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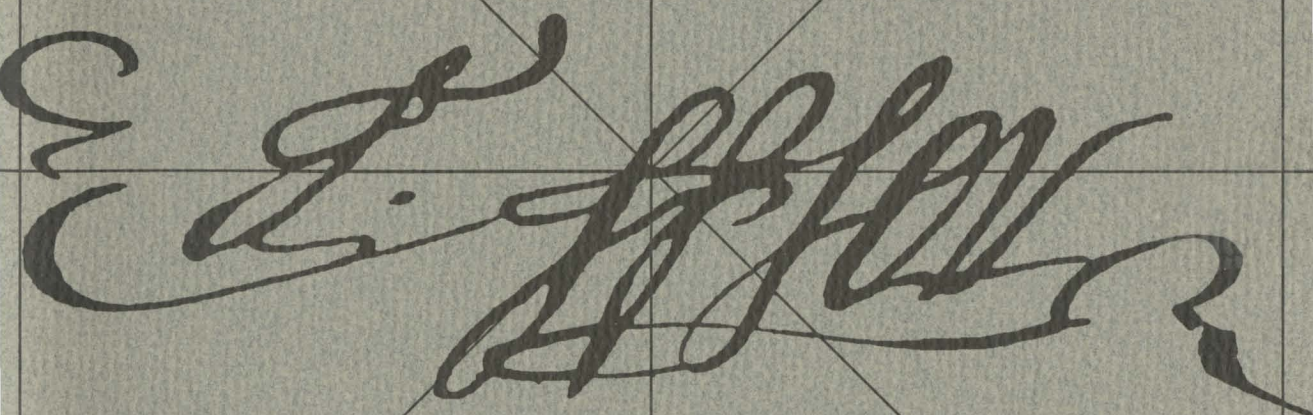

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

97.01 Back in the fall, under pressures from many fronts I decided it was time to change *SpN*'s mode of production from WP 5.1 in DOS (which had become almost as natural to me as breathing) to WP 6.1 in WINDOWS (about which I had steadfastly resisted knowing anything). Had I but known the troubles I'd see (mostly technological, though not entirely), I no doubt would have remained buttressed in my safe technological time warp until it was time to hand over the reins to the next Editor (a metaphor that seems especially apt to me, however mixed). These facts by way of apology for getting this issue out so late--doubly so for any readers who, because of the delay, may have missed the deadline for submitting papers for the Spenser sessions at next December's MLA meeting (see item 97.52).

I am happy to publish in this issue the second biennial Membership List for the Spenser Society of America. While the Society's Secretary, John Webster, and I have made great efforts to be accurate, we will inevitably have erred. In addition to such ordinary problems as striking a wrong key, there is also the problem that many Spenserian scholars prick across the academic plains from castle to castle at greater pace than Redcrosse, leaving a trail of passé addresses. Any Society member who discovers an error should communicate the correct information to me, preferably via e-mail, and in the next issue I will print an errata sheet.

Because of the amount of space required to print both the Society's membership list *and* the promised second installment of our report on last year's Yale Conference, I have been forced to omit from this issue--I believe for the first time in *SpN*'s history--the section "Articles: Abstracts and Notices." This was not an easy choice, and I will compensate as best I can with a greater number of abstracts in the next issue.

SpN 28.2 (to appear more nearly on time in mid-summer, I hope), will feature reviews of books and abstracts of articles dealing with "Spenser in Ireland," which has become, as most Spenserians well know, a growth industry over the last two decades. Already scheduled are a review of Richard Beacon's *Solon His Folly*, ed. Clare Carroll and Vincent Carey, by Willy Maley; a review of a special issue of *Irish University Review*, entitled "Spenser in Ireland 1596-1996" (see item 97.53); yetl another installment of the Yale Conference (abstracts of the papers presented in Workshop 4, "Views of a *Vewe");* and abstracts of as many additional articles as I can locate--in which effort I enlist the aid of *SpN*'s readers. If you are the author of, or know about, any recent article that has escaped abstracting in previous issues, please send complete bibliographical information to me (preferably via e-mail (jsdees@ksu.edu). I will, of course, be more than grateful to all who actually send the abstract itself.

97.02 Cook, Patrick J. *Milton, Spenser, and the Epic Tradition.* Aldershot UK and Brookfield VT: Scolar, 1996. 201 pp. ISBN 1-85928-271-7. $59.95.

Cook's book on the epic tradition is a fine contribution to scholarly and critical work on the genre and its history in ancient Greece and Rome and in early modern Italy and England. Cook approaches his topic through anthropological ideas about center and periphery and through theoretical insights offered by Bakhtin on chronotope and, to a lesser extent, diglossia in major epic texts. Taking exception to Bakhtin's description of epic as "a monologic genre that suppresses all discourses not supporting and supported by the cultural hierarchy," the author directs his argument against the latter's claim that "there is no place in the epic world for any openendedness, indecision, indeterminacy" (2). For Cook the epics of Homer, Virgil, Ariosto, Spenser, and Milton "are filled with discursive tensions, conflicts, indeterminacies" so that they richly reward attention to "the relentless questioning and challenging that lies at the heart of epic's didactic rhetoric" (2).

Cook has first-rate philological tools to pursue his task. His Greek, Latin, and Italian are thoroughly accomplished, and he works deeply and intensively with the original texts in these languages to clarify their complex meanings. He reads the *Iliad* through its interrelated variations on the theme of wholeness and division (19), and sees the *Odyssey* as a revision of the epic idea of hierarchical order. He has a wonderful interpretation of the *Aeneid* as a labrinthine epic, with fine insight into "imperium sine fine" as a paradox embracing chaos in opposition to order and cosmos (41). Here, too, he begins an illuminating inquiry into the representation of Hercules as an epic hero, or anti-hero (47-50), that he deftly extends into his examinations of Ariosto and Spenser in later chapters. The premise that Ariosto's Ferrara cannot compete with Augustus's universal empire provides a useful starting point for examining the *Orlando Furioso* (64), while a focus on figurations of Hercules in the exploits of Orlando, Ruggiero, and Astolfo (75-80) allows for detailed analysis in the context of the earlier chapter on Virgil.

Cook discusses *FQ* in three interrelated sub-chapters. In the first, "Spenser's Legend of Wholeness" (81-97), he expounds upon his guiding idea that the poet accomplishes a Protestant epic as a contradiction in terms, since the central Protestant tenet of "justification by faith alone" prevents the dominant epic action of heroic deeds from having much effect (82, 126). Cook solves the problem by proposing that Spenser's heroes must *learn* their identities rather than *earn* them, since the latter are already conferred by God's grace (83). This solution offers a powerful way of reading the poem as a kind of epistemological epic, and it generates wholly convincing interpretations of key episodes throughout the six books. I would question, however, whether Spenser is really such a "militant Protestant" as Cook assumes (84). Recent research by Peter Lake and Carol Kaske shows Elizabeth and Spenser's circle around her to be not only less "Calvinist" than previously assumed but even antagonistic to the Calvinist emphasis on predestination since it discourages the initiative of good works, and indeed less "via media" and rather more "Roman" than heretofore acknowledged. Cook notes Elizabethan anxieties about

predestination that Spenser's poem echoes, but he leaves these echoes largely unexplored. In any case his emphasis on the epistemological chronotope offers fine insight into *FQ* that will repay further detailed study.

In "Herculean Displacements" Cook surveys the poem by tracing figurations of Hercules that Arthur, the hero of Magnificence, infolds into the action and that the heroes of the individual books unfold through their actions. In 1.7.17 Arthur confronts a monster that resembles the Lernean Hydra slain by Hercules, while in 1.11.27 Redcrosse confronts the dragon of Eden and suffers as Hercules did (100-101). Book II associates Hercules with Guyon in canto 7 and with Arthur in canto 11 (102-103). In Book III Arthur's pursuit of Florimel exposes him to Hercules's choice at the crossroads while Britomart's struggle with Busirane recalls Hercules's defeat of Busirus (104-105). The Legend of Cambell and Triamond summons the friendship of Hercules and Telamon. The Legend of Justice features three prominent Herculean parallels: Artegall's subjugation to Radigund-Omphale, the defeat of Souldan-Diomedes, and Arthur's slaying of Geryoneo-Geryon (107-112). Book VI compares Calidore's capture of the Blatant Beast to Hercules's drawing of Cerberus into the upper world (112-114).

Cook's overview offers fascinating insights into the poem's architectonics, insights that the third Spenserian sub-section, "The Endless Argument of *The Faerie Queene*" (114-133), develops further. In this, the volume's most abstract argument, Cook compares the relative "isomorphism" of the 1590 poem to the outwardly radiating structures of the 1596 addition. The author focuses on the allegorical cores of each book--the House of Pride, the Bower of Bliss, the House of Busirane, the Temple of Venus, Isis Church, and Mt. Acidale--to demonstrate his claims, though in truth the complex strands of meaning here are bound so finely as to elude most schematic attempts to untie them.

The book's final chapter on Milton offers a rewarding examination of *Paradise Lost* as a typological rather than allegorical epic with its focus on a contest between the Pauline spirit and the Hebraic letter of the law. Here Cook relates his emphasis on spatial configurations to the idea of typology so that the Fall can be understood as a gradual process rather than a single incident (145). Close analysis of Eve's intuitive freedom to choose (151), of Adam's discursive powers (155), and of Satan's phenomenology of pain (160) offer ample grounds for this argument. I could only wish that the book had provided a brief conclusion or epilogue iterating its discoveries in a larger frame. Cook's insights into each of the texts in this study will provoke speculation and argument, measures of lively intelligence that inform this work.

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97.03 Dubrow, Heather. *Echoes of Desire: English Petrarchism and Its Counterdiscourses.* Ithaca and London: Cornell UP, 1995. xi + 295 pp. ISBN 0-8014-2966-8. $45.00.

Heather Dubrow's *Echoes of Desire* provides a fresh, consistently invigorating review of Elizabethan and seventeenth-century love lyrics, with an emphasis on the presence of "counterdiscourses" interacting with the familiar Petrarchan motifs to complicate and destabilize the poem's positioning of itself relative to the orthodoxies both of its own day and of our own new-historicist or feminist consciences. She begins with an echo-poem of no great distinction from Thomas Watson's *Hecatompathia* and shows how the very haphazardness and questionable point of some of the answers "Echo" makes to "Author" create little mutations, transgressions, subversions that "call into question the workings of Petrarchism" (3).

Early on, therefore, the reader recognizes that this is familiar territory, that of the New Criticism's close reading of brief lyrics, with counterdiscourse and destabilization playing the role previously assigned to irony, tension, and paradox, to challenge the easy positivism of historicist or other "extrinsic" characterizations of the poem's "meaning." It's all the more to Dubrow's credit, then, that she so often gives her readings some of the excitement that readers felt a half century ago when reading Brooks and Warren. This happens, not surprisingly, when the poem in question is good enough to be opened up to fresh readings; and she is especially interesting, I think, on Shakespeare's sonnets where she questions our contemporary "rearrangements" that highlight a contrast (whether frankly seen as biographical or mystified as cultural-political) between Friend and Dark Lady. Pointing out that many sonnets are not clearly referring to one rather than the other, she suggests that a better guide through their "labyrinth" is an awareness of the counterdiscourses of English Petrarchism in Shakespeare's equivocal praises of blackness. Like other readers today, she is interested in questions of agency and power, but like the New Critics of yesteryear she does not expect those questions to be answered, only raised and activated, as it were: moved about in what she aptly notes is for Shakespeare a sonnet *cycle*, something more dynamic than a collection but less linear or progressive than a sequence.

As regards Watson's echo poem Dubrow has less to say, other than that it *raises* those questions; and I am not sure there *is* more to say about it. There are other unfamiliar poems discussed here that respond in part, but only in part, to an analysis in terms of Petrarchist discourse. Barnabe Barnes' *Parthenophil and Parthenope* certainly provides a striking variant on the sonnet collections of the 1590's, but the notorious triple sestina which concludes his sequence (for this *is* a sequence with a very definite conclusion) with the rape of the lady is not simply an expression of the violence that is normally implicit within much Petrarchism. It seems to me to open up more counterdiscourses than Dubrow mentions: that Parthenope is brought in on the back of a goat, for example, seems to recall Sidney's *double* sestina, "Ye goatheard gods," that Barnabe is trumping here; and it may derive ultimately from Theocritus' second idyll and the submerged tradition of love-spells that perhaps lies behind the Petrarchan sublimation of erotic quest into artistic laureation. There is no reason that such questions of genre and poetic imitation should not figure more prominently in Dubrow's readings; yet at times she seems to share with her new-critical ancestors something of an aversion to such historicizing.

Dubrow's treatment of poems in the "ugly beauty" tradition, where much more than mere misogynist anti-Petrarchan parody is shown convincingly to be involved in the praise of non-standard ladies, shows her ability to make fresh and illuminating connections at its best. Although it is somewhat unusual, and problematic, to link all these figures of "other" women (ranging from Donne's autumnal beauty to the "anagrams" of Sidney's Mopsa and other satirical butts) under a term translated from the French "jolie laide" (which I think is normally quite a positive term, and a necessary one in a country which reaches far north from the sunny and classical Mediterranean), it is useful in that it demonstrates the gamut of variations on Petrarchan norms as they are translated into northern cultural contexts. The poems of John Collop provide a fascinating later-seventeenth-century development of Donne at his most cynically paradoxical; his poems to "yellow-skinned" ladies (whether or not they existed outside his imagination) reduce to an unpleasant absurdity the Petrarchan tradition of praising the lady in terms of precious objects. Here is the apex, or nadir, of the "echoes of desire" promised by the book's title, for the poet-speaker exults in his ability to praise or curse "Aureola": "I made thee gold, 'tis I can make thee brasse, ... You must be mine if you would golden be; / Know that a golden Angel is my fee." It seems that if she is gold, he will be paid in gold by having her; Freud would have nothing to teach Collop about the confused valences of desire.

Spenser does not figure in Dubrow's work as prominently as he might. Although the *Amoretti* volume is treated alongside the sonnet collections of Sidney, Shakespeare, and Wroth, it is chiefly in terms of the destabilizing effects of including the Anacreontics and *Epith* alongside the sonnets themselves. Dubrow also makes more of the "intensely negative presentations of the lady" (78) as cruel tiger, etc, than this male reader, still dependent on Martz's view of the poems' humor, is able to recognize. She does, however, make some trenchant observations (80-81) about Spenser's practice of "genre criticism" in his juxtaposition of different versions of Petrarchism; these could usefully be expanded.

Serena's cannibals do of course figure as a prime instance of Petrarchist counterdiscourse, along with their priest who seeks "to weave the garlands of repast" (260): puns may not be the fatal Cleopatra for Dubrow that Johnson felt they were for Shakespeare, but they are frequent loci for dalliance in this volume. The darker shadows of pastoral and Petrarchism in Book VI, as well as in *Romeo* and *Paradise Lost*, lead the author to conclude her study by speculating about the anxieties over love in a fallen world for which Petrarch has become a virtual synecdoche. Perhaps it is time to return to the older form of Solemnization of Matrimony; our more squeamish age has suppressed its talk of "brute beasts that have no understanding," but the poets under consideration here were well aware of the need to approach their subject reverently, discreetly, advisedly, soberly, and in the fear of God, duly considering the counterdiscourses they could find in Petrarchism and in their fallen selves.

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97.04 *Edmund Spenser: Selected Short Poems.* Ed. Douglas Brooks-Davies. London and New York: Longman, 1995. ISBN 0-582-08910-7. $16.99 pap.

There is much to admire in this the latest addition to the Longman Annotated Texts series. The dedication to A. C. Hamilton, fully justified, places the volume as a companion to the Longman's *Faerie Queene*, just as the *Yale Edition of the Shorter Poems of Edmund Spenser* was meant to complement my Penguin (then Yale) edition of *FQ*. Like the Yale edition this volume has copious notes and lengthy introductions; unlike the Yale edition it does not include all of what used to be called the "minor" poems. It offers "the body of Spenser's love poetry, revealing its public as well as its private faces" (5): *SC*, *Ami and Epith*, *Proth*, and *Four Hymns* (sic), and as the preceding spelling suggests, the texts have been "fully modernised." It is clear from the 438 pages of this volume, as opposed to the 830 pages of the Yale, that Longman was not going to be seduced by the shorter beauties of the *Complaints* volume, the *Theatre*, *Daph*, or *Colin Clout*, an editorial decision that cannot be faulted for a school text, since so few "Spenser courses" in university have time to teach these poems. It is still a pity not to have all the poems. Is it too much of a quibble to suggest that "Muiopotmos," *Daph*, and *Colin Clout* are poems about love both public and private?

The cover illustration is attractive, two vignettes from Jacob Bouttats, "Orpheus and the Animals," but the preponderance of zoological life, in which nary a sheep nor a goat appears, made me wonder about its relevance to these poems, especially since Bouttats is almost a century after Spenser, an anachronism that I was willing to overlook, until I read in the advertising blurb on the back cover the dates given for Spenser's life: "(c. 1522-1599)." This is obviously an error that should have been caught, but was not, and I would have ignored it except that I continued to read the blurb:

> This is the first collection of Spenser's shorter poems to offer modernised spelling and punctuation, thus placing the poet alongside his contemporaries--among them Sidney, Shakespeare, and Donne--as a writer who can now be read and understood by modern readers without the obstacles of archaic spelling and punctuation artificially obscuring his meaning.

I have long been an advocate of reproducing Renaissance texts as they appear in the original spelling and punctuation, but I am willing to accept the Modernizing Mode if it fulfills that credo, thus making it possible for students to read Spenser's poems. I was therefore shocked to read the footnote to the title of *SC*:

> The title in original spelling is *The Shepheardes Calender*, which neatly poses (and refuses to answer) the question, is Shepheardes singular or plural? If the former, the poem is Colin's solo pastoral confession to the world; if the latter, it is the calender of all the shepherds who participate within it and who receive its message. Given the public nature of that message, I have assumed that *Shepheardes* is plural: *Shepherds'*. (11)

I doubt very much that this pedantry will help many university students very much. I certainly think that it does not emancipate them from the "artificial" archaisms of the original. And, anyway, would not even the densest of students realize that it is plural since many shepherds sing their hearts out in the twelve eclogues? Perhaps, even, the unanswering punctuation allows us to have it both ways at once?

There are also problems with the format of the volume. The illustrations for *SC*, the greyest reproductions I have ever seen in print, are gathered together on pp. 409-12 *en bloc*, thus depriving the reader of the limited but salutary excitement of finding them as announcements of each new eclogue. This is cost-cutting to a fault.

The bibliographies for each poem included are full, approximately 24 of the 428 pages of text, but the format is baffling, not to say, counter-productive. There is first of all a "Select Bibliography" at the end of each "Headnote" to the poems, but each succeeding "Select Bibliography" does not include items cited in the preceding ones, nor do these items appear in the "Bibliography" at the end of the volume (pp. 413-26). The rationale for this misguided venture is cited in the "Select Bibliography" to *SC* (11): "This is a list of the books and articles cited in short form in the headnotes, glosses, and notes to *SC*. A fuller biliography of recommended reading on *SC* will be found at the end of the volume." Of the 104 items included in that first Select Bibliography only 23 refer to *SC*, the others being general works, e.g. Curtius and Barber's *Shakespeare's Festive Comedy*, that might much more easily have been included in the "Bibliography" at the end of the volume. To complicate the issue even more, that Bibliography at the end of volume begins with a note: "*Note*: this list supplements the select bibliographies appended to the headnotes preceding the texts, *which often contain the best criticism* [italics mine]. *The Spenser Encyclopedia* (ed. Hamilton) (see below) contains articles on texts, topics, themes, historical background, etc. Items marked with an asterisk are especially recommended." How does one decide whether an unmarked item in the Select Bibliography is part of that "best criticism" or possibly even better than an asterisked item in the Bibliography? Won't those unasterisked Spenserians or those omitted (e.g. my *Petrarch and the English Sonnet Sequences*) take ombrage? Very possibly. This bibliographical problem should have been sorted out less curiously and more seriously.

On the plus side of the format issue the volume contains a very useful Index to the Introduction and Commentary, in which I found my un-bibliography-worthy volume cited on 204 and 238.

There are textual notes, but since three of the four poems appear but in a single edition "during Spenser's lifetime," there is scant attention to them. Most of the sixteen *Textual notes* to the *SC* justify the editor's preference for readings from Q1 rather than the more usual deference to Q5. Brooks-Davies is very good on justifying his choice on the basis of the *OED*, a rather old-fashioned but ingratiating mode of discourse that flies in the face of the modernized text. And if I may be allowed one more grump at the format of this edition, these *Textual notes* leap out at the reader because they are suspended in white space between the text and the glosses, demanding

more attention than they deserve. There should have been a textual appendix at the back of the volume, and let be.

One textual note bothers me, that on *HL*, 228, "Through seas, through flames, through thousand swords and spears." Brooks-Davies comments: "This very long line is divided in 1596 after *thousand*, with the following word, *swords*, slightly indented. There seems no reason to attach particular significance to this precise division; nor is there any reason to suppose that it is especially significant that the stanza is one line short of the normal total, 7." I would reply that the line is a quite regular iambic pentameter line, made lengthy only by English orthography even in modernized form. The omission of a fifth line, which would have been the third "b" rhyme does seem to me significant, as we can see if we compare that fourth "long line" with the 34th stanza that follows:

> Witness Leander in the Euxine waves, [seas]
> And stout Aeneas in the Trojan fire; [flames]
> Achilles pressing through the Phrygian glaives, [swords and spears]
> And Orpheus daring to provoke the ire
> Of damned fiends to get his love retire:
> For both through heaven and hell thou [god of love] makest way
> To win them worship which to thee obey.

It seems to me that that "long line" sets up a paradigm, which is fulfilled in the 34th stanza, in which we are "meant" to see the four cited heroic examples associated with the four elements in this order: Leander-water, Aeneas-fire, Achilles-earth, and Orpheus-air, but the last exists only in that unwritten line 5 of stanza 33. I cite Alastair Fowler's brilliant perception about the omitted line in *FQ* 1.10.20 (Fidelia's power over nature, like Joshua's to make the sun stop). Fowler suggests that Fidelia's power extends to making the poem stop and miss a beat (*Spenser and the Numbers of Time*, p. 145n.). I suggest that something of this sort is happening in the omitted line of stanza 33 (Christological number?); however, Christological references apear explicitly only in the heavenly hymns, as in stanza 33 of both *HHL* and *HHB*. The story of Orpheus as told in stanza 34 of *HL* cites him merely as a precursor, unable to fulfill that unwritten line 5 of stanza 33. I offer this truncated and inadequate poetics of reading Spenser's stanza, not to denigrate Brooks-Davies positivistic dismissal of the textual difficulty, but to wonder why an editor so eager to propose Spenser as an Orphic poet, even to the point of using a late Renaissance picture of Orpheus as the cover illustration of his edition, should miss this golden Orpheus reference.

He has, of course, the option of entirely rejecting my reading, but if he should, I will feel very foolish in praising his quite brilliant Appendix: "'Fishes' hask': the Problem of *November*, line 16." This is that "famous" crux in which Spenser seems to be telling us that the sun passes through Pisces in November when any astrological dolt at the time would have known that it passes through Pisces in February, a fact that E. K.'s gloss, as well as Immerito's poem, does not acknowledge. Is this an "error" on Spenser's part, or part and parcel of that "coded darker (often political) material" of the pastoral? The answer will be, of course, certainly not Spenser's error

as might have happened in pre-Variorum days but a fascinating, "loose and baggy monster" of an argument incorporating most of the recent scholarship from Renwick 1930, McLane 1961, Cain 1989, Richardson 1989, and [Staley] Johnson 1990. The "error" is deliberate to call attention to the political implications of Elizabeth's marriage negotiations with the Catholic D'Alencon, hence (as we all know) the lament for Dido in "November." Brooks-Davies's solution is showing us the elaborate zodiacal ruse perpetrated by Spenser to alert the reader to the coded message:

> I suggest, then, that Colin is making an unproblematic statement to the effect that the sun is residing in the twelfth astrological house, correlated with Pisces, where he is suffering a particularly strong debility because this house was traditionally regarded as the worst (worse even than the eighth), implying the direst situation, in fact. Add this reading to the political one, and we get the following: the sun (Elizabeth) is, in the poetic cycle of Spenser's consideration of the implications of the proposed marriage for English Protestantism, at her lowest point, in a state of (astrological) debility; and the lowest point of all is marked by residence in the twelfth house, correlated with Pisces. (407)

This amount of erudition could not be slotted into a note, and we must therefore be grateful for the appendix on this crux, but, Guys, get out your magic decoding rings. I think that Brooks-Davies is right, but as explication it lacks clarity for those of us who are not astrologers (even with his charts). There is no way for those of us who want to make Spenser a learned Renaissance poet except to teach everyone the basics before we interpret. There is no one more sympathetic to the problem than I who have felt the lash of ignorance or disbelief, but the long article that should have preceded this appendix is not there. It will not convince the vast majority of Renaissance specialists of the utility of our numbers racket. We in the humanities are in a crisis about the validity of interpretation. Perhaps it is time that all of us interested in "esoteric" knowledge as it applies to our reading of poetry should get together and put out the big volume that might make a difference.

In the meantime, I have done nothing for Brooks-Davies's *Selected Shorter Poems* except to carp at the limited selection presented, format problems, and a few intellectual disagreements. Should you buy it? Yes. Should you use it? Yes. Is it as good as the Yale volume? No. Does that matter? No. Brooks-Davies' annotations must be known and used.

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97.05 Gent, Lucy, ed. *Albion's Classicism: The Visual Arts in Britain 1550-1660.* Studies in British Art 2. New Haven and London: Yale UP, 1995. viii + 470 pp. ISBN 0-300-06381-4. $65.00.

The recent Yale conference on Spenser was especially gratifying, at least for this participant, because of the attention it gave to history, in the form of Spenser's Irish experience, and to the visual arts. Gent's volume, while it does not deal directly with Spenser, confirms the

judgment that current trends in art history have much to contribute to the study of Spenser in his political and aesthetic context. The book derives from a conference held at the Warburg Institute to review work on the visual arts in Britain between 1550 and 1660. Its message, variously but firmly stated, is that study of the art of the period continues to be dominated by aesthetic assumptions derived from Italian classicism: it tends to be judged on the extent to which it accepts or resists Italian models. Behind this approach lies the assumption that the English and the Scots were trying to be Italian but were not quite as good at it as the French. Accordingly, they misunderstood ideas of classical proportion, engaged in various stylistic barbarisms, and, at mid-century, actually turned away from the classicizing influence of Protector Somerset to a kind of conservative mawkishness. Not till they heard Chapman (or was it Inigo Jones?) speak out loud and bold did they come to their senses--and embark on a civil war.

Difference of language makes it easier to see the development of a national literature as a distinctive phenomenon, so the revaluation underway among art historians may seem mere common sense to literary scholars. We have long known that English literature must be judged on its own terms, even if comparatism can help us make those judgments. Of course it was not always so. The revival of Spenser studies in the late 1950s and early 1960s was both a cause and a consequence of the willingness of scholars of English literature to reassess the grounds of their judgment. To misappropriate Harvey's terms, a fundamental question for Spenserians was not to condemn Hobgoblin and favor Apollo, but to discover how the two are balanced, and how the tension of styles and assumptions plays itself out.

As in any collection of this kind, quality is uneven. A common question is how particular stylistic borrowings relate to their varied context--an issue of great importance to the reader of Spenser. Maurice Howard offers some interesting observations on new town halls and the meaning of the stylistic decisions that accompanied their construction; Michael Bath views with expert eye the emblematic meaning of Scottish painted ceilings; Paula Henderson examines the Italian-style loggia in England, an architectural feature that was relatively easy to attach to an existing building or incorporate into a new one; Sasha Roberts studies the decoration of Elizabethan beds, like one that might furnish *Epith*; Gloria Kury, in a particularly enlightening essay, looks at armor and the "Venetian" style of Hilliard's painting.

What the authors tell us, in addition to providing new information on important but too-little-studied subjects is that both England and Scotland were driven by different political, social and religious agendas than their continental contemporaries. As Gent puts it, there is in Britain at this time "a multitude of discourses, not a unified system." Some, like Sir William Drury (whose portrait at Yale is examined by Ellen Chirelstein), employed art for a particular presentation of self and as a political device; some, like Lady Anne Clifford (in Alice Friedman's fluent analysis), quite consciously chose a stylistic idiom, and set personal priorities at variance with prevailing taste; and there were others, like Thomas Sackville, or indeed like Spenser, whose eclectic approach to style and content constituted a style in itself.

So, eclecticism, and a kind of stylistic opportunism, may lie at the heart of the achievement of the age. Deborah Howard, reviewing Scottish building, points to the heavy influence of the Low Countries on urban architecture even in the previous century; clearly by the mid-sixteenth century such influence is a factor in more or less all British architecture. Keith Thomas and Nigel Llewellyn look at the role of religion in stylistic development, and suggest how certain elements of classicism (for example those employed in funeral monuments) might serve to set Protestants apart from the idolatries of the Roman Church. Like Llewellyn, Susan Foister refers to Pliny to explain the perceived importance of portraiture as a means of memorializing the achievements of ancestors. Margaret Aston suggests that portraiture was in effect secularized to distinguish it from Roman idolatry. Thomas Greene, in the one literary study in the collection, discerns in Shakespeare's *Richard II* a shift in the relationship between sign and referent as Bullingbrook succeeds Richard, a shift characteristic of the sixteenth-century move to literacy.

In a wide-ranging and important essay on "reading architecture" in the English Renaissance (an essay that could bear some editing, particularly in its latter portion), Christy Anderson associates the growth of architectural classicism with the emergence of the professional architect. As Summerson pointed out to John Betjeman years ago, "Gothic architects were masons, who thought in terms of stone and construction, and Renaissance architects were sketchers who thought in terms of ink on parchment or paper." These "sketchers" were educated people who could appeal to the intellects of their patrons, and saw architecture as the material rendering of an immaterial idea. But in the process something important was lost: the past became a mere game, a mere fake castle at Bolsover, and the social cohesion that comes with a shared sense of history was ruptured.

In the course of the book's bracing argument, its scrappy contributors quote Summerson, Girouard, Pevsner, and other major scholars of British art of the sixteenth and seventeenth centuries in various compromising classicist positions. They are surely right to suggest that these scholars' preconceived notions about artistic development conflicted with their affection for the buildings and works of art they evaluated, and that a certain elitism marred their judgment. If this is to change, we will have to learn more about the dynamics of the aesthetic assimilationism that is such a marked feature of this period, but our judgments must be based on the soundest of scholarship. Judith Dundras's pathbreaking work, and especially the contributions of David Evett, have helped move Spenserians in this direction, and it is encouraging to find their cause supported by such talent among the new breed of art historians.

Gent leaves the best essays to the end. Her own review of "economies of vision" might usefully have headed the collection. It contains one of the most important ideas in a collection that is full of them, namely that architecture can be viewed not as Vitruvius views it, in terms of proportion and balance, but by way of what Henry Hawkins calls "an artificious plasme"--a building molded specifically to fit its occupant. She discerns in Marvell and the country house poem a nostalgia for what was then a fast-dying social economy, and the accretive, cumulative, and opportunistic architecture that accompanied it. Catherine Belsey's poised and learned afterword--a view, as it were, from the postmodernist battlements--stresses the restlessness of the

age, its tolerance for ambiguity, and the complexity of its values. Like Marvell among the salmon-fishers, we may be right to murmur, "Let's in: for the dark Hemisphere / Does now like one of them appear."

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97.06 Steadman, John M. *Moral Fiction in Milton and Spenser.* Columbia: U of Missouri P, 1995. 200 pp. ISBN 0-8262-1017-1. $29.95.

Steadman states that "the values and techniques of poetic illusion in the work of Spenser and Milton constitute the principle theme of this book" (3)--all this in 165 pages of text. The general remarks Steadman makes on this massive topic are not radical, indeed most bear the echoes (well documented) of earlier scholars. The dust jacket says the book "complement[s] the findings of earlier critics of Spenser and Milton"; just change the spelling of "complement" and you have the gist of it.

For reasons never clearly addressed, Steadman chooses both to begin and end the study with discussions of Milton's work. Part I of the book, *'Enthousiasmos* and the Persona of the Inspired Poet," has a promising chapter entitled "DuBartas and Spenser" (11-42), which turns out to be the closest thing to a textual analysis in the book, as Steadman devotes ten pages to summarizing *La Sepamaine*. Even here, however, the focus is primarily on Milton, as this statement indicates: "Nevertheless--though a lesser poet than Milton, and Englished by a pedestrian translator--DuBartas was far more apt to take to the skies whenever occasion offered" (27).

In Part II, "Poetic Structure and Moral Vision," there are three chapters on Spenser: 4, "Space and Time in *The Faerie Queene*" (13 pages); 5, "Fiction as History, A Reexamination" (23 pages); and 6, "Narrative and Moral Focus in *The Faerie Queene*" (24 pages). Steadman rehearses some of the work of Andrew Ficther's *Poet's Historical* and Thomas Greene's *The Light in Troy*--both of which he scrupulously cites--but to no new end. Stating that the "incoherence of Spenser's plot structure has, I think, been much exaggerated," Steadman concludes the sentence by acknowledging that "the shifting pattern of analogies and contrasts between the structures and narrative modes of the different books is paralleled by the shifting and changing focus of his modes of visualization" (124-25).

It is never clear whether Steadman is defending Spenser from his critics or comparing the poet unfavorably to Milton, as both activities seem to go on simultaneously. At the end of the Spenser section, Steadman observes: "What is chiefly missing in Spenser's epic-romance is the heroic ethos of classical epic as it appears in Achilles and Hector and Ajax and (in a very different way) in Virgil's Turnus and Aeneas and in Milton's Satan" (141). Such a sentence, of course, leaves the Spenserian reader wanting, like an eager student, to raise a hand and cry "But . . . !" And Steadman himself is not immune to this reaction to his own words, as he allows: "yet in view

of the genre and materials of *The Faerie Queene*, this was virtually inevitable" (141). As often in the Spenser sections, the reader is left with the impression that the poet did the best he could with some unpromising material, but (in the immortal words of Lloyd Benson) he's no Jack Kennedy. In this study Spenser suffers from being no John Milton.

The Milton sections of the book--Chapter 2 in Part I ("*Enthousiasmos* and the Persona of the Inspired Poet: Milton"), Chapter 7 in Part II ("Moral Fiction in Milton's Epic Plot"), and half of Chapter 3 in Part II ("Determinate and Indeterminate Structures")--evince a firmer critical voice than do the Spenser sections, but perhaps that is to be expected from a scholar who has contributed so much to Milton studies.

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SPENSER AT YALE, 1996: PART II

Included here are abstracts of papers in three of the four workshops. The ten papers constituting Workshop 4, "Views of a *Vewe*," will appear in the next issue (see item 97.1 above). Abstracts are largely in the the authors' own words, although I have sometimes edited heavily for the sake of economy. I rearranged the abstracts alphabetically for greater ease of reference.

Workshop I: The Afterlife of the Poem

97.07 Belling, Catherine (SUNY, Stony Brook). "Internal Divisions: Spenser, Fletcher, and the Disruption of the Allegorical Body."

Describing the geography of the body in his allegory *The Purple Island* (1633), Phineas Fletcher explicitly recalls Book II of *FQ*, acknowledging the "shepherd-swain" in whose footsteps he tries to follow. Comparing the House of Alma with the Purple Island, however, reveals the effects of the "anatomical Renaissance" on seventeenth-century poetic discourse about the body: it becomes impossible to see the body as a microcosm of the universe, and this loss of a stable material anchor for the meanings of allegory is paralleled by science's exclusion of the methods of poetry from its new discourses. In the formal and thematic ruptures which characterize Fletcher's poem and distance it from Spenser's, we find foreshadowings of the incompatibility between the anatomical and psychospiritual which characterizes the modern, Cartesian body. With science in the process of marking the material world as its realm, Fletcher's medico-poetic anatomy attempts to rescue Spenserian allegory as a way of knowing about the human body.

97.08 Frushell, Richard C. (Penn State U). "The Poet Anthologized: Spenser's Advent as Literary Model 1706-62."

In the first six decades of the eighteenth century, Spenser emerged as a poetic exemplar of the first rank as well as a native model for imitation. Spenser anthologized also directly led to the poet's high standing in the century's second half when he became a formative influence upon the Romantic imagination and when he as well proceeded a "classic" in his own right. Within the multeity of collections such as those by Elizabeth Cooper and Thomas Hayward, Spenser became a constant, particularly in Robert Dodsley's midcentury miscellanies, the office of which was to reflect and shape taste and an expanding canon.

97.09 Gardiner, David (Loyola U, Chicago). "Edmund Spenser and Irish Cultural Nationalism."

In their very different efforts, Edward Dowden and W.B. Yeats present the culmination of a nineteenth-century Irish cultural debate regarding Spenser's place in Irish history and literature. As chair of English literature at largely Unionist Trinity College-Dublin, Dowden had a considerable investment in defending Spenser's "English" presence in Ireland since he stood as a cornerstone in the "great CIVILIZING tradition" which Dowden espoused. Yeats's early writings and Introduction to the *Poetry of Edmund Spenser* (1906) answered Dowden's imperialistic claims by placing Spenser within a more "Irish" and less "British" context.

97.10 Greenfield, Sayre N. (U of Pittsburgh, Greenburg). "The Evolution of *The Faerie Queene*, 1590-1805."

During its first two centuries, *FQ* competed successfully by fitting a specialized cultural niche. Mutations of the text in the 17th and 18th centuries included adaptations updating Spenser's narrative structure, verse, and language as well as both modernizing editions and archaizing editions of the text. Of this radiation of forms, the increasingly archaic "authentic" editions proved the most successful, even as the 18th-century "authentic" editions of Shakespeare stayed consistently modernized. The taste in a small circle of readers for archaic imitations of Spenser also suggests that the attractions of the emerging Spenserian text derived from the difficulties of archaism.

97.11 Hannay, Margaret P. (Siena College). "The Countess of Pembroke as a Spenserian Poet."

If the Countess of Pembroke wrote "The Dolefull Lay," then there is no question that she was one of the first Spenserian poets. Her position as a Spenserian poet is not dependent on the attribution of "The Lay," however, for Spenser's influence on her mature works is evident in their poetic style and diction. Furthermore, Pembroke deliberately signals her debt to Spenser in her pastoral "Dialogue" and Psalm 78, in the recycling of old substance into new form in Psalm 104 that parallels the Garden of Adonis, and in God's delivery of his people from "error, train'd" in Psalm 107.

97.12 Miller, Jacqueline T (Rutgers University). "Lady Mary Wroth in the House of Busirane."

Wroth reinscribes the provisional nature of the Amoret-Busirane episode by rewriting it more than once. Three times Wroth and her characters visit the scene of enchantment, which changes according to who is viewing it. By emphasizing the viewer, Wroth exploits the instability of the precursor text--to which Spenser himself draws attention--by establishing its availability to be appropriated and reappropriated, not only by the female author of the *Urania*, but also by the female enchantress Musalina who orchestrates the visions within it. The impotence of the reader/viewers, Pamphilia and Amphilanthus, in the first two accounts is foil to Wroth's own active engagement with the Spenserian moment, and it also stands in sharp contrast to Wroth's final allusion, which provides a resounding (if temporary) sense of closure: Amphilanthus works the destruction of the Spenserian site in an action far more reminiscent of Guyon's violent ransacking of the feminine and effeminizing Bower of Bliss than of Britomart's act of recovery in the House of Busirane.

97.13 Miller, Shannon (Temple U). "'Mirrours More Then One': Edmund Spenser and Female Authority in the Seventeenth Century."

Since Spenser's influence on writers in the seventeenth century was quite extensive, we should expext to see a growing number of women writers during the period drawing on his work. Further, Spenser's work seems to grant these women writers an authority inflected by gender: Aemilia Lanyer recasts the dedicatory material of Spenser's Book III within her prefatory poems to *Salve Deus Rex Judaeorum* while Lady Mary Wroth reworks portions of Book III within her *Urania*. In both cases, the book in which Spenser's representation of Queen Elizabeth is most overt and in which issues of female authority are most highlighted provides structuring motifs within their own works. The echoes of Spenser within these women's writing suggest that *FQ* offered them certain strategies to negotiate the demands of publishing and authorship in the seventeenth century.

97.14 Sessions, W.A. (Georgia State U). "Bacon's Spenser: Technology as the Validity of Romance."

Bacon's *New Atlantis* became a cultural artefact as well as epic literary text after its publication in 1626, its Salomon's House a model of technology and science for the next centuries. Bacon discovered in Spenser his method of actualizing in an epic text new conceptions of science and the human structures supporting them. This discovery can be viewed in three ways: through Bacon's method of literary and cultural parody; through a transference of a Virgilian epic of labor (centering in readings of the *Georgics*) from an epic building on the medieval world to one constructing a future; through a system of therapies marked in both texts by a House or Houses in which an act of "conversion" toward an apocalyptic "New Jerusalem" (or in Bacon, "Bensalem") takes place.

97.15 Watkins, John (U of Minnesota). "Apocalypse Deferred: Seventeenth-Century Appropriations of Spenser."

Spenser risks "apocalyptic embarrassment" by upholding Elizabeth's reign as the culmination of history. In Merlin's prophetic chronicle, he hints that time will continue to unfold after Elizabeth's death and that her significance might be reassessed by future generations. On a metapoetic level, such concessions to a non-apocalyptic model of time raise the question of Spenser's own future canonical status. Seventeenth-century writers who commemorated Elizabeth's death modelled themselves as closely as possible on Spenser in an effort to preserve an imagined Elizabethan consensus against the threat of Jacobean innovation. For them, nostalgia takes the place of apocalyptic longing as a manifestation of their dissatisfaction with current politics. Thomas Dekker, whose *Whore of Babylon* draws extensively on *FQ* 1, associates Spenser with a more ambivalent sense of the monarch as an agent of apocalypse. John Milton deprives the monarch of apocalyptic agency altogether in recasting Spenser's 1579 "Aprill" eclogue as the "Ode on the Morning of Christ's Nativity."

97.16 Woods, Susanne (Franklin & Marshall). "Women at the Margins in Spenser and Lanyer."

Spenser's stylistic tendency to blur traditional categories and effect narrative solutions from the margins of a story's action may have provided a model for Aemilia Lanyer's unprecedented empowerment of women in *Salve Deus Rex Judaeorum* (1611). In particular, as Una blurs the traditional distinctions between male=active, female=passive, and leans in from the margins to direct Red Cross Knight at crucial moments in *FQ* 1, so Lanyer interjects the active authority of female figures, who come into the picture at key times to warn or affect the actions of men. In the poem's frame, Lanyer makes her dedicatee, the Countes of Cumberland, an Una-like figure who reads the book of holiness correctly and performs right actions, then becomes herself a text by her example. Further study of Spenser's and Lanyer's examples of female prophetic voices, delivering spiritual virtues from the margins of the narrative but from the center of the poem's thematics, may help us better define the paradoxes of gender, authority, and power confronted by women writers (especially) in the English renaissance.

Workshop 2: Building Histories

97.17 Brooks, Douglas (Columbia U). "'Made All Rusty Yron, Ranckling Sore': The Imprint of Paternity in *The Faerie Queene*."

The history of paternity is inextricably linked to the history of writing technologies. The introduction of new writing technologies generates new constructions of paternity which, in turn, require the generation of new narratives of paternal authority to supplement the absence of biological certainty that haunts such constructions. Because these narratives are haunted by the biological certainty of motherhood, they are structured around fantasies of male auto-genesis and maternal disembodiment. In this essay I argue that *FQ* is a narrative of paternal authority generated by the construction of paternity in the age of the printing press.

97.18 Clegg, Cyndia Susan (Pepperdine U). "'One, whose tongue was for his trespasse vyle Nayld to a post': Spenser and Censorship Revisited."

While New Historicism's legitimation of the politics of Renaissance literature has to some degree rescued *FQ* 5 from "almost universal critical disesteem," it has done little to resolve the ongoing tension that has led ultimately to the critical judgment that Spenser's use of history subverts his poetry. Recent historicist studies depend on an oppositional relationship between the poet and state in which poetry must either be appropriated or subvert, both of which pose problems for reading the most political book of *FQ*. Government control of the printed word informs Spenser's representation of justice in *FQ* 5.9, but not as part of a discourse of opposition. Elizabeth's government censored printed texts far less often than has been assumed, and then for matters of considerable importance to the state. In canto ix, Spenser develops his historical allegory from events that proved problematic to Elizabeth's state in matters of domestic justice--the Jesuit mission, illegal Catholic texts, and conspiracies to place a Catholic monarch on the English throne. The allegory of justice that emerges, however ambiguous and contingent it may seem to later readers, reflects what can best be described as the Protestant consensus on Catholics and the English justice system. Canto ix's subject is the execution of English justice *in England*, and its method is not dialectical but analytical--it offers three instances of "justice justlie administred." In the Malengin episode, Talus upholds the letter of very particular laws against missionary priests and Jesuits. Bonfort/Malfort's punishment demonstrates just punishment under the law. Duessa's trial demonstrates the exercise of the trial system--the monarch is within the constraint and judgment of the law. That these three instances offer a moral lesson to Artegall comparable to lessons that the heroes of earlier books received reflects a consistency in Spenser's allegorical method that has often been found wanting.

97.19 Davis, Walter (Brown U). "Allegories: An Essay in Classification and Historical Perspective."

Contends that many traditional texts on allegory are "essentialist": they tell us what allegory *really* is. Mounts a two-fold resistance to that tendency by "laying out some of the reall complications of allegory: thus 'allegories.'" Proposes, first, a classification that differentiates "allegory of the rhetoricians" (saying one thing and meaning another) from cognitive methods of interpretation. The latter are of two sorts: (1) "allegory of the poets, which attempts to discover the covert meaning of myth; and (2) allegory of the theologians" or scriptual exegesis whose goal was not to reveal "hidden" meaning but rather to "draw out" significance. Proposes a series of historical distinctions within each of these two "cognitive" classifications. Distinguishes four phases in the "allegory of the poets": Greek (which accommodated poetry to philosophy); early Christian (which accommodated pagan myth to Christian doctrine); High Gothic (which adopted the four-fold method); and Renaissance-Neoplatonic (accommodated multiple non-Christian senses beyond the four). In the development of the "allegory of the theologians," focuses on two periods of intense activity: the accomodation of schools of exegesis in the late 4th and early 5th centuries, which gave rise to the fourfold method; and controversies over the validity of this method in the 16th century. If we put poet and theologian side-by-side in the England of the 1580's and 90's,

what we discover is a shared sense of multiple and flexible senses available to interpretation. This is Spenser's moment, a moment of polysemeity.

97.20 Dolven, Jeff (Harvard U). "*The Faerie Queene* and the Troubled Theaters."

The basic problem posed by theater in *FQ* is that of action and contemplation: in a poem dominated by an ethos of chivalric action, the boundary of the stage frames doubts about heroic identity. Two major episodes--Amavia in Book II and Cambina in Book IV--show how Spenser links this formal problem to the kinds and history of theater in his century, from pageant and the humanists' schoolroom drama to the public theaters of London. The betrayal of the didactic potential of the stage feeds Spenser's typically Protestant suspicion of the theater, but the poem is equally suspicious, again from the standpoint of its concern for education, of antitheatrical zeal.

97.21 Escobedo, Andrew (U of California, Berkeley). "Spenser and the Historians."

Tudor historical writing, even as it celebrates English history, registers a profound sense that the English past was lost and unrecoverable. As Michel de Certeau suggests, this gap between past and present was simultaneously present and absent, returning even after the most determined repression. In the historical sections of *FQ* (2.10, 3.3, and 3.19), even as Spenser seeks to provide a link between England's past and present, he finds it impossible to ignore the effect of historical discontinuity that Tudor national consciousness imposed. He registers the temporal alienation by conceiving of the English historical narrative as fundamentally broken, the past isolated from the present. The three historical sections of the 1590 *FQ* represent Spenser's attempt to escape the double bind of historical loss and recovery by drawing on poetry's traditional ability to preserve the past. Each section represents a different aspect of poetry's memorial function. In *Briton moniments*, Spenser figures history as "monument," as a physical reminder of the past; yet monumental poetry fails because its materiality ensures that it will perish in time. In 3.3, he seeks to transcend the limits of the monument by figuring history as "prophecy"; yet prophecy also fails because it too quickly reinscribes the earthly past onto an eschatological register. Neither figuration can accommodate the uncanniness of historical loss. In 3.9 he emphasizes poetry's fictionality, which allows him to imagine a strong continuity in English history, while at the same time allowing him to acknowledge the absence that underlies this continuity: in fiction the threshold between past and present is liminal--both a link and a gap, both presence and absence. The episode of Britomart's encounter with Paridell showcases the logical result--and the cost--of poetry's liminal identity: a powerful continuity, yet one almost emptied of historical authority.

97.22 Fogerty, Anne (University College Dublin). "Straggling Plots: History and Representation in *The Faerie Queene* Book II."

Many readings of *FQ* 2 have discerned a tension between the poetry and the morality of the text. Critics have found this division to be especially prominent in the Bower of Bliss, where the savagery of Guyon's attack on Acrasia and her island seems to belie the emphasis placed by

Spenser on their beguiling but troubling beauty. In Book II, Spenser explores the complex and often contradictory ethic to which his hero is required to conform and also probes the anxieties involved in service to a female ruler. No such doubts are allowed to emerge in relation to the martial and colonizing mission of Guyon. Spenser ends this book by endorsing the violent but clement actions of the knight of temperance and uses the difficulties which he faces in converting Acrasia's victims to civility as an illustration both of the obdurate nature of evil and of the necessity to combine colonial conquest with a program of moral reform.

97.23 Kaplan, M. Lindsay (Georgetown U). "Allegories of Defamation in *The Faerie Queene* IV-VI."

The representations of slander in *FQ* 4-6 explore the problem of how to invalidate criticisms of poetry made by the state, that is, to render them mere slanders, without implicating the Queen whose approval Spenser seeks. Spenser acknowledges that slander disrupts the important bonds that hold society together; by demonstrating the poet's efficacy in silencing slander, Spenser intends to represent himself as a valuable servant to the state. However, as he increasingly senses himself to be the victim of state criticism, he in effect becomes a source of defamation in charging the state with slander as a means of deflecting its censure.

97.24 Klingelhofer, Eric (Mercer U). "The Arcaeology at Kilcolman Castle."

The recently-completed project to examine archaeologically Kilcolman Castle revealed that much more material survived than had been expected. The well known remains of the tower-house were a major component of the castle, but only one of several. Located in the four seasons of fieldwork were also the outer, defensive walls of the "bawn" (bailey), the medieval Great hall, the Elizabethan "Parlour," and the complex of service buildings. Avoiding further damage to an unknown site, the archaeologists concentrated on establishing a stratigraphic chronology for the major structures. Much architectural information has come to light, including fragments from the Elizabethan casement windows Spenser added to the medieval castle, while an assortment of household and personal items suggests that a future excavation will be able to retrieve considerable artifactual and architectural evidence for Spenser's life at Kilcolman Castle.

97.25 Morris, Jeffrey B. (Carroll C). "To Fashion a Patron: Ralegh and Spenser's Fictions of Patronage in *The Faerie Queene* and the Shorter Poems."

The institution of literary patronage in the Renaissance has long been viewed only as a set of material transactions between patron and poet, with rewards (if given at all) going to those poets who uncritically forward the reputation and interests of the patron. However, the institution of patronage was not simply a material enterprise for Spenser, but a cultural one. Analyses of the *Letter to Ralegh*, *SC*, *Virgil's Gnat*, and *Colin Clout* show how Spenser actively cultivated an authorial stance which empowered the poet to reflect upon and critique his culture.

97.26 Suttie, Paul (Robinson C, U of Cambridge). "Political Pragmatism in *The Faerie Queene*, Book I."

Arguing against Annabel Patterson's representation of Spenser as deliberately promoting scepticism regarding Elizabeth's moral right to rule in Ireland and in England, this paper takes a conservative and "morally absolutist" position--but one tempered by a pragmatic recognition of the moral imperfection of those who uphold good causes--to bring to light "complications" which can easily be mistaken for a promotion of political scepticism or even cynicism. After some general criticisms of Patterson's methodology of "reading between the lines" for signs of political dissidence, it considers in detail the problem of how to interpret the politics of the *Vewe* and the first book of *FQ*.

97.27 Sutton, James M. (Florida International U). "Spenser and Lord Burghley Reconsidered: Poetic Inscriptions of an Architectural and Horticultural Patron."

FQ's second dedicatory sonnet and the Proem to Book IV are sites of contention between Spenser and Burghley. Cecil, arguably the most significant architectural and horticultural patron of the period, preferred the visual to the literary arts. Spenser's poem admits this preference, but seeks simultaneously to re-educate Burghley as to the priority and higher moral seriousness of poetry. The sonnet and proem are not as concerned with assuaging or chastizing a misguided patron as they are with demonstrating the superiority of poems over houses and gardens, writing a self over building a self. Provisionally, Spenser's depiction of the Bower of Bliss and the House of Busyrane shows up Burghley's very real house of business, his bower of bliss, Theobalds.

Workshop 3: Local Readings

97.28 Eggert, Katherine (U of Colorado). "Spenser's Ravishment: Rape and Rapture in *The Faerie Queene.*"

In the last few years feminist critics have focused our attention on those crucial *FQ* episodes in which a woman is raped, nearly raped, or metaphorically raped. My argument with these provocative studies is that they presume it is to poetry's advantage to model itself upon rape. That is to say, poetry is most effective when it both (1) narrates women being sexually assaulted and (2) describes its own operation as the penetration and wounding of a defenseless object. I contend, in contrast, that *FQ* prefers poetry that is a vehicle for rapture, a state of delight that suspends the quest and admits a multiplicity of erotic as well as epistemological pleasures. Thus the poem demonstrates that rapine poetry substitutes inadequate for complex modes of knowledge, solipsistic for shared modes of sexual pleasure, and obvious for subtle modes of poetry.

97.29 Gough, Melinda (Oklahoma State U). "Allegory (and allegoresis) Unveiled in Book I of *The Faerie Queene*."

In addition to topical religious concerns, a number of specifically metapoetic issues inform the numerous encounters between Redcrosse and Duessa in Book I. These encounters dramatize the possibility that despite attempts to justify literature's entertaining function as a means to a greater didactic end (a defense Spenser himself employs somewhat ambivalently in the truncated letter to Ralegh), readers will nonetheless be seduced by the Siren-like surface pleasures of the fiction, dallying in the kind of interpretive error that never gets beyond the image to the allegorical truth which serves as a kind of alibi for it. Epic-romance often has recourse to the unveiling of the enchantress as a hag in order to put an end to this kind of linguistic idolatry; such uncoverings should teach the hero (and by extension the poem's reader) how to read the sorceress' surface beauty correctly. Through verbal ambiguity and narrative juxtaposition, however, Spenser suggests that the sight of the woman's nether parts may involve projection as much as revelation, and a fetishism that is both sexual and semiotic. Book I's moments of unveiling thus interrogate the gendered nature of this trope for right reading. They also raise doubts about the efficacy of allegory as both a narrative and a hermeneutic method.

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

When Calidore encounters Colin Clout, at the center of the dance on Acidale, we find neither Elizabeth nor Gloriana, but an image of Spenser and *his* desire. In *Amoretti* 74, Spenser indicates that three Elizabeths--his mother, his wife, and his queen--account for the origin of poem and poet. The historically determined indeterminacy introduced by the iteration of the name elicits reflection on the erotics of epideictic comparison. Colin Clout's frustration on Acidale figures the inability of allegory to define another scene on which the historically exigent voice of its author is transmuted into a universal meaning. The return of Colin Clout and the consequent reinscription of the division between court pastoral and country georgic marks the ironic moment of Spenser's inability to unify England and its destiny by speaking its national voice.

97.31 Hollings, Marian (Middle Tennessee State U). "Women, Abjection, and Authority in 'The Legend of Holinesse.'"

Recent studies of *FQ* have explored constructions of woman as the "other," occupying a subject-position defined and controlled by the poet's participation in patriarchal and misogynistic discursive practices. But in emphasizing Spenser's embedded misogynistic practices, we have tended to overlook the many ways in which he invites a dialogue with women's voices. This dialogue takes place in part through prefatory material and dedications, exhortations to the Queen and other "faire dames," and various impersonations of the female point of view and voice. In these and other ways, Spenser construes women's participation in his authorial practices as a catalyst for effective social change. A close look at some of the problems raised by the intersection of feminist and new historical approaches to *FQ*, suggests the need to reevaluate the roles that

women's voices play in Spenser's practices and to find a hermeneutic through which we may more fully recognize the importance of women writers of the period to the project of deepening the contexts that help us to understand Spenser's works.

97.32 Kennedy, William J. (Cornell U) "Spenser's Squire's Literary History."

The Squire of Dames in *FQ* 3.7-9 and 4.2-5 inscribes Spenser's complex involvement in literary history. Incestuously Chaucerian associations from *The Tale of Sir Thopas* and *The Squire's Tale* jostle with exogamic features drawn from Virgil and Ovid, Petrarch and Ariosto. Commentaries in early printed editions of these foreign authors mediate Spenser's approach. Designed for an upwardly mobile urban readership, they articulate problems and conflicts in individual ethical, domestic-economic, political, rhetorical, and representational situations quite differently from moralized interpretations of other earlier commentaries. In posing questions about who owns the bride in marriage agreements and about who owns the text in matters of literary imitation, they veer away from authoritarian views of patriarchal domination toward emergently modern views of contractural and consensual participation.

97.33 Krier, Theresa (U of Notre Dame). "Chaucer, Envy, and the Stripping of Duessa."

The episode needs to be read not only with Ariosto's Alcina and Revelation's whore, but also with the unnamed predecessor, the Chaucer of the *Wife of Bath's Tale*. When read in light of Melanie Klein's theories of envy and gratitude, the episode is an envious, spoiling attack upon the creativity of Chaucer as provider of poetic resource, as well as upon Duessa and the aged, "loathly" female body. Chaucer is a target insofar as he is changing from being a purely paternal figure for Spenser, to being a maternalized figure. The destabilizing of parental gender identifications unleashes the episode's attack on the ethical, sexual, and literary values of the *Wife of Bath's Tale*. All of this complicates the iconoclasm which is unfolded and critiqued in the episode.

97.34 Lamb, Mary Ellen (Southern Illinois U). "Gloriana, Acrasia, and the House of Busyrane: Gendered Fictions and the *Faerie Queene* as Fairy Tale."

Heard at the knees of women--often illiterate nurses--before boys were yet considered wholly male,"old wives' tales" became the sign of the feminized subculture of childhood. Spenser creates cognitive dissonance by bringing into simultaneous visibility fairy tales (the oral narratives of an effeminate childhood) and highly literary works (the written narratives "owned" by educated men). The mingling of these narratives, and the social worlds they imply represents a dangerous blurring not only across distinct subcultures but also within the masculine subject. Presenting itself as an epic and also a fairy tale, *FQ* reveals these gendered conflicts at the core of its own narrative act, as shown particularly iin Spenser's representation of Gloriana, Acrasia, and the house of Busyrane.

97.35 Levine, Laura (New York U). "Spenser's False Shewes: Magic, Art and Looking in Book I of *The Faerie Queene*."

At the beginning of Book I, Archimago launches a trio of assaults on Redcrosse. Each act of magic is associated with a kind of art: a dream that works through the manipulation of images, a succubus trained in theatrical impersonation, a succubus and an incubus who in performing the act of coitus offer to their viewer a set of pornographic pictures. But in so casting magic as art, Spenser also implicitly casts art as black magic. In doing so, he creates a pair of logical questions: How does he differentiate his own art from the art he so relentlessly criticizes? Is the poem even able to envision an art which differs from the magic it anatomizes? As for the first, Book I can be seen as a kind of "trial" of art, a testing of hypothetical alternatives to Archimago's magic, each of which either fails in its own right or collapses back into the magic from which it ostensibly differs. As to the second, both of the alternatives that seem to differ most from Archimago's magic, that in fact come closest to dissolving magic's falsehood--Arthur's shield and the squire's horn--are actually contaminated by the very sexual voyerism that Archimago elicits. Both instruments facilitate the stripping of Duessa, another moment of sexualized looking.

97.36 Schacter, Marc (U of California, Santa Cruz). "Passive Boys and Nasty Girls in Book II of *The Faerie Queene*."

The passive boys of Book II (Mordant, Cymochles and Verdant) as loci of misogyny, homoeroticism, and homophobia are significant for the successful constituition of Sir Guyon, the Knight of Temperance, as a virile subject. The narrative foregrounds the misogyny of this process of subject formation through the figure of Acrasia, who is a phantasmatic representation of a certain male fear of female sexuality. Acrasia is both the female threat that must be destroyed in order to protect male autonomy, and a threat *necessary* for the constitution of Sir Guyon's masculinity. The passive boys are ambivalent exemplars of that with which Sir Guyon must not identify, not only because the fallen knights represent the loss of manhood threatened by Acrasia and thus the danger of intemperate desire, but also because they stand for a possible model of subjectivity which Guyon must repudiate in order to assume a militant, misogynist "heterosexuality" within which the male subject is "free" to be man. The bodies of the passive boys may represent the cost of such a subjectivity, and the capture of Acrasia and the destruction of her Bower suggest the consequences.

97.37 Staines, John (Yale U). "Awe, Order, and the Poet Bad: Power Poetics at Mercilla's Court."

Since Jonathan Goldberg's examination of "erasure" of meaning in Jacobean texts, few critics have examined why Spenser places a tortured Poet at the entrance to Mercilla's court. Bonfont turned Malfont is a key to Spenser's exposure of both the courtier poet's insecure relationship to power and that power's use of poetic figures to manipulate political realities. The Poet with his tongue nailed to a post reminds those readers entering the court of the dangers of writing and of being read. This sign left at the entrance to the court allegorizes the dangers of

(mis)speaking and cautions that these dangers make all utterances suspect. Allegory becomes the figure for exposing and escaping authority, even as allegory bolsters authority through a dissembling figure like Mercilla's tears. The tortured Poet thus suggests new strategies for reading Spenserian allegory in the 1596 edition of *FQ*.

97.38 Schoenfeldt, Michael (U of Michigan). "Spenser's Castle of Moral Health."

Recent accounts of the Castle of Alma and the Bower of bliss have erred in two related ways--by linking the virtue of temperance to the vice of colonial suppression, and by using a Freudian model of self and desire prescriptively to analyze an earlier regime of the self. Both critical predispositions ultimately give an unnecessarily negative interpretation of the control on which any definition of a temperate self, free from the tyranny of desire, depends. Both also fail to attend to the physiological reality underpinning Spenser's emphasis on the medical and moral significance of temperance. Temperance becomes for Spenser a strategy for controlling psychological inwardness through the regulation of corporeal process.

SPENSER AT MLA, 1996

At the 1996 MLA meeting in Washington, DC, Sessions 13 "***The Faerie Queene* in 1596,**" arranged by the Committee on Literature of the English Renaissance and Chaired by Kenneth Gross (U of Rochester); 464 "**Spenser's *Psychopathia Sexualis*,**" Chaired by David Lee Miller (U of Kentucky); and 729 "**Spenser and Nationhood,**" Chaired by Patrick Cheney (Pennsylvania State U) offered a total of ten papers. Here presented are abstracts of those ten papers; minutes of the annual meeting of the Executive Committee of the Spenser Society; and an abstract of Judith Anderson's talk at the Society's annual luncheon. In some cases, the language is that of the speaker, adjusted to fit the style of reportage. I am grateful to W. Russell Mayes for attending the MLA in my stead and for writing all of the abstracts. Patrick Cheney reported on the meetings of the Spenser Society and its Executive Committee.

97.39 Following the lead of Ty Buckman, James Nohrnberg (U of Virginia) began his paper, "Is This the Faith: Honoring Belphoebe in the 1596 *Faerie Queene*," by drawing connections between Belphoebe, Timias, and Arthur in *FQ* 3 and 4, Angelica, Medoro, and Orlando in *Orlando Furioso*, and Ralegh's imprisonment in the 1590s. Concentrating on parallels between Elizabeth-Ralegh and Belphoebe-Timias, he argued that Belphoebe's question, "Is this the faith?" merges the Queen's two bodies--the virgin embodied in Belphoebe and reinforced by the loyalty of her courtiers. He argued that Ralegh betrayed this loyalty by betraying the "crown's investment in his prospects, his projects, and his judgments." Such questions, and such failures of consummation, can be applied to all of Elizabeth's suitors, especially Alençon. Elizabeth wanted to prevent her courtiers from sexually maturing, thus she denied the faith of marriage to all. He concluded that such resonances point to Acidale, where the poet appropriates the fourth grace metaphor to his own beloved; thus, like Ralegh, the poet turns away from Elizabeth towards a more reciprocating love.

97.40 In "Courtesy and Irony," Gordon Teskey (Cornell U) contested the view that the second installment of *FQ* marks a "foreshortening" of Spenser's plans. Friendship, Justice, and Courtesy remain "private virtues considered in the light of the individual's social existence." He proposed that the transition between installments marks a change in Spenser's theory of virtue from an idealized private virtue towards a social praxis, "without ever quite arriving at practice," or what Schlegel called a change from allegory to irony. This is a change from a "figural basis in polysemy to a figural basis in antiphrasis." In other words, Spenser came to present allegory as arising out of contradictions presented in the poem. The second set of virtues actually represents an earlier stage of personal development--the social comes in childhood while the indivual occurs in adolescence. Extending allegory to the social in this way reveals the violence of allegorical representation. Such a theory recognizes that every action or idea is opposed by its opposite. Social virtues culminate in courtesy, defined as "benevolent irony, the awareness that everything we do is opposed and condemned." Courtesy thus hides irony and prevents it from becoming slander. Comparison with Machiavelli is instructive: whereas for Spenser courtesy and irony form the basis of the social, for Machiavelli, it is violence. Allegory disguises this violence as meaning, but violence eventually erupts as frustration (as in Book V). From another angle, Spenser replaces Hobbesian aggression and fear with aggression and "gregariousness."

97.41 The concern of Elizabeth Mazzola (CUNY) in "Spenserian Remains: A Mortuary Poetics" was with the ghosts and remains that crowd the surface of *FQ*, including such prominent allegorical debris as Acrasia's ruined Bower and the broken circle of the Graces at Acidale. One of the main sources in Renaissance England for the fallen idols and bodies that litter Faeryland was the Protestant debate surrounding transubstantiation. In place of the Catholic terminology and dogma of transubstantiation, which recognized no sacred remains, no relics, Protestant reformers proposed that the sacramental bread and wine were mnemonic devices designed to commemorate rather than duplicate the eucharistic sacrifice. Many of the metaphysical anxieties thus introduced by Protestant reform are at work in *FQ*. Interpretive difficulties over the status of dead or missing bodies--the body of Christ, or those belonging to the soul inhabiting a purgatory now officially repudiated--are also foregrounded in Spenser's poem. The "real presence" of the Faerie Queene is unclear in the imprint left in the grass beside Prince Arthur, but *FQ* circles endlessly around the problem of missing or intractible bodies, like that of Grill left behind at the Bower of Bliss or Guyon's unconsicious form locked for a canto in a "deadly trance." Allegory, the way Spenser employs it, gives us a metaphysics always decaying.

97.42 In "What Knights Really Want," Stephen Orgel (Stanford U) argued that Spenser's knights are often tempted away from glorious action by the seductions of art. Using slides from Italian Renaissance paintings, he showed that the tapestries in the House of Busirane are similarly revisionist in their re-presentations of Ovidian myths--representations that seem to make the human objects of desire complicit in their rape. He argued that "eroticism constitutes the prime temptation" for knights to abandon their quests and that love ends knightly endeavor. He compared the abandonment of chivalry for love with the removing of armor in a series of English paintings. Cymochles, who desires nothing more than to watch, is actually unusual because most knights who fall for seductive ladies "simply fall asleep." This condition seems to be what female

seductors desire--Acrasia and Venus, for example. Malecasta is successful in obtaining her desire by climbing into bed with Britomart, whose wounding in the ensuing scene indicates that she has lost some of her innocence. Only Hellenore seems to desire and achieve active, heterosexual intercourse, but her fabliau episode seems to be an unworkable solution for the problems of sexuality in the poem. In *FQ*, sex distsracts knights from chivalric action and places it with passivity; "the ideal is to be doted upon while sleeping, or worse, feigning sleep." Clearly sex is a problem for chivalry; but why is inaction a model for sex?

97.43 Katherine Eggert (U of Colorado, Boulder) took issue with recent studies of *FQ* that presume it is to the poem's advantage to model itself upon rape, that poetry is most effective when it both tells of women being sexually assaulted and describes its own operation as the phallic penetration and wounding of a defenseless and unwilling subject. In "Spenser's Ravishment: Rape and Rapture in the House of Busirane," she argued that *FQ* displays considerable uneasiness about at least the second of these presumptions, and that this uneasiness can be sensed in Spenser's dual construction of poetic "ravishment." At times *FQ* does endorse a rapine model of poetry as a tool for single-minded exposure, penetation, and comprehension of a feminized scene. But *FQ* also, if only intermittently, hints at poetry as a vehicle for rapture, a suffusion of delight that suspends the quest and admits a multiplicity of both erotic and epistemological pleasures. To demonstrate the contrast between a poetics of rape and rapture, she offered a new reading of Busirane as a poet figure. As long as Busirane's conventionally couched poetry pursues penetration, it is remarkably ineffective, but when Britomart introduces an alternative poetic mode by forcing Busirane to read his charms backward, the result is not only the cancelation of brutal penetration, but also its replacement by sensual delight.

97.44 In "Spenser's Literary History of Sexuality," Heather James (U of Southern California) argued that sexual "perversions" in *FQ* tend to be related to distinct poetic modes (Petrarchan, Ovidian) and identifiable cultural institutions (jousts or rooms decorated with tapestries). To historicize our understanding of *FQ*'s perversions, we need to think about them in terms of Renaissance genres. Book III deals with a tension between Ovid and Virgil in terms of the question "Should sexuality be useful to the state?" Britomart's desires begin in Ovidian territory, her love pangs after viewing Arthegall in the mirror recalling the disastrous passions of Ovid's heroines. The conversation between Glauce and Britomart comes from Ovid's Iphis, who was a female, raised male, and engaged to a female. The Virgilian side of the debate comes to the fore in Merlin's prophecy, which attempts to place the Ovidian desires in the historical process. This struggle is repeated in the Paridell episode--it is Ovidian in the fabliau section but becomes Virgilian when Britomart asks how Rome (and Troynovant) arose from the destruction of Troy. Hellenore's fate as the "common good" of the satyrs does not reduce her to "common property" but "may be better characterized as an elevation to 'communal blessing.'" This model of community is based on fellowship, and it is an Ovidian response to the Virgilian model of community based on conquest. Thus Spenser reads Ovid as a still-important--and still-political--critique of Virgilian epic.

97.45 In "Marriage Pageants and Ceremonial Maps: The Marriage of the Thames and Medway," Rhonda Lemke Sanford (U of Colorado, Boulder) argued that in *FQ* 4.11, Spenser drew upon ancient and medieval mapmaking to stage a critique of "the map of the queen, her body, her biography (especially her chastity), and her current colonial policies." Spenser uses ceremonial maps throughout the canto that represent a historical progression of mapping projects. Beginning with antique T-O maps and medieval *mappamundi*, which trap Florimell, he proceeds to more modern world maps as he names the world's rivers. Next he invokes projects of mapping the New World via a digression on Ralegh's pet projects on the Oronooko and Amazon. Then he offers a "national" map, reflecting the systematic mapping of English counties in his own day. Finally, he suggests estate mapping, the foundation of ownership claims, in his mapping of the Mulla. The result of this map-making is to make the queen "present everywhere" in the canto: "in Florimell's imprisonment, in those Amazons who need to be put in their places and with whom she was frequently identified, in Mulla's 'redemption' by the man who changed her name, in Rheusa's failure to observe the boundaries of maidenly behavior, and finally, as audience to a pageant and a poem in which she is never entirely present or absent."

97.46 The aim of Swen Voekel (U of Rochester), in "Surveying England's Others: Spenser's *View of the Present State of Ireland* in Cartographic Context," was to contextualize the *Vewe* in terms of the role mapmaking played in the formation of a British nation-state. Mapmaking was both a sign of and a means to the precocious development of agrarian capitalism in England, which precipitated an equally precocious split between state and civil society. A proliferation of maps dealing with Ireland in the late sixteenth century bespoke an English desire to "supress older, more amorphous and fluid political/geographical divisions (and the loyalties they generated), [by] relocating Gaelic Irish outside of their native counties, reducing native lords through warfare and the 'rational' placement of garrisons and magistrates, and fixing property boundaries in a culture based on bastard-feudal and . . . clannish forms of land tenure." Spenser's tract is "all about" this endeavor--about placing English governors in strategic locations where they might "survey"; about relocating the native Irish; about reducing feudal jurisdictions; about surveying the whole country for the rational placement of military garrisons and local administrators and for the calculation of economic benefits. He aims at a reduction of both native Irish and Old English communities in favor of a refashioning of society dependent on the state itself.

97.47 John Webster (U of Washington) took issue with Richard Helgerson's contention in *Forms of Nationhood* that in *FQ*, Spenser had shifted from an earlier "humanist" program of "monarchy boosting" to an "anti-humanist, anti-monarchal baron-boosting." In "(W)ri(gh)ting the Nation: Erotic Discipline in Spenser's *Faerie Queene*," he proposed a definition of humanism not as a political position for or against any one faction but as a subject position developed over years of educational discipline. He suggested that much as the Humanists did in their works, Spenser created in *FQ* an alternative, metaphorical space for discourse on important social issues. He sought to show, through an examination of Britomart's victory over Artegall in *FQ* 4.6, that matters are more complicated than Helgerson allowed. For Webster, the episode is primarily private and erotic, and Britomart's victory is an "educative, disciplinary moment." But even if we make the contextual field political, the episode sends two opposed messages: on the one hand,

it is a fantasy of Elizabeth chastening "a social order whose values have reduced its members to brutish wanderers"; on the other hand, Britomart's actions can be read as an image of poetry in its own erotically disciplinary mode, educating the reader and Elizabeth by suggesting that she needs to learn more--and learn it from this poet's "own power to establish right *in* the nation through a rewriting *of* the nation, transforming the less-than-fully-civil state into a better informed republic."

97.48 In responding to Sanford, Voekel, and Webster, Richard Helgerson "sought common ground by trying to define what Spenser and what form of nationhood" each speaker "seemed to be supposing." Sanford supposes "a wholly monarch-centered nationhood," whereas for Voekel, the ideal of nationhood "is that of a panoptic state responding to the needs and interests of a society of atomized subjects." Webster seems to suppose a nation identified with its monarch (like Sanford), but he also seems to resemble Voekel in positing a space apart from the monarch or the state: humanism's "idealized and distant world of books." But unlike Voekel's "civil society," Webster's humanistic world seems to be "a transnational refuge from the exigencies of state."

97.49 President David Lee Miller convened the Executive Committee of the Spenser Society at 11:00 am, 29 December 1996, at Mrs. Simpson's in Washington D.C. Present were Elizabeth Jane Bellamy (U of New Hampshire), Patrick Cheney (Penn State U), Elizabeth Fowler (Yale U), Susan Frye (U of Wyoming), Roland Greene (U of Oregon), John Webster (U of Washington), and Susanne Wofford (U of Wisconsin).

Susanne Wofford will assume the Presidency for 1997. Lauren Silberman (Baruch C-CUNY) was nominated to be the next Vice-President (to assume the Presidency in 1998); and Linda Gregerson (U of Michigan), Mihoko Suzuki (U of Miami), and Michael C. Schoenfeldt (U of Michigan) were nominated for three-year memberships on the Executive Committee, with Jeffrey Knapp (U of California, Berkeley) as an alternate. The 1997 McCaffrey Prize Committee will consist of Lauren Silberman (chair), Elizabeth Jane Bellamy, and John Webster.

The Committee then approved topics for the two Spenser Society sessions at the 1997 MLA meeting in Toronto: Susanne Wofford will chair a session on "Interpretive Modes: History, Poetics, and Representation in Spenser"; and Elizabeth Fowler will chair the other on "Spenser's Rhetoric of Passion." See Item 97.52 for details.

Treasurer John Webster reported that the Society would run a deficit of $213 for 1996, though "we still have money in the bank." He also reported that he is currently dealing with the IRS about our tax status. It is not clear whether we are in fact a tax exempt organization; we have been operating as if we were, but IRS is very much unsure. With more than wit at stake, the Treasurer is calling on members to direct him to a lawyer who might be able to help the Society solve this pressing problem.

In other business, Susanne Wofford and John Webster both urged the Spenser Society to speak with the MLA about scheduling Spenser sessions not merely against other relevant sessions,

but against other Spenser Society sessions! David Miller suggested that we build such information into our proposals to the MLA, and Susanne Wofford added that we write to other Renaissance Division chairs. David Miller also suggested that we ask the Editor of the *Spenser Newsletter* to print a list of the officers and members of the Executive Committee *annually* (rather than every other year), perhaps in conjunction with the report on the Committee's minutes. On a suggestion from Patrick Cheney, and with support from President Miller and a lively discussion of logistics, the Committee agreed to extend the tour of the President from one to two years, so as to provide more continuity for the Society; Lauren Silberman will be the first President to serve under the new rubric. Finally, the Committee agreed to another policy change: to operate the McCaffrey Prize competition through two simultaneous submission channels: 1) those individuals wishing to submit an essay (or to nominate one); and 2) those essays turned up in a bibliographic search by the Prize Committee.

97.50 David Lee Miller called the annual business meeting of The Spenser Society to order at approximately noon. He presented the slate of nominees for Vice-President and for three-year terms of office on the Executive Committee as above. A call for further nominess producing none, the slate was elected by acclaim. Webster delivered the Treasurer's report as above. Changes in the President's term of office from one to two years and in the procedures for identifying McCaffrey candidates were ratified by the members. Elizabeth Mazzola was presented the 1995 Isabel McCaffrey medal and $250 for her essay "Apochryphal Texts and Epic Amnesia: The Ends of History in *The Faerie Queene*," *Soundings* 78 (Spring 1995): 131-41 (see *SpN* 95.109). Judith Anderson delivered the annual luncheon address (next item), after which the meeting was adjourned until 1997 in Toronto.

97.51 Judith H. Anderson (U of Indiana) spoke to the gathered luncheoneers about the "metaphoricity of language" in the sixteenth century. She began her talk, "Locupletion: Linguistic Meaning in Spenser's Time," by noting that the conditions of meaning for *translatio* in the sixteenth century were appreciably different from today, and a major source of this difference lay in the pervasiveness of Latin. Double translation exercises in English grammar schools led to an increased awareness of etymology and encouraged "bilingual habits of mind." Also, literal meanings of words "generally turn out to be closer to metaphor," as examples from Estienne's *Thesaurus linguae Latinae* indicate. This dictionary is often constructed on metaphor: the latin nouns *-usus* and *-usura* are listed beneath the primary verb entry *-utor*. English rhetorical handbooks also treat metaphor as a type of *translatio*, but most rhetorics note that metaphor is necessary because of a lack of proper words with which to signify. Such treatments of metaphor are related to Derrida's logic of the supplement. Turning to contemporary accounts of the metaphoricity of language, she critiqued the debate between Derrida and Ricoeur over "dead metaphor"--i.e. one bearing the etymological trace of an archaic signature, or, "Spenser writ large." For Derrida, metaphor carries the trace of the original concept, and "the salience of the trace is thus linguistic." Ricoeur's argument is that dead metaphors lose their metaphoricity and become "merely synchronic." For Ricoeur, who focusses on the sentence, dead metaphors are lexicalized so that the old metaphorical meaning becomes the current literal one. This approach is in contrast to early modern English practices that focus on the word. The bilingual habit of

mind would encourage people to see metaphor beneath Ricoeur's usual meaning. She then translated Ricoeur's arguments into Derrida's terms, noting that for Ricoeur a reanimated metaphor would have no "living, functioning trace of its past," to show how difficult it is to escape from the metaphoricity of language--and from a story constructed about it.

W. Russell Mayes (Alexandria, VA)
Patrick Cheney (Penn State U)

ANNOUNCEMENTS

97.52 CALL FOR PAPERS. "INTERRUPTIVE MODES: HISTORY, POETICS, AND REPRESENTATION IN SPENSER." For next year's Spenser Society program at MLA, papers theorizing the relation--congruence, disjunction, contradiction--between poetics and historicized readings. Send papers or two-page abstracts and C.V. by 15 March 1997 to Susanne Wofford, Dept of English, U of Wisconsin-Madison, 600 North Park St., Madison, WI 53705; ph: 608 263-2769; e-mail: wofford@facstaff.wisc.edu

"SPENSER'S RHETORIC OF THE PASSIONS." Papers are also invited on the following question for next year's MLA program: "Fear, astonishment, pity, anger, grief, love, despair and other passions--what are the rhetorical, ideological, narratological, and theological roses of these appeals?" Send 500-word abstracts by 1 March 1997 to Elizabeth Fowler, Dept of English, Yale U, PO Box 208302, New Haven, CT 06520-8302; ph: 203 432-1045; e-mail elizabeth.fowler@yale.edu

Early Modern Literary Studies, a journal published on the World Wide Web (http://unixg.ubc.ca:7001/0/e-sources/emls/emlshome.html) invites contributions for a special issue on Renaissance Literature and Geography to be edited by Richard Helgerson and Joanne Woolway. The collection may also be published in print. Papers (5000-9000 words) should deal with any aspect of the interrelation of literature and geography from 1500-1700, including cartography, landscape depiction, ideas of culture and place, perspective, book illustration, and the formation of the disciplines. Authors are welcome to include illustrations, hypertext links, and moving images. Send papers on disks, with accompanying material, if appropriate, by June 1997, to Joanne Woolway, Oriel C, Oxford U, Oxford OX1 4EW, ENGLAND (emls@english.ox.ac.uk).

97.53 SPENSER IN IRELAND. We call readers' attention to a special issue of the *Irish University Review* 26.2 (Autumn-Winter 1996), entitled "Spenser in Ireland 1596-1996." The issue consists of an Introduction by the editor, Anne Fogarty; nine essays, by Bernard Klein, John Breen, Eiléan ní Chuilleanáin, Nicholas Canny, Sheila T. Cavanagh, Clare Carroll, Andrew Hadfield, Willy Maley, and Patricia Coughlan; and an Annotated Bibliography 1986-96, by Willy Maley. Copies may be ordered from The Editor, *Irish University Review*, Dept of English, University College Dublin, Belfield, Dublin 4, IRELAND. Ph: 3531-7068260; Fax: 3531-7061174. The cost is IR£8; bank drafts or cheques will be accepted.

97.54 SPENSER ON SALE. Professor Naseeb Shaheen still has copies of his *Biblical References in* The Faerie Queene that he can make available to readers of *SpN* at the original price of $12.50 + $1.50 for shipping and handling, a total of $14.00. Payment can also be made in British pounds at a cost of £12.00, including cost of postage to England. These are hard-bound volumes in their original shrink wrappers. Those desiring a copy should send a check for either $14 or £12 to Dr. Naseeb Shaheen, Department of English, The University of Memphis, Memphis, TN 38152.

97.55 CONFERENCES. Sixth Annual Cultural Studies Symposium: Property, Commodity, Culture, 6-8 Mar. 1997, Kansas State Univ. Inquiries: Tim Dayton, Dept. of English, Kansas State Univ., Manhattan, KS 66506-0701 (913-532-6716; fax: 913-532-7004; e-mail: tadayton@ksu.edu).

South-Central Renaissance Conference, 20-22 Mar. 1997, Saint Edward's Univ., Austin TX. Inquiries: Liana De Girolami Cheney, 112 Charles St., Boston, MA 02114 (617-367-1679; fax: 617-523-2759).

Renaissance Society of America, 3-6 Apr. 1997, Vancouver. Inquiries: Paul Budra, Simon Fraser Univ., Burnaby, BC V5A 1S6 (604-291-3008; fax: 604-291-5737; budra@sfu.ca).

International Conference on Narrative, 3-6 Apr. 1997, Univ. of Florida. Inquiries: Elizabeth Langland, Dept. of English, Univ. of Florida, Gainesville 32611 (352-392-2230; fax: 352-392-3584; langland@english.ufl.edu).

West Virginia Shakespeare and Renaissance Association, 10-12 Apr. 1997, Marshall Univ. Inquiries: Edmund Taft, Dept. of English, Marshall Univ., Huntington, WV 25755-2646 (304-696-3155).

Cincinnati Conference on Romance Languages and Literatures, 8-10 May 1997, Univ. of Cincinnati. Inquiries: Sandrine Collomb (French and Italian) or Kerry Kautzman (Spanish and Portuguese), Dept. of Romance Langs. and Lits., Univ. of Cincinnati, Mail Location 0377, Cincinnati, OH 45221-0377 (513-565-1827; fax: 513-556-2577).

Rocky Mountain Medieval and Renaissance Association. 15-18 May 1997, Banff National Park, Banff, Alberta, Canada. Inquiries: Jean MacIntyre, Department of English, Univ. of Alberta, Edmonton, Alberta, CANADA T6G 2E5 (e-mail: jean.macintyre@ualberta.ca).

Ohio Shakespeare Conference: Textual Practice and Theatrical Labor--Shakespeare and His Contemporaries, 16-18 May 1997, Ohio State Univ. Inquiries: Luke Wilson or Chris Highley, English Dept., 164 West 17th Ave., Ohio State Univ., Columbus 43210-1370 (614 292-6065; fax: 614-292-7816; wilson.501@osu.edu; highley.1@osu.edu).

International Comparative Literature Association. 15-22 August 1997, Leiden, Netherlands. Inquiries: Theo D'Haen, English Dept., Leiden U, PO Bos 9515. NL-2300 RA Leiden, NETHERLANDS.

History, Apocalypse, and the Secular Imagination: Augustine's *City of God*, Its Precursors and Sequels, 18-20 Sept. 1997, U of British Columbia. Inquiries: Mark Vessey, Dept of English, U of British Columbia, 397-1873 East Mall, Vancouver, BC V6T 1Z1 CANADA (604 224-6681; fax: 604 822-6906; mvessey@unixg.ubc.ca)

97.56 SIDNEY AT KALAMAZOO 8-11 May 1997. Three sessions are scheduled, as follows:

Sidney I. Mimesis: Arcadian Textures. a. Elizabeth Porges-Watson (U of Nottingham): "Narrative Psychomachia: Rescue and Self Mastery in Sidney's *Arcadia*"; **b.** Victor Skretkowicz (U of Dundee): "Riding the Beast with Two Backs: Sidney's *Arcadia* and Textual Theory"; **c.** Gavin Alexander (Gonville and Caius C, U of Cambridge): "Sidney's Interruptions"

Sidney II. *Utile Dulce*: Arcadian Values. a. Kenneth Borris (McGill U): "Arcadian Poetic Theology: Duplessis-Mornay and Sidney's Religious Syncretism"; **b.** Jennifer Richards (U of Newcastle): "Aristocratic Aesthetics in Castiglione's *The Book of the Courtier* and Philip Sidney's *A Defence of Poetry*"; **c.** Casey Charles (U of Montana): "Sidney's Critique of Legal Justice"; **d.** Respondent: Robert E. Stillman (U of Tennessee).

Sidney III. The Inaugural Jan Van Dorsten Memorial Lecture

a. Arthur E. Kinney (U of Massachusetts, Amherst): Introductory Remarks

b. Katherine Duncan-Jones (Somerville C, Oxford U):
"'Rose Water doubly distilled': Shakespeare's Debt to Sidney"

c. Respondent: Mary Ellen Lamb (Southern Illinois U)

SPENSER I:

Auctor, Auctor: Spenser and Poetic Authority

Presider: Donald Cheney (U of Massachusetts, Amherst)

Mark Rasmussen (Centre College)
"The *Complaints* Volume and Spenser's Poetic Career"

Craig A. Berry (Northwestern U)
"The Future of Authority: Poetic Tradition in *The Parlement of Foules* and *The Mutabilitie Cantos*"

John N. King (Ohio Statte U)
"Milton Reads the May Eclogue"

Responses: William A. Oram (Smith C)
William J. Kennedy (Cornell U)

SPENSER II

Sex, Gender and *The Faerie Queene*

Presider: Beth Quitslund (U of California, Berkeley)

Margaret Justice Dean (U of Kentucky)
"So Near, Yet So Far Away: Scudamore's Failure to Apprehend Amoret"

Jerry A. Dowless (Rutgers U)
"'While through their lids his wanton eyes do peepe': Spenser's Legends of Sodomy in the Book of Temperance"

Mary Ellen Lamb (Southern Illinois U)
"Reading *The Faerie Queene* as a Fairy Tale: Implications for the Bower of Bliss Episode"

Responses:
Jerome S. Dees (Kansas State U)
Donald Stump (Saint Louis U)

SPENSER III

"Sounding Inwardness in *The Faerie Queene*"

Presider: Andrea Hawkins (U of New Hampshire)

Michael Schoenfeldt (U of Michigan)
"Of Beasts and Buildings: The Construction of Inwardness in *The Faerie Queene*, Book 2"

Marion A. Wells (Carlton C)
""*Conscius rubor*': Colourable Words and Britomart's Dream of Conscience"

Roger KuinY (York U)
"The Double Helix: Private and Public in *The Faerie Queene*"

Responses:
Elizabeth Fowler (Yale U)
Julia Walker (SUNY, Geneseo)

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