counters Elizabeth's definitions of chastity and figures of Chastity. The third and fourth sections consider how Spenser is implicated in his own violence by appraising his relation both to the narrator who relates the rape of Amoret and to the poet-magician and rapist, Busirane. The fifth, using Derrida's discussion of the relation between violence and writing, considers the price paid by both Elizabeth and Spenser in constructing difference in gender roles through language. (SF; modified by Ed.)

97.148 Harrelson, Kent. "Reaching for 'Unknowne Gayne' in *The Shepheardes Calender*. *EIRC* 26 (1995): 105-20.

The motif of ambition acts as a unifying element in *SC*. One version of it appears in the moral eclogues, a slightly different one in the recreative and plaintive ones. In *Feb* and *Maye* the theme is handled indirectly in that the fables (both examples of "ineffectual

tales") are primarily concerned with ambition, rather than with the ideas of youth vs. age or pastoral negligence that seem to be their subjects. In *July* and *Sept* the theme is more obviously central in Morrell's climbing and in Diggon Davie's travelling. But in both of these there is a shift of emphasis: ambition may sometimes be necessary, even a responsibility. By *Oct*, where ambition is associated specifically with poetry and indicated by flight imagery, Spenser has made a complete turnabout in his attitude toward ambition. The focus on ambition in all of the other eclogues is on love, either generally or in the figure of Colin Clout. By attempting to win Rosalind's love, Colin is engaging in a variety of ambition. Yet one characteristic differentiates him from other overreachers like the briar or Diggon Davie: whereas they choose to follow the path of ambition, Colin has no choice: love's commands must be obeyed. One way to read Spenser's concern with ambition in *SC* is that these examples apply to the nation and to Elizabeth; but a more compelling interpretation is that they apply to Spenser himself and may reflect his trepidation as he sought to make a name for himself as the New Poet: while that ambition has its dangers, it is a challenge that must be taken up.

97.149 Mazzola, Elizabeth. "'Most Strong in Most Infirmitee': Ritual Sequences and Consequences in *The Faerie Queene*, Book II." *Lamar Journal of the Humanities* 20.1 (Sping 1994): 5-25.

Offers a way of reading *FQ* 2 which opposes "ritual" to the allegorical language of "ceremony." Ritual enables the poem to enforce a constantly protracted state in which movement becomes contingent on delay and which makes weakness the precondition of strength. Contesting the customary view that Book II is lacking in "action" (e.g., Berger, Alpers) and adapting a definition of "ritual" that goes against the grain of the usual definitions by Frye and Fletcher, argues that Book II does exhibit action--a "lurching, halting motion," that may seem "naturalistic" as opposed to "allegorical," but is instead "ritualistic" because "these stops and crises become conditions for the continuance of the poem." Ritual does not effect change, but "only describes a set of formal and repetitive procedures which prescribe and predict action (and not wishes)." For example, Guyon's ritual washing of Ruddymane will echo Pilate's washing in canto vii, but "both acts together will only indicate a profound stain." In this way, ritural "opposes the 'official' language of allegory. In other words, we are made to consider how an action may be set in contrast to its meaning." For Guyon, action is a "substitution of his suffering for 'real action'"; he does not identify with Amavia in pitying her; instead, he ritualistically assumes informity." In *FQ* ritual "denotes a force to accomplish nothing." Throughout Book II, Guyon "yields to a developing pattern of contingency."

97.150 Mizuno, Mari. "Uchinaru ikyoto: yosei nojoou no bunmeirontekina yomikata" ["The Pagan Within: The Self and the Other in *The Faerie Queene*"]. *Shijin no ou Spenser [The Prince of Poets: Essays on Spenser]*, ed. Shohachi Fukuda and Susumu Kawanishi. Fukuoka: Kyushu UP, 1997. 239-61.

Examines how pagans or Sarazins deconstruct the ideology embodied by the Christian knights in *FQ*. Spenser depicts the pagans in the stereotype of physical strength, violence, cruelty, impiety, lasciviousness, and lack of reason--images that the west has imposed on Orientals since the middle ages. Interestingly, the Christian knights--Redcrosse, Artegall, even Arthur--who fight with the pagans show similar inclinations in spite of their moral missions. When Christians meet pagans, they meet their own shadows, or mirror images of themselves. Where historical allegory prevails, the conquests of the pagans by the Christian knights are supposed to allegorize the victory of Protestant England over the Roman Catholic Church, Irish residents, and Spain. However, the closeness of the Christian knights and the pagans complicates the moral and political justice of the whole story; it is this complexity that makes *FQ* worthy of reading after 400 years in an Oriental country. (MM)

97.151 Nanda, Aparajita. "The Battle Rages On: The *Psychomachia* and *The Faerie Queene*, Book I." *Renaissance essays for Kitty Scoular Datta*. Ed. Sukanta Chaudhuri. Calcutta: Oxford UP, 1995. 52-67.

Argues for similarities in the ways Prudentius's *Psychomachia* and *FQ* display virtues and vices as concrete manifestations of spiritual realities. The various battles in Book I may be considered reworkings of the typical psychomachic battle form (a cyclical pattern, but with the order of the battles being chaotic). The difference is that whereas in Prudentius the vices remain temporary external manifestations of sin, in *FQ* the vices are manifestations of certain misgivings in Redcrosse's soul. None of Redcrosse's fights really prepares him for the final battle with the dragon, but each is a self-contained mini-story, rather than a "step" in his self-realization. Redcrosse, like the Virtues in Prudentius, remains "imperfect." Notes similarities between Orgoglio and Prudentius's Pride

97.152 Odawara, Yoko. "Reisetsu no shori no sho ni okero Venus to Diana on wakai" ["Reconciliation between Venus and Diana in the Book of 'Triumph of Chastity'"]. *Shijin no ou Spenser [The Prince of Poets: Essays on Spenser]*, ed Shohachi Fukuda and Susumu Kawanishi. Fukuoka: Kyushu UP, 1997. 95-116.

Illustrates the long tradition of dispute between Venus and Diana from Ancient Greece to the Middle Ages and Renaissance, and shows how their reconciliation, which was impossible in medieval books of "The Triumph of Love," becomes possible in Spenser's "Triumph of Chastity," because his Knight of Chastity shares some aspects of Venus. (YO)

97.153 Pendergast, John S. "Christian Allegory and Spenser's 'General Intention.'" *SP* 93.3 (Summer 1996): 267-87.

From the premise that St. Augustine uses the word *literal* primarily in the sense of "interpretation which is in line with Catholic doctrine," as distinct from its more familiar sense of "grounded in the purely material" (as used by the Manicheans whom Augustine is opposing), elaborates a conception of allegory that, for Augustine, is a "master code" which

allows for the "norming" of two distinct texts (Old and New Testaments) and that, in the hands of later poets like Spenser, allows for the norming of two opposing ethics (classical and Christian). Augustine's model was developed as a way of "disciplining rhetoric" by subordinating its use to a priori truths of the New Testament and by making allegorical interpretation available only to those most worthy and qualified. It operated chiefly through a "functional ambiguity" that provided a new way of reading, believing, and teaching the Bible. It is this model that Spenser uses in *FQ*, as he makes clear in the Letter to Ralegh and in the Proems. For Spenser, as for Augustine, allegory implies a truth prior to the figuration of the idea in the language of the allegory. This situation gives rise to the "seemingly deliberate obscurity" that allows for multiple understandings of the poem. And it is this situation that was more clearly apprehended by Spenser's early readers, such as Sir Kenelm Digby, than by his modern critics, such as Northrop Frye. Augustine's interpretive paradigm "introduces, for better or worse, morality into hermaneutics": a correct reading is in agreement with correct understanding and behavior. Poetry can "speak with the 'authority' of Holy Writ because the understanding functions in similar ways in both types of texts." Spenser's personal conception of allegory is one that replaces the "spiritual" in Augustine's paradigm with the "courtly": *FQ* is "a manifestation of divine knowledge," and Elizabeth is an "infallible persona," the source of "truth, love, and peace." See also Bergvall, 97.146.

97.154 Shawcross, John. "Assumptions and Reading Spenser." *EIRC* 26 (1995): 1-20.

With the more general aim of showing how prior assumptions distort or close off readings of Ren poems, examines several of Spenser's works, though chiefly *SC*, *Colin Clout* and the *Vewe*, taking issue in the second case with Patrick Cheney's recent rejection of the poem's importance in the development of Spenser's career and in the third with new historicist overemphasis on the court. Urging that we should keep assumptions intact while at the same time questioning them, considers the effects of four categories of assumption: biography; authorship; dating, plan and execution of *FQ*; and Spenser's "antifeminist position, particularly in the epic poem." *Colin Clout*, as a major step in "the developing career and reinspiration of the national poet," is centrally concerned with a renewal of creative life ("partially sidetracked by his Irish experience") and a rededication to "a new order of things built on and transcending an older and current order." The poem's narrative involves "poetry and its making, its subjects, its inspirations, its patrons, its evaluation." The tale of Bregog and Mulla serves five important functions, among which are the facts that it is concerned with Spenser's current home in Kilcolman, it "indicates a national theme, setting forth a native and current order of things," and it suggests an "Apollonian dimension in the poetry to be revived." Coming home means coming home to Ireland, and "once we accept that Spenser was happy to be back in Ireland and now in 1591 onwards considered it his true home, we should reread and rethink the *Vewe*."

97.155 Snare, Gerald. "The Practice of Glossing in Late Antiquity and the Renaissance." *SP* 92.4 (Fall 1995): 439-59.

Shows how the three main categories of glosses in *SC*--"descriptive" glosses of individual words, praise of the poet's rhetorical figures and metaphors, and provision of scources, analogs, and historical or mythological allusions--all derive from standard glossarial practices of ancient commentators.. Concentrating on Macrobius' *Saturnalia*, Servius' glosses on Virgil, Jerome's letters, and Augustine's *De Doctrina Christiana*, shows the contrasting "ideological imperatives" that govern the practice. Whereas Macrobius privileges "archaism," or authority over linguistic rule and precedent over contemporary practices, Servius shows the opposite preference for "prescriptive" modern usage. For Macrobius the locus of power is the text, for Servius, the grammarian himself. "Glossing on the whole manifests an obvious tension betwen these two fundamental positions." For both Macrobius and Servius, correctness in grammar is a paradigm for correctness of life. This is also true for Jerome and Augustine, but they elevate a plain simplicity of language--and therefore of life-- different from either the polished speech of the ancients or the assured linguistic precision of the grammarian. In all cases, however, glossing always carries a distinctly cultural, political, and theological normative impulse coupling *doctrina* and *mores*.

97.156 Stevens, Paul. "Spenser and Milton on Ireland: Civility, Exclusion, and the Politics of Wisdom." *Ariel* 26.4 (Oct. 1995): 151-67.

A revised version of his talk at the Spenser Society Luncheon at the 1993 MLA meeting (see 93.117). At the heart of the "rhetoric of colonialism" whether that of Spenser's and Milton's time, or that of the twentieth-century British army and civil administration in Ulster, is "the argument of civility." What makes the period of Spenser and Milton differ from our own is the way this argument is underwritten by the colonial imperatives embedded in a Biblical rhetoric of exclusion and "revitalized" in such early modern works as *A Briefe Note of Ireland*, the *Vewe*, and *FQ* 5. Yahweh's absolute authority, as it is articulated in the Wisdom literature and later reinscribed in these works, legitimizes the priority of violent subjection and exclusion over transformation. Spenser speaks for his age and country in seeing the English as an elect nation for whom the Bible's political imperatives are again relevant. Irenius in the *Vewe*, Artegall in Book V, and the "colonists" speaking in *A Briefe Note* all voice a biblical rhetoric of exclusion deriving from the authoritarianism of the Book of Job. Milton speaks with a different voice: his own argument of civility (the Irish are a "cursed off-spring") is grounded rather in Leviticus.

97.157 Takemura, Harumi. "Florimell nonageki niokeru shijin zo." ["Florimell and the Poetics of Discontent"]. *Shijin no ou Spenser [The Prince of Poets: Essays on Spenser]*, ed. Shohachi Fukuda and Susumu Kawanishi. Fukuoka: Kyushu UP, 1997. 137-53

In the final canto of *FQ* 4, Florimell's lament is rewarded when it wins Marinell's love and moves him to rescue her from Proteus's dungeon. It apparently imitates the patterns of lyric complaint of unrequited love but represents a significant departure from the convention in that it has immediate effects. This paper locates Florimell's successful love complaint within the larger context of the poet's attempts to woo Queen Elizabeth by means

of deserving plaintive voices. A combination of encomia and complaint, Spenser's favored technique, plays a crucial part in the episode of Florimell's triumph and illuminates Spenser's conflicting responses to the patronage system. (HT)

97.158 Wu, Quingyun. "Monstrous or Natural: *The Faerie Queene* and *Sanbao's Expedition to the Western Ocean.*" *Female Rule in Chinese and English Literary Utopias.* Syracuse: Syracuse UP, 1995. 18-49.

Examines the similarities and differences between *FQ* and Luo Maodeng's *Sanbao's Expedition to the Western Ocean* (1597): both are long allegorical romances, replete with supernatural elements, folklore, and legendary traditions, and both share in a similar transition from feudalism to burgeoning capitalism. Both exhibit a strong nationalism and justify overseas expansion, both show a powerful impulse toward a "world-state Utopia," and both employ women and female power to serve a general utopian impulse. Both view female sexual power as a force of seduction and corruption and as a political perversion that emasculates men. *Western Ocean*, based on the historical record of the Chinese explorer Sheng He, recounts a single seven-year voyage stopping at thirty-nine countries. Its one hundred chapters draw from three major utopian traditions: Daoist natural harmony, Confucian Datong, and Buddhist paradise. Focuses on the differences between Spenser's treatment of Britomart and Radigund and Luo's treatment of Huang Fengxian (like Britomart, "the legitimate woman warrior created by the author to subvert women's rule") and the Red Lotus Princess and Mrs. Bai (who parallell Radigund's function in that they suggest Huang's "intractable qualities that must be cast off before or after marriage"). Both works express men's desire to negate female rule and consolidate the primacy of male dominion. For both, "the real value of woman is not in her self but in feminine virtues detached from the female body."

SPENSER SOUTH AND NORTH

A total of seventeen papers were presented at three regional conferences in the spring and fall: three at the meeting of the South Central Renaissance Conference in Austin Texas on 21-22 March 1997 (SCRC), three at the meeting of the Rocky Mountain Medieval and Renaissance Association in Banff, Alberta on 15-18 May 1997 (RMMRA), and eleven at the Sixteenth Century Studies Conference in Atlanta Georgia on 23-26 October 1997 (SCSC). Abstracts are by the presenters themselves, in some cases modified by the editor. For future ease of reference I present them in a single alphabet. In most cases I copnverted to past tense to indicate reportage, though occasionally I allow the writer's abstract to stand unmodified.

97.159 Ardolino, Frank (U of Hawaii). "The Influence of Spenserian Bower Scenes on *The Spanish Tragedy* 2.4."

Examined the similarities between Spenserian bower scenes and the celebrated bower scene in *The Spanish Tradedy* when Horatio is hanged by Lorenzo and Balthazar. Bower scenes in both works consist of various audiences with different levels of understanding watching an inset scene take place between an unsuspecting couple in the bower. Spenser typically shows watchers watching an unaware couple engaging in loveplay which causes the unseen audience to take action against the lovers. In *The Spanish Tragedy* a similar situation is created as we in the theater audience watch the audience of assailants watch Horatio and Bel-imperia make love in the bower and then rush in to interrupt the scene, kill Horatio, and take Bel-imperia captive. Suggested that Spenser is in fact a highly theatrical poet whose presentation of bower scenes influenced *The Spanish Tragedy*. (SCSC)

97.160 Bayer, Mark (McGill U). "Unlikely Heroes: Aspects of Psychological Realism in Spenser's Christian Knights."

Explored the advent of early modern psychological realism through an analysis of Redcrosse and Artegall. Examined Spenser's limited embrace of previous heroic convention, as well as his divigations from those dictates to suit his own purposes and the appetites of an audience whose worldview was changing. Spenser's realism may be seen as the product of conflicting social forces rather than an adherence to a perceived human nature. *FQ*'s heroes are overdetermined by the author's devotion to the humanist project, itself situated paradoxically within a largely antagonistic Protestant religious environment. Spenser's psychologically fragmented heroes represent the anomie inherent in England within a socially determining religous context, a tenstion analogous to that between Puritanism and humanism identified by Alan Sinfield. (RMMRA)

97.161 Behunin, Robert (Southern Utah U). "Wondrous Experiences in Book One of *The Faerie Queene*."

Suggested that the emotion of wonder is more properly an effect of subject matter than of style. Following J.V. Cunningham's notion that "wonder is the effect of theological discourse, being . . . the highest subject matter and hence affording by its nature the highest eloquence," he examined several of Redcrosse's experiencesd in which wonder is the dominant emotion--the disrobing of Duessa, the House of Holiness, the encounter with Contemplation, the dragon fight--to conclude that it is through wonder that the knight is able to reach upwards, to embrace greater truths; it is the catalyst to the knight's spiritual education. (RMMRA)

97.162 Benkert, Lysbeth Em (Northern State U). "High Expectations: Spenser's View of Audience."

Looked at why Spenser presents problems to theorists like Kristeva and Foucault who wish to describe the Renaissance episteme as one separated from a transcendental signified. In such an episteme, the generation of meaning loses connection with the originary Word and so loses its ability to effect change in the world. Yet Spenser's use of language as a semiotic

system appears to depend on the anchoring presence of divine meaning behilnd all signifying practices. At the same time, Spenser also seems to present problems to those (like Habermas) who would describe the Renaissance episteme as symbolic, because his poetry reveals a clear awareness of language as a human, and thus fallible and manipulable, construct. The key to understanding Spenser's position within his epistemic construct lies in an understanding of his career-long reliance on allegory. In its use he emerges as a writer who expects his readers to become actively engaged in an ongoing interpretation of and interaction with the sign systems he develops over the trajectory of a given work. While aware of language as a construct and of its consequent mutability, he also expects this system to engage the reader in an active process of self-fashioning through a heightened awareness of that system's complexity : he has faith that language can effect real change in readers. *Muiopotmos* illustrates this position perfectly: its genre, the epylllion, represents the blending of once-symbolic genre systems into significatory ones; and its use of allegory within that multi-vocal sign system demands his audience use their "right reading" ability to re-form themselves and the world. (RMMRA)

97.163 Brand, Clinton A (Southern Illinois U). "Nature, Grace, and the Triall of True Courtesie: Patristic Theology in Book VI of *The Faerie Queene.*"

Argued that references to nature and grace in Book VI are repeated and prominent--Spenser's courtesy is both a gift of "nature" and a gift of "grace." That the terms resonate with theological significance has not gone unnoticed, but where we expect the opposition or distinction of nature and grace, Spenser fuses the two orders. Lacking a theological precedent, critics usually ascribe this synthesis to a humanistic "poetry of reconciliation." Pursuing the implications of Weatherby's study of Greek patristic influences on Spenser, investigated the possibility of a theological reading and locate sources for synthesis of nature and grace in the Eastern Fathers. In contrast to more conventional and "Protestant" interpretations, a patristic reading recovers and enriches the allegory while suggesting the limits of Spenser's irenic humanism. (SCSC)

97.164 Christian, Margaret (Penn State, Lehigh Valley). "Saracen, Assyrians, and Spaniards: Allegories of the Armada."

Explored the historical allegory of the Souldan episode (V.8) with reference to the use liturgists and preachers made of Biblical "parallels" to the Armada incidents. Thomas White's 1589 Paul's Cross Accession-day sermon develops a parallel with the story of Hezekiah's defense of Jerusalem against Sennacherib that takes into account Elizabeth's protracted conciliation of Philip and appeal to God for help; the Spaniards' claim of religious sanction, attempts to destabilize English society through propganda, and overwhelming military advantage; and the providential outcome. The Souldan episode provides a fictional counterpart for each of these motifs, demonstrating that Spenser's use of a fictional allegory to communicate the spiritual meaning of national history corresponds very closely to the preachers' and official liturgists' use of Bible stories. (SCSC)

97.165 Erickson, Wayne (Georgia State U). "Spenser and His Friends Stage a Publishing Event in 1590."

A fascinating group of people--Edumnd Spenser, Walter Ralegh, Gabriel Harvey, William Ponsonby, John Wolfe, and others--produced the book we call the 1590 *FQ*. Ralegh may have known all of them and may have been Spenser's friend. Harvey, Spenser's oldest and most imtimate male friend. probably worked for Wolfe as a reader during the late 1580s and early 1590s. By 1590, Ponsonby, in an influential publishing coup, had become official publisher of Sidney and the Sidney circle. The notorious and powerful Wolfe had printed the 1586 *SC*, owned four presses, and published in the early 1590s Harvey's contributions to the infamous war of words between Harvey and Thomas Nashe. These people made the publishing event happen, in the book itself and in the framing texts. In the texts appended to the 1590 volume--texts that occupy the dynamic territory between the poet and his audiences--Spenser seizes the opportune moment to enact a provocative engagement with power and fame. He adjusts his epic persona in response to his various audiences, situates his poem within the world of Elizabethan literary production, and solicits pardon and approbation for his presumption of epic authority. (SCSC)

97.166 Haines, David A., Jr. (U of Tennesse, Knoxville). "Spenser, Harvey, and the Issue of Rude Rhymers: A Proposal."

Examined the Spenser/Harvey correspondence and the body of recent criticism surrounding those letters in an effort to discern places where rude poetry fits into critical reconstructions of Renaissance texts. As aesthetic objects, literary texts (like the letters) become implicated in the economies of material and symbolic exchange. The status of an author and the value of a text is thereby predicated on social relations between the producers and consumers of "Literature." The theorization of the real, social and cultural processes out of which arise the concept of "Literature" in the sixteenth century forges the way for more objectivist accounts of textual production that are usually found today. Such a project provides a place for "non-Literary" texts in studies of the objective social relations in the later sixteenth century. (SCSC)

97.167 Kaske, Carol (Cornell U). "Backgrounds for Spenser's Vacillations Regarding Free Will."

*FQ*1.7.41 claims the will is the foundation for everything in the moral life, whereas 1.10.1 claims that in any "spirituall...victory" the will comes from God. In Book I, no discursive solution is given. A model for this contradiction is Melanchthon and especially Ochino. Spenser's contradiction leads the reader through a dialectical process to the compromise, not resolution, enunciated in 2.1.33, that man supplies the will, God, the might. (SCSC)

97.168 Lochman, Daniel T. (South West Texas State U). "'Contrayr to Mutabilitie': The End of *The Faerie Queene*."

Examined the tension between movement and rest, activity and stasis, mutability and stability in *FQ*. The poem's ongoing requirement for narrative action leaves little space to relish episodes that pause to contemplate, complain about love, praise God, and offer prophetic forecasts of providence. Ironically, the narrator's--and Spenser's--yearning for stasis is fulfilled in the grand silence that concludes *Mut*, a silence that affirms the dismantling of the original narrative design. The work moves to closure, but in alternative modes and genres: debate and prophetic self-expression yield silence that disrupts narrative and the work's increasingly topical, contemporary, and anti-romance chronology. (SCRC)

97.169 Lochman, Daniel T. (Southwest Texas State U). "Doltish Clowns and Learned Sheperds in Sidney's *Arcadia* and Book VI of Spenser's *Faerie Queene*."

In *FQ* 6, literary tensions between high and low characters echo Spenser's ambivalent status at Elizabeth's court, and they stand in contrast to more absolutely drawn distinctions between high and low in Sidney's *Arcadia*. Where the real bodily desires--sexual passion, hunger, shelter--intersect low and high, *Arcadia* repeatedly points out the dangers to the high from the low, while *FQ* 6 reveals the dangers for both high and low at such intersections and the fragility of the pastoral ideal when it is touched by the aristocracy or threatened by social disorder. (SCSC)

97.170 Perkins, Patrick (U of Alabama). "Brutish History: Historical Discourse and Seduction in *The Faerie Queene*."

Following Berger's attention to the dramatic aspects of *FQ* in *ELR* 21 (1991), and Wofford's position that Spenser's poem displays a distrust for figures of compulsion in *The Choice of Achilles* (Stanford 1992), argued that the nationalistic historical discourse in *FQ* is framed in a fashion that calls for skeptical readings of that discourse. The narrators of these histories (Merlin and Paridell) are ambiguous, and the antiquated "Briton Moniments" is as dreadful as it is inspiring. Also, the characters who hear these pointed histories are presented as relative novices, unintentionally participating in their own seduction. (SCSC)

97.171 Rodgers, Patricia (Arizona State U). "'Quite Topside Turvey': Souldan, Spain, and a Place in History."

Concerned by a critical over-infatuation with Spenser's involvement with Ireland, argued that events such as the Armada and the volatile situation in the Low Countries, often overlooked by scholars, were just as important, if not more so, to Elizabethans than the situation in Ireland. Noted that Spenser's treatment of these events in *FQ* 5 do not follow their actual chronology: the defeat of the Armada in 1588, Mary Stuart's execution in 1586, and the beginning of England's aid to the Low Countries in 1585. Why is the Souldan episode, representing the defeat of the Armada, placed *before* Duessa's trial and Arthur's rescue of Belge? And why are events occuring after the defeat of the Souldan anti-climactic, with Bourban dropping his shield and Irena only partially rescued? The defeat of the

Armada was a major event; it was England's triumph over the Spanish threat of invasion. In his treatment of it, Spenser is being strategic; by it's placement he adds to the ambiguity in *FQ*'s presentation of foreign policy. (SCSC)

97.172 Rouland, Roger W (Ridgewood, IL). "Alchemical Transformation in Spenser's *Fowre Hymnes*: 'Dunghill thoughts' to 'Nature yet so much . . . marvelled.'"

Argued that the poem is a meditation on alchemical transformation which the poem imitates by imagistically and structurally representing the creation of the philosopher's stone. By way of this re-presenting, Spenser provides a model for achieving spiritual perfection--the alchemical process of transmutation--and this model undergirds the entire poem. The poem imitates or rehearses several integral parts of successful transmutation: the progressive series of alchemical color stages, equatable to the four elements and seen in the succession of the four hymns; the alchemical wedding of opposites, male sulfur and female mercury in the unions of Cupid and Venus in the first two hymns and God and Sapience in the second two; the creation at the close of "An Hymne in Honor of Beautie" of what was known as the white stone, with the power to transmute base substances into silver; and the creation in the final hymn of the red philosopher's stone, capable of transmuting base substances into a substance like itself. (SCRC)

97.173 Ruiter, David (Baylor U). "The Magician as Maker in Spenser's *Faerie Queene.*"

With an eye to S. K. Heninger's *The Poet as Maker*, evaluated just how much *FQ* relies on and expands on Sidney's didactic, poetic method as seen in the *Defence of Poetry*. While Sidney favors the use of unambiguous exemplars ("perfect pictures"), *FQ*'s magicians, Merlin and Archimago, picture forth images which are difficult to read correctly, images which may lead to unvirtuous actions on the parts of the various knights. Although these images may cause the knights to falter temporarily, ultimately their ability to fulfill their quests is strengthened because they gain the ability to discern, to read well. Therefore, though Sidney would likely call the "maker" Archimago a "poet-ape," Spenser might prefer to name him a "poet-educator." (SCSC)

97.174 Smyth, Andrew J. (Lake Highland Preparatory School). "Courtship and Violence in Edmund Spenser's *Faerie Queene.*"

The fierce courtship and rapid betrothal of Britomart and Artegall in *FQ* 4 are darkly paralleled by Radigund's attempt to win the heart of the captive Artegall in Book V, signifying the implicit violence of arranged marriages among the aristocratic classes from whose ranks Spenser pulls many of his heroes and heroines. In the courting of the enthralled Artegall, Spenser also introduces another figure interested in the captured hero--Clarinda--and her competition with her mistress for his affection undermines the bi-polar struggle of Britomart and Radigund and shadows the possibility for social mobility through marriage developing during the Renaissance. Ultimately, the dominant narrative of dynastic marriage,

following the course of Britomart, destroys and erases Clarinda's subversive courtship, but the alternative elements of marriage which she represents remain. (SCSC)

97.175 Vanderslice, John (U of Southwestern Louisiana). "Spenser's Mixed and Mixed-Up Picture of Love in the Central books of *The Faerie Queene.*"

Argued that in *FQ* 3 and 4, Spenser suggests an ideal of love which does not fit neatly into any preestablished allegorical category but is a hybrid of his familiar Platonism and the courtly love tradition. Noting many similarities between Andreas Capellanus's *The Art of Courtly Love* and Spenser's ideal, suggested that Spenser is romanticizing Platonism and tidying up courtly love to create an ideal of chaste Christian love which reflects the realities of human experience better than either tradition does separately. (SCRC)

97.176 Weatherby, Harold (Vanderbilt U). "Fire and Dew: Baptism in *The Faerie Queene.*"

Spenser frequently characterizes baptism as dew, most notably in the "holy water dew" of the Well of Life. Does the "dew" of Belphoebe's birth (3.6.3) allude therefore to baptism as well as to the Incarnation (Roche, 1964)? The possibility is enhanced by the conjunction of dew with fire in both 1.11 and 3.6 and by the likelihood of a common source in the recue of the Three Children by dew from the fire of Nebudchanezzar's furnace--in Eastern liturgy a prefiguration of baptism. Since that story also prefigures the Incarnation (the fire of the Spirit in the Virgin's womb), Chrysogonee's impregnation by Titan may also allude to it. If so, Belphoebe's miraculous birth may be not only "an analogue to the Incarnation" (Roche) but also to baptism, Chrysogonee's womb signifying both the Virgin's and the "immaculate womb" (Sarum) of the Font. (SCSC)

97.177 Wilson, Miranda (U of North Carolina, Chapel Hill). "'Grafted in by Faith . . .': Theological Implications of Adoption and Grafting in *The Faerie Queene.*"

Scholarship on *FQ* remains relatively silent on the implications of adoption in the poem, despite the fact that the poem's various knights and ladies are likely to be either bereft of their families or products of adoption and fosterage. And the action of the poem itself takes place in a strangely disjointed moment, in which many of the main characters remain unbound by the ties of immediate family or matrimony. Instead of "biological families" we find families created through fosterage and adoption. The constructed qualities of these adoptive families offer an interesting set of problems. How stable are they? To what extent can these children take on the virtues of their non-natural parents? Why are these adoptive structures so common and how do they fit into Spenser's larger project? When we turn to the theological context for adoption, we find that questions of adoption take on new resonance as they merge with the equally complicated category of grafting. In this paper, I argue the theological implications of adoption and grafting in the *FQ* work to produce contradictory representations of the processes resulting in grace and salvation. These representations draw not only from the theological debates of the Reformation, but from the discourses of civil adoption and secular horticulture. Together, these various strands produce

discontinuous images of justification and sanctification which in turn trouble early modern ideas of spiritual and secular community. (SCSC)

SPENSER BIBLIOGRAPHY UPDATE, 1995

97.178 The following checklist includes Spenser items published in 1995 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item number. 95.10 refers to the tenth item in the 1995 volume of the *Spenser Newsletter*.

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ANNOUNCEMENTS

97.179 CONFERENCES. Group for Early Modern Cultural Studies, 4-7 Dec. 1997, Chapel Hill. *Inquire* James Thompson, Dept. of English, 200 Greenlaw Hall, CB 3520, U of North Carolina, Chapel Hill 27599-3520 (919 962-4056; fax: 919 962-3520; uthomp@email.unc.edu)

Modern Language Association, 27-30 Dec. 1997, Toronto. *Inquire* Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (212 6146372; fax: 212 477-9863; convention@mla.org)

Peace, Negotiation, and Reciprocity: Strategies of Coexistence in the Middle Ages and Renaissance, 12-14 Feb. 1998, Tempe. *Inquire* Robert E. Bjork, ACMRS, Arizona State U, PO Box 872301, Tempe 85287-2301 (602 965-5900; fax: 602 965-1681; robert.bjork@asu.edu)

John Donne Society, 18-21 Feb. 1998, U of Southern Mississipi. *Inquire* Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces 88003 (505 6446-4816; fax: 505 646-7725; ecunnar@nmsu.edu)

Medieval, Renaissance, Baroque Studies Symposium: Identity, 20-21 Feb. 1998, Miami. *Inquire* Jane E. Connolly, Ashe 525C, Dept. of Foreign Languages, U of Miami, Coral Gables, FL 33124 (305 284-5585; fax: 305 284-2068; jconnolly@umiami.ir.miami.edu)

Cultural Studies Symposium: Violence Incorporated, 12-14 Mar. 1998, Kansas State U. *Inquire* Linda Brigham, Dept of English, Kansas State U, Manhattan, KS 66506-0701; fax:875-532-7004; ketchup@ksu.edu)

New College Conference on Medieval-Renaissance Studies, 12-14 Mar. 1998, Sarasota. *Inquire* Lee D. Snyder, Medieval-Renaissance Studies, New Coll of USF, 5700 North Tamiami Trail, Sarasota, FL 34243-2197; fax: 941 359-44475; snyder@virtu.sar.usf.edu)

Shakespeare Association of America, 19-21 Mar. 1998, Cleveland. *Inquire* Lena Cowen Orlin, SAA, Univ of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore 21250 (410 455-6788; fax 410 455-1063; saa@umbc.edu

South Central Renaissance Conference, 2-4 Apr. 1998, Baylor U. *Inquire* John R. Ford, Div. of Langs. and Lit., Delta State U, Cleveland, MS 38733 (601 846-4108; fax 601 846-4016; jford@dsu.deltast.edu)

West Virginia Shakespeare and Renaissance Association, 16-18 Apr. 1998, West Virginia U, Morgantown. *Inquire* William W. French or Byron Nelson, Dept. of English, West Virginia U, PO Box 6296, Morgantown, 26506-6296 (304 293-3107; fax: 304 293-5022; wfrench2@wvu.edu)

Word and Image: Pacific Northwest Renaissance Conference, Western Washington U. *Inquire* Marc Geisler, Dept. of English, Western Washington U, Bellingham 98225 (360 650-3216; fax: 360 650-4837; geisler@cc.wwu.edu)

SPENSER AT MLA: PROGRAM 1997

Interruptive Modes: History, Poetics and Representation inSpenser

Mon. 29 Dec. 1997, 8:30-9:45 am, Ballroom Salon A, Royal York
Arranged by the Spenser Society of America
Chair: Susanne Lindgren Wofford (U of Wisconsin)

Lowell Gallagher (UCLA)
"'The Face and Call of History': Spatialized Memory in Spenser, Levinas, and Merleau-Ponty"

Marshall Scott Grossman (U of Maryland, College Park)
"History and Allegory Cross-Dressed and Undressed on Mt. Acidale"

Tracy Ann Sedinger (U of Northern Colorado)
"Historicizing Spenser's Sexual Politics"

Spenser Society Luncheon and Business Meeting

Mon. 29 Dec, 12:00 noon, King Edward Hotel, Windsor Ballroom,
(37 King Street East)

Andrew Hadfield (U of Wales, Aberystwyth)
"Spenser and Republicanism"

Edmund Spenser's Rhetoric of the Passions

Tue. 30 Dec 1997, 12:00 noon-1:15 pm, Alberta, Royal York
Arranged by the Spenser Society of America
Chair: Elizabeth Fowler (Yale U)

Cora Fox (U of Wisconsin, Madison)
"Ovidian Grief and Spenser's Women"

Jeffrey A. Dolven (Harvard U)
"Arthur in Love"

Heather James (U of Southern California)
"Pity"

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