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TO OUR READERS

99.104 It has been unusual for this editor to be faced with such riches as I allow myself to think this issue *SpN* offers. In addition to a larger than usual number both of book reviews and abstracts (both of these categories swelled by the happy appearance of volume 13 of *Spenser Studies*), along with John Moore's annual updating of the Spenser Bibliography, I am especially pleased to be able to offer in this issue Marianne Micros' narrative account of the Millenium Spenser Conference, held last August in Doneraile, Ireland. Unfortunately, this issue had grown so fat that I've been forced to postpone until next time the more formal abstracts of the conference's nineteen papers, ably prepared by John Moore. Again, my thanks to Susan Parry and Loren Blinde for their invaluable assistance with the abstracting.

BOOKS: REVIEWS AND NOTICES

99.105 Frushell, Richard C. *Edmund Spenser in the Early Eighteenth Century: Education, Imitation, and the Making of a Literary Model*. Duquesne UP, 1999. 256 pp. ISBN 0-8207-0305-2. $58.00.

Picking up a thread dropped fifty years ago, this new book argues that eighteenth-century Spenserianism was the "pupa stage" anticipating the romantic butterfly in its "gradually changing poetic fashions, modes, and emphases" (152, 4). Professor Frushell gives a new turn to the argument by attending to the special role of Spenser in formal education: "the record is quite full, even if hard to get at, of how Spenser was first encountered, particularly by the young, in school, during school years, or afterward, through the ministrations of relatives, friends, or especially teachers, whose encouragement toward the poet resulted in some 318 Spenser imitations and adaptations in the eighteenth century alone. . . . That age was also the first one for consistent, considerable Spenser scholarship, criticism, regard, and influence" (1-2).

Because vernacular texts were introduced into the curriculum largely on the sly, programmatic statements are hard to come by. Professor Frushell considers evidence in Bysshe's *Art of English Poetry* (1702), Henry Felton's *Dissertation on reading the Classics* (1713), Robert Dodsley's *Preceptor* (1747), and similar works. Checking the holdings at Winchester College during Joseph Warton's reign, he has discovered a fine library of Spenserian poetry and criticism. This material is fleshed out with discussions of Alexander Gill's seventeenth-century practices at St. Paul's, Leigh Hunt's nineteenth-century debate with Cardinal Wiseman, and a prose redaction improbably attributed to Wordsworth. The argument boils down to this: Spenser's imitators attended public schools, and since the public school curriculum was based on imitation and several schoolmasters admired Spenser, poets

learned to imitate Spenser in school. While the conclusion doesn't necessarily follow, evidence that Spenser was being taught appears in poetry written in the schools and in Spenserian poems written about education. The sequence seems to have gone something like this: Spenser began to be read as an English classic in the period from 1700 to 1730, to be occasionally imitated in the period from 1730 to 1750, and to be regularly assigned as a model with the advent of school readers in the period from 1750 to 1800.

The citations assembled indicate that the arch-poet always held a high position in the unofficial curriculum. The remaining chapters likewise consist largely of citations, topically arranged in a chronological sequence under the headings "Some Lineaments of Imitation and Spenser Anthologized," "Spenser Remarked and Edited," and "Decade Six and Beyond." These amplify articles in the *Spenser Encyclopedia*, giving pride of place to comments made by the major Augustans and to Robert Dodsley's influential *Collection of Poems*. The concluding chapter pulls it all together in an overview of the writings of Warton, Upton, and Hurd, the starting place for Spenser criticism as we know it today. Most of Professor Frushell's effort goes into documenting rather than explaining, but his summaries and quotations do give a fair and accurate sense of the era's broad-based enthusiasm for Spenser. The expository chapters are followed by sixty pages of bibliography of primary and secondary sources which leave little doubt about the centrality of Spenser to eighteenth century poetry and criticism.

The book errs, I believe, in emphasizing the schoolroom at the expense of the coffee house. Essays in the *Tatler, Spectator,* and *Guardian* did more than Felton's *Dissertation* to attract interest in Spenser and encourage imitation. To claim that Joseph Addison was "no rhapsode for Spenser or his way of allegorizing" (107) is to get things precisely wrong. In *Guardian* 152 (4 September 1713), for example, Addison describes how "I was once thinking to have written a whole Canto in the Spirit of Spencer" and presents a witty prose allegory of the Battle of the Sexes in the manner of Plato's *Symposium*. Not recognizing the author, Frushell comments that "the naked fable is a sketch of dismal abstractions interacting. A versified fleshing out of this skeleton would have been intolerable" (104). The poem was in fact written and became the first *FQ* imitation to achieve popularity. This was the younger Samuel Wesley's *Battle of the Sexes* (1723), listed in the bibliography with the comment "*Guardian* 52 [sic] supposedly presents the argument for Wesley's stanzas." Addison, one of the better allegorists in the language, was very explicit about his debts to Spenser; his "little senate" figures again and again in these pages, though not acknowledged as such.

In neglecting the coffee house, the book overlooks the political affairs which preoccupied Spenser's imitators in the early eighteenth century--the subject of Christine Gerrard's ground-breaking work on James Thomson and Gilbert West in *Patriot Opposition to Walpole* (1994) and of Jonathan Brody Kramnick's essay in *ELH* 63.2 (1996): 871-92, abstracted in SpN 98.88. There were actually several Spenserian revivals, conducted by coffee-house coteries in London, Edinburgh, and the universities, with programs ranging from religious dissent to outright Jacobitism. The dynastic question, not settled until 1746, was the

great implicit topic in Spenserian writing from the pastorals of Philips and Pope, to Collins's *Odes*, to the verses celebrating the coronation of George III. Thomas Warton's decision to make peace with Hanover in those odes and epithalamia contributed not only to the rehabilitation of Oxford but to Warton's appointment as Spenser's successor in the laurel. Regarded in this light, Wartonian-romantic "pure poetry" appears less the culmination of earlier eighteenth-century Spenserianism than its repudiation. Rather than taking taste as an explanation for Spenserian poetry, it might be more fruitful to seek in Spenserian poetry an explanation for why and how "taste" emerged as a critical concept.

The bibliographies conveniently gather much information otherwise scattered about in the philological literature. To the *SE* bibliography of Spenser imitations to 1800 are added new items from the bibliographies by Phillips G. Davies, Earl R. Wasserman, and Julius Nicholas Hook, making this the most complete list available. A number of errors stem from over-reliance on outmoded sources. The Spenserian sonnet by "Dr. P." is the same as that by Thomas Percy; Thomas Morell's "To Mr. Thomson" and "Verses on a Silk Worm" (not "Silk Work") are the same. Drayton's works could not have been printed by John Hughes in 1748 because Hughes died in 1720; Leigh Hunt's *Palace of Pleasure* could not have been written in 1786 because the poet was still in diapers. William Bedell's *Shepherds Tale of the Powder Plot* is neither anonymous nor of the eighteenth century; the review of Church's *Spenser* is almost certainly not by Oliver Goldsmith. Several anonymous authors could have been identified by consulting David Foxon's *English Verse 1701-1750* (1975) or the *English Short Title Catalogue* (ESTC).

How complete is this list? Because source-trackers have relied on the Spenserian stanza, the bibliography is very complete for these poems; I know of only a dozen others. But like their Renaissance counterparts eighteenth-century poets made stanzas "Spenserian" by adding the alexandrine to other forms; over a hundred such could be added to those in this list of 318 items. The bibliography slights Spenserian works written in couplets, omitting, for example, William Hayley's allegorical *Triumphs of Temper* (1781) which went through some twenty editions. The number of sonnets, pastorals, and allegorical odes could be expanded considerably. The Augustan fondness for allegory resulted in scores, possibly hundreds, of works in which Spenser's influence mingles imperceptibly with that of Prodicus, Lucian, and Bunyan. Here the usual marks of imitation are lacking, as is the case with prose fiction generally (Samuel Richardson certainly knew his Spenser).

Were the list extended it would indicate that interest in Spenser waned as nineteenth-century cognoscenti turned their attention to Italian poetry, Shakespeare, and the minor Elizabethans. While the critical labors of Warton, Upton, and Church were ushered into the world amid a tide of Spenserian poetry, Todd's 1805 edition was met by a chorus of groans and a precipitate drop in the number of imitations. Professor Frushell has, I think, explained what otherwise might remain unintelligible. After half a century in the schools, Spenser had become thoroughly associated in the public mind with artificial pastoral, moral allegory, and bad odes. Imitating Spenser was a task fit for boys or women; as John Keats put it, licking

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his wounds: "Mrs. Tighe and Beattie once delighted me--now I see through them and can find nothing in them--or weakness." Professor Frushell performs a real service by pointing out the foundational role played by Spenser in the invention of English studies. On the other hand, the history of Spenser's reception was a good deal less linear than the "pre-romantic" paradigm would suggest.

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99.106 Murphy, Andrew. *But the Irish Sea Betwixt Us: Ireland, Colonialism, & Renaissance Literature*. Lexington: The UP of Kentucky, 1999. 240 pp. ISBN 0-8131-2086-1. $34.00.

In *But the Irish Sea Betwixt Us: Ireland, Colonialism, & Renaissance Literature*, Andrew Murphy offers a long-overdue corrective to bipolar representations of English colonialism in Ireland. That that conflict was harsh and relentless is by now a commonplace of Renaissance Studies, but to extrapolate the view that the Irish were subjected to the same kinds of colonial treatment as Native Americans or Africans, or seen in the same light, is grossly mistaken, according to Murphy. It was all a great deal more complicated. Rather than the distance of Ireland from England and Englishness sharpening the crisis, the proximity and tortured history shared by the two islands precipitated the wars, cultural and otherwise, reflected in the works of Spenser, Shakespeare, and Jonson.

This proximity, which occupies Murphy's attention in the first third of the book, anchors Ireland firmly to Britain. Ireland was not an unknown island thousands of miles away; it had been linked to the British political system for centuries, with strong religious and cultural ties binding Ulster to Scotland, English Ireland to England and Wales. Evidence of geographic, cultural, and ethnic closeness suggests that the absolute Others of Spenser's *Vewe* were in fact "proximate" Others, and that campaigns of conquest undertaken in Ireland from the 1570s through 90s might well be understood as actions in an on-going civil war rather than colonial invasions aimed purely at racial subjugation. Thus binary oppositions, posited by Greenblatt and Brown, are to be modified, Murphy argues, while the thesis, advanced by Quinn and Canny, that Ireland previewed colonial methods applied elsewhere against alien peoples requires revision. By conflating colonialism in Ireland with general global imperialist experience, the real differences of individual ethnic histories are masked in the interest of a working ideological model.

Murphy recognizes that both Britain and Ireland should be seen in a larger European framework, for indeed both islands are part of Europe and during the sixteenth century trafficked freely in Continental religious thought and culture. Each might call the other "savage," for such was the rhetoric of hate, but the true source of their animus tended to be their similarities rather than differences. Murphy quotes Hadfield and Maley when he writes: "Ireland was both a mirror and a hammer--reflecting and fragmenting images of England." English identity, as Greenblatt observes, became oddly contingent in the Elizabethan period

on the process of representing Ireland. The strength of *But the Irish Sea Betwixt Us* lies in its presentation of literary evidence supporting revision of the stark polarities emphasized by previous histories of early-modern Ireland. Appropriately, this literary evidence commences with the *Topographia Hibernica* and *Expugnatio Hibernica* of Gerald de Barri (Giraldus Cambrensis).

For any wishing an introduction to these classic texts, Murphy's paraphrase and interpretations are worth the price of admission. More crucially for this book's purposes, however, Gerald introduces ambiguities surrounding Ireland's alignment with the West. On one hand, Ireland is the part of Europe furthest west and also the place in Europe from which the earliest Christian missionaries spread to the Continent. On the other, Ireland is the site of marvels and monstrous aberrations often found during Gerald's period in travel literature describing the East. The *Topographia* succeeds in having it both ways: Ireland's positive values are Western, Murphy explains, while its primitivism and imputed iniquity reflects the Otherness associated in Gerald's mind with the East. *Topographia* happened to be completed the year Jerusalem fell to the Saracens (1186), just as European eyes became fixed in fear and loathing on events in Outremere. What this meant to early-modern writers, consulting Gerald for information about Ireland and its population, was that they often imbibed his ambiguities about Ireland's cultural location along with his many and frequent mistakes. Spenser's assertion that the Irish were descended from Scythians, their savagery an Eastern import, was literary fiction long before it appeared in the *Vewe*.

The main weakness of *But the Irish Sea Betwixt Us* occurs when Murphy moves from Gerald to Spenser. It is not that his discussions of the *Vewe* and *FQ* 5 are flawed so much as that Spenserians would ask more than thirty-six pages of coverage on the place of Ireland in Spenser's canon. Murphy's plan is to encompass Gerald, Spenser, Shakespeare, and Jonson on the same theme, and admirable and useful though these divisions may be, the many recrudescences of Ireland throughout *FQ* require more than analyses of Books V, VI, and passing reference to *Mutabilitie*. Not to cavil, this is a well-written and thorough book--an excellent survey for any reader interested in early-modern Ireland's impact on English literature. But its utility for any who wish to engage *FQ* on home ground is limited by the author's scope and easy deferrals to the views of Maley and Hadfield.

Murphy argues that the Artegall narrative of Book V offers a sustained consideration of Anglo-Irish relations, and he returns readily to the *Vewe* to prove his contention. By privileging the prose treatise in his reading of the last books of *FQ*, he comes to the conclusion that the ideological fabric of difference that Spenser attempts to construct has unravelled by the end of Book V and that Ireland emerges as a site of "profound and undeniable desire deeply interwoven with the wish to engage with and submit to the ambiguous identity of the Other." Current criticism generally concurs with Murphy in finding that by Book VI Spenser has retreated into a private world of pastoral life reared on the forlorn hope that the New English largement in Ireland would remain stable. Of course it does not; that book's rustic world is destroyed by brigands, and in a reprise of pastoral in *Mutabilitie*, wolves and outlaws

follow Faunus into the vacancy created by Diana's decampment. Ireland is surely prominent in these locations, providing not only setting or place but also the brigands and outlaws destructive of poetry and civilization.

For purposes of the historian or biographer, engagement with Ireland demonstrated in the closing books of *FQ* may be enough to clarify issues raised by the imposition of the New English onto the Old English and Gaels. Surely the story that emerges from behind the poetry is relevant to Spenser and sobering, filled as it is with intimations about future Anglo-Irish relations. But there is also much else in the concluding books besides the matter of Ireland. Murphy has no sooner made a beginning of penetrating the structure and language of these books than he is off to Shakespeare's history plays.

Since *Henry the Fifth* was most likely written at the height of the Nine Years' War incited by Hugh O'Neill in 1594, it contains, along with veiled allusions to Essex and O'Neill, discourse on the foundations of nation and state vital to English identity and to an array of more specialized communities invested in the identity question. O'Neill is a fabulous figure and Murphy does him justice both as an anglicized Irishman and as a true Gaelic warlord. Should he and his people be included within the national identity forging in the last years of the century? Shakespeare's history does not answer this question conclusively, but in the wake of O'Neill's defeat by Mountjoy, the disturbing Otherness of the Irish begins to recede. In the seventeenth century, English writers tend to make of English-Irish proximity an absolute--which is to say that the violent differences of Elizabeth's reign had begun to give way in the next to dreams of union.

Jonson's *Irish Masque*, first performed in 1613 during Christmas festivities at court, is his longest sustained statement about Ireland. It has the distinction of celebrating Frances Howard's second marriage to Robert Carr much as Jonson's earlier masque, *Hymenæi,* had celebrated her first marriage to Essex. *Hymenæi* welcomes the union of England and Scotland; the *Irish Masque* marries Ireland to England. The antimasque in this instance uses stereotypical Irish clowns to greet the king, their bagpipes and "rude" music followed directly by equally stereotypical Irish gentlemen processing to the solemn music of harps. From the outlandish and alien people of Elizabeth's reign to the theatrical creations of James's, the Irish are recast and transformed in a dialectic that never quite succeeds in fixing who they are, at least in relationship to the English. Murphy's discussion of Jonson, followed by his expansion on the publishing history of Spenser's *The View*, brings the reader to a fair understanding of the great difficulties met in accommodating differences and identity within Anglo-Irish communities.

This book is to be recommended for its many virtues. It is clearly written, thoroughly researched, rele ant to a broad range of early-modern literature, and, by current standards,

well-published and affordable. There could be no better place for students or scholars new to the subject of Ireland in the Renaissance to begin than with *But the Irish Sea Betwixt Us*.

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99.107 Ross, Charles. *The Custom of the Castle: From Malory to Macbeth* . Berkeley, Los Angeles, London: U of California P, 1995. xvii + 205 pp. ISBN 0-520-20430-1. $38.00.

"From medieval France to Renaissance Italy and England, writers of chivalric romances constructed narrative episodes from elements that included a knight errant, a castle, a custom of dubious merit, and a person or group who oversees and maintains the custom" (15). The author of Charles Ross's *The Custom of the Castle* may resemble a hedgehog that knows this one big thing about chivalric fiction, but his discourse is like a fox that knows very many various things about the High Middle Ages and the Renaissance, about the law and legal history, about the relevant biography of his five major authors, and about the application of sociological discourse to a literary motif. This is a nearly amazing book from which there is God's plenty to learn, both about customs and about castles.

Castles are the scene of the critical encounter, from armed camps (Lat. *castra*), stockades, pales, and caves (Ital. *rocca*), to manor houses and citadels; from dungeons and watchtowers and outposts on frontiers to capitals of pride and centers of power; from castles in Castile to castles in the air, from castles on the water to castles in the mind, and from castles of the body to castles of the psyche. The web of custom spreads as wide, from customary hospitality to the execution of malefactors, from the exaction of tribute and the hazing of guests to the laws of succession and the requirements of courtesy and uses of civility. The literary convention of the confiscatory castle with its alien custom proves to be the tip of a conceptual iceberg--the sociology of the estranged, the politics of dominance and submission, the anthropology and economics of tribute--the list could go on. We have also got hold of the tail of a literary tiger: Ross mentions, outside of his chosen period, the castles of "gothic romance." But in the older literature the episode extends from Odysseus' encounter with Polyphemus to Michael Kohlhaus' mistreatment at the border, and in modern fiction from the closed legal societies of Kafka to Hitchcock's Norman Bates Motel. My example from Kliest suggests the motif has something to do with the expansion of commerce in the middle ages--and the subdivision of Europe into provinces and feifdoms through which commerce and economic expansion had constrainedly to pass. Or we may compare speedtraps for out-of-state drivers on American highways. This takes us a long way from Chrétien de Troyes writing in Champgne and Flanders: it is there that Ross finds and dates the invention of the medieval motif proper. But one or two examples in Chrétien also seem to have a palpable socio-economic basis: the activity of the castle is oppressive and exploitative in a Marxist sense. We recall that the castle was a crucial instrument in the spread and administration of Norman ducal power from the eleventh century. Ross, however, usually puts his emphasis on his authors' own situations, more immediate literary sources, and intertextual analogues:

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and of these he has a humbling command. His larger co-ordinates are an idealization of custom in the common law, and a critique of custom in humanist authors and authorities ("Introduction").

It is the premise of his book that "chivalric romance represents social practice in the form of a joust to win hospitality or a woman or to escape the demand for a toll *as a way of talking about justice, violence, order, and civility*" (106), or about the maintenance of custom or social practice itself--its tyranny, breaching, defiance, observability, practicality, or specifiability. The castle is the locus of local custom because it is a symbolic jurisdiction: it was once a means of exercising social control over a countryside. The frequent motif "of sacrificing outsiders to a local deity" (57) thus doubles with the conforming of strangers to local custom, but also with the exercise of hegemony over local populations: compare the castle in *FQ* 5.11. The knight's attack on the castle has a complementary valence: it may double with the subduing of native peoples by a colonial invader, or the succumbing of an old society or legal system to a champion of reform.

The example of Ross's second chapter, "Malory's Weeping Castle," is seen in terms of a precedent-like repetition within its episode's own segments: "Each section . . . represents a crisis for a different keeper of the custom, a role played in turn by the local population, the lord of the castle, the outsider Tristram, and finally Galahalt, who returns from self-exile. Forced to maintain the foul custom, the keepers reaffirm the difficulty of changing a social system that looks to the past to legitimate its system of justice" (20). Legal overtones abound in the story: first, there is a parallel in the judicial duels required of the Ireland-bound Tristram at Bruenor's Castle and the Irish King Agwisance at Arthur's Camelot (the king is party to a double court case); second, there is thus the historical parallel of the institution of crown's right to the local detention of criminal suspects (Tristram and Isolde are imprisoned suddenly--the castle has their bodies, so to speak, in the prison of its custom); third, there is the argument over precedent (Malory's "this custom was used many winters" vs. Tristram's "It was never the custom of no place of worship that ever I came in"); fourth, there is the judge's manipulation of the docket (Isolde is tried for her beauty *before* Tristram is tried for his strength); and, last, there is Tristram's sudden self-appointment as executioner of the law (he, rather than Bruenor, cuts off the losing lady's head, and then decapitates her husband, as he is suddenly precipitated into the position of judicial authority). Beyond these events is the return of Breunor's son to avenge his father, where chivalric compromises save both the wounded Galahalt's life from the self-surrendering Tristram, and Tristram's life from the superior force of Galahalt's men. Galahalt pronounces the end of the custom and Tristram's freedom--Ross proposes--as part of a wish-fulfilling new bargain in society. He also says that chivalry and nobility are the only at-hand explanation for the alleviation of the foul custom in question. So if chivalry in Malory seems to stand for the honoring of genuinely old custom and traditions, then the evil custom that was used many winters would stand for a newly onerous legal system--or the evils of the more contemporary England that was contemplating enclosure.

Ross observes that Malory omits the pre-history of the custom supplied by his French source--even while it acquires its own history within the course of the episode. So the encounter with "history" is ambiguous. But at "Boiardo's Castle Cruel" (Ch. 3) it becomes more clearly a nightmare from which the knight Ranaldo is tyring to awake. A custom may have a long past, but that is hardly proof of its present innocence. The cruel castle upholds a history of merciless violence and revenge, as the lengthy narrative by Marchino's spouse tells us: Marchino's violence to Grifone to steal the latter's wife, Grifone's wife's unsavory revenge on Marchino and his children (the latter baked in a pie), Marchino's violence to her in return, King Polifernes' violence to Marchino in the dead lady's behalf, Marchino's spouse's violence to Ranaldo and the people (fed as human sacrifices to a monster sprung from the seed of her husband and the dead woman he raped both after killing him and before and after degrading and killing the lady). The story generates a demanding monster, or rather one that resentful Mrs. Marchino insists on feeding: namely, the murderous lust and jealous revenge of a sick society.

Boiardo's translations of the classics help us identify him as a humanist who honors the past as a record of human achievement. A humanist is likely to believe that our common humanity is found in the record and determines what is just. But if past practice can cause us to appreciate neglected values, it can also cause us to fail to see what is obsolete in a practice sanctioned only by age and repetition. Ranaldo himself, however, is a sacrificial victim of the monster only incidently, and it is here that Ross shows himself to be our great translator of Boiardo's allegory, as much as of his text: "As he shifts from Marchino's murderous ways to Ranaldo's strange predicament, the narrator replays the story in a different literary key. It is as if to say, the solution to the monster of evil custom is . . . the right attitude" (52; Ross's elegant ellipsis). The monster is reduced to a humorously and urbanely described exotic, as its conquest becomes a matter of devices: knotted rope, silent file, and sticky wax--all images Ross identifies with Angelica's own frustrated love for the knight (erotic bondage, unspeakable and wearing grief, and amorous bestuckment--birdlime). Thus Ross can show that Ranaldo's bearish, insulting response to the lady is itself the source of some of the monster's particular features. This, after all, is a poem about the effects of both love and love's disdain, and more humanity on everyone's part could well be the Ciceronian-humanist prescription for "facing a set of objectionable practices" (57) and justifying their modification: in the name of a humane or civil treatment for human beings. But Ranaldo's revengeful massacre of the local inhabitants may also tell us that custom dies hard--Ranaldo doesn't readily give in to Angelica's crush either.

In Ariosto's Tower of Tristran episode (Ch. 4)--events well known to Spenserians--the problem is no longer the dubious overthrow of the past, but rather coping with the present; versed in political intrigue, Ariosto was forced to contemplate--with the prophetic panels on the Tower's walls--the French invasion of Italy. This triumph of mutability seemed to cost Italy itself; the sack of Rome "left everything open to question" (76). Thus the castle's customs can be quarreled with and legally evaded by loopholes and trickery, or dealt with tactically and tactfully and opportunistically. How say no to an invidious custom without

giving power occasion for offense? By playing a double part: if she won her contest as a man, can Bradamante be compelled to compete a second time as a woman? S/he avoids submission to the custom applying to her as a woman in the way the accused avoids further prosecution: through a claim of double jeopardy. S/he also intimidates the court by threatening battle, but not before challenging it to prove that she is female at all. She keeps the less beautiful Ullania in the castle's society by means of tactics, quibbles, and quasi-legal manoeuvre. The vehicle of resistance is the ambiguity of Bradamante's sex, but its tenor is the ambiguity of jurisdiction over a subject.

Where Boiardo was a captain and justiciar, Ariosto was a courtier and ambassador. Britomart's castle experience is more like Ariosto's than Boiardo's, in the example from the opening of the legend of friendship; and more like Boiardo's than Ariosto's, in the example from the opening of the legend of chastity. But Ross's main examples of the custom of Spenserian castles (Ch. 5) come from *FQ* 6, where he finds the poet's real thought on the convention, which is quasi-anthropological. Ross's central insight concerning this legend is the impossibility of narrow prescriptions for humane behavior: "friendly offices that bind" are unspecifiable, even if they do exist, for they would take as many different forms as there are cultures. Cannibalism is wrong, but then so is smoking indoors. Although Caldiore compels Crudor to forswear the abuse of strangers and marry Briana without a hope chest made up from insult and injury to others, we don't know if he's really converted from his invidious practice. For nothing can really teach us how to avoid offending others with our lack of their manners. People are offensive because "they don't know different." If we could always make others like us, it would have to be at the expense of the truth that not all people are alike. Spenser's episodes "explore social customs as a scene of contested values" (89); therefore they cannot provide us an inevitable pedagogical guide to socially correct conduct. And saying thank-you reflexively (as a result of good training in social ceremonies) is not demonstrably essential to feeling it meaningfully (as a result of having a moral imagination for benefits and indebtedness). You cannot wholly emulate the Graces, merely be beneficially influenced by their art and nature as beauteous gift-givers. The "Broad Lawfulness" that generates considerate or pleasing conduct, as Eurynome gave birth to the Graces, is accommodating. It might be compared to the flexible social engineering and planning for property development required of the English planters and projectors in Munster--who couldn't rely on outright military conquest. This is Ross's striking move: to help explain the hopeful and strategic, wait-and-see, all-in-good-time attitudes of Book VI, as well as the defeat or deflection or betrayal of good intentions by provincial, un-co-operative, unreceptive, carping or spiteful spirits--Crudor, Turpine, Blandina, Enias, Coridon, and the Beast.

When Arthur allows Turpine to keep shutting others out of his castle, he accedes to the garrison mentality that is the norm of a Turpine but also of Turpine's society--it does not readily extend hospitality to intrusive strangers. Such hospitality is a custom more honored in the xenophobic breach. Ross notes how Crudor, Turpine, and Blandina exemplify the genuine rudeness and false courtesy of the ordinary world, which may be why they bring Arthur down to its own level of subterfuge, manoeuvre, and mischance. The Salvage Man's

violence at Turpine's castle contradicts Arthur's openness to compromise, and takes away any high ground from the Prince, argues Ross: Arthur himself gets co-opted into continuing the foul custom of refusing hospitality to strangers. Indeed, Blandina's appeal on Turpine's behalf gains some moral force from Arthur's susceptibility to it. Turpine, on the other hand, cannot be shamed out of his behavior, and Arthur somehow ends up accommodatingly asserting that since wrong is the harder cause to maintain, it requires that much more virtue to maintain it! Turpine thus appears as much alienated as evil--a compelled hospitality for Arthur, in exchange for the preservation of Turpine's life, compromises Arthur without leaving Turpine any less shameless than before.

Characters in Ross's Book VI cannot escape their vulnerability to scandal, and cannot shame barbaric rudeness, if it's the norm. A fair amount of lecturing goes on in Book VI about a universal standard of "humanity," but much of it seems to Ross like preaching to the incorrigible; Arthur "oddly voices respect for Turpine's right to live as he pleases" (101)--like the Palmer *re* Grylle. "Normally a knight errant is trapped into upholding local law by the pressure of the population, a provision of the custom itself, or a double bind. Arthur succumbs to this literary tradition by agreeing to Turpine's practice of keeping people out." (102). It is hard making a churlish person a noble one. The Blatant Beast warns us of a similar ineffectiveness in the virtuous generally: characters cannot ward off slanders already in circulation, any more than they can reform rancorous behavior stemming from others' personalities and their own perceptions of what is right and proper.

After Spenser, who initiates the book's last third, Ross turns to Shakespeare. Tightly composed readings in six plays--*Hamlet* (Ch. 6), *Macbeth* (Ch. 7), *Richard II* (Ch. 8, "The Disappearing Castle"), *Lear* and *Othello* (Appendices 1 and 2)--discover the castle-centered or castle-enforced tyranny of custom and the overthrow or reform of the symbolic edifice as motifs in all six. These readings are a *tour de force*: once we are sensitized to Ross's theme, it is hard not to go along with at least the thesis that the "sediment" of the romance topos has been deposited on the many-layered and deeply implicated thematic of the plays. Comparisons of Macbeth to a knight in a romance are intended as suggestive, not definitive; obviously the practices of his evil castles are social customs second, and political pathologies first. But as a heuristic device, the thesis proves both engaging and generative.

Othello, for example, is brought to kill Desdemona for adultery: this is a usage. Here Ross expands custom to all acceptable practice: Desdemona dies for losing a symbolic handkerchief that her husband's father had given to his mother for safekeeping, or for the maintenance, as it were, of trothplight (but earlier Othello said it was his mother's magical means of keeping his father's attention from wandering to other objects than herself: Othello's own attention has moved from Desdemona to Iago). Othello becomes a tragic upholder of the customary right of the man dispose of the woman, and to pass private and summary judgment on the wayward passions of females--especially one who dared defy a father and dispose of herself without his permission. Where once the Moor had passed Iago over, and left

Brabantio cursing impotently in the street, he will become the agent carrying out their customs: he is Iago's forever--but also the traditionalist Brabantio's.

In the case of *Hamlet*, Ross takes Sumner's postulate--that folkways are enforced through a dread of ghosts--and applies it to a play premised on a murdered father compelling his son to take an expected revenge. But a problem is uncertainty as to what the actual folkways are. For the play often refuses, Ross exactingly notes, to tell us just what any given situation demands: how long does mourning for father or husband properly last, what is a decent interval before re-marriage, what is the peculiarity attaching to Danish drinking practice, when does one wear a hat or one's garters down, when could a woman engage with a Prince in courtship, what is a gay blade allowed in Paris for entertainment? The swirl of customary observance and its breaching keeps the play anxious, and its premises out of our ken or control. Hamlet and the ghost allege wholesale violations of mores and proprieties, but they do not indict specific infractions of code. Are Gertrude's sheets really polluted by incest, or are they just caught between washings?

In his chapter on *Macbeth*, Ross may well imply that the custom of the castle has a sociological original in the rules of Tanistry--the succession to social leadership by a pre-eminently strong, eligible, male competitor who replaces a demonstrably weaker predecessor in office after an ordeal-like exhibition of superior might or ability. Holinshed suggests that Macbeth takes over the Scottish kingship in the customary Celtic way; and Polanski will indicate that Macduff may soon be trying the same thing. Kurosawa's Japanese version of the play is called *Castle of the Spider's Web*. The Cambridge School of anthropology (especially as retailed by Robert Graves) finds traces of the institution in question in the combat, agons, and killings of Greco-Roman, Near Eastern, and Indo-Aryan myth and drama; it is hardly surprising that a memory of such practices should also turn out to be a source of chivalric fiction and a staple of romance narrative. (One can think of the Arthurian jouster Lancelot as a perpetually able and frequently tested tanist: a long-term title-holder, or perpetual incumbent.) But insofar as the giants, monsters, rivals, and villains met in romance are not in fact freelance operators, but rather maintainers and defenders of a social practice or social control within a given society, this society is one that the knight himself will fall heir to, after successfully adventuring against his antagonist. Where that society expects or allows the continuation of the custom that has forced him into combat, it expresses a will to continue recruiting its leadership through tanistry.

These can be far-reaching arguments on several counts. First, they suggest that the defense or abrogation of the castle custom points us toward the inadequacy, as a defining purpose, of all of those adventures sought out by a knight and explained as simply self-validation, or as promoting the knight's recognizability as a champion--a student of knighthood who has become, from or through estrangement, its exemplary achiever. For the custom of the castle puts the knight into a more substitutive relation with the Other he purges. Second, the arguments tend to give a victory--however pyrrhic--to custom itself. The religious practices attaching to the Grail-castle are little discussed by Ross, but a ritual component

seems inescapable in any castle's commitment to a custom that hazards life, or a subject's well-being, as a condition of its honoring. Third, the arguments see the self-perpetuation of the custom as imprisoning an undeliverable subject within a social system. The paradox from the *Gorgias*, where Socrates maintains that no one does injustice willingly, has as its corollary the deduction that no one can be shamed out of bad behavior so long as s/he is blinded by the isolation induced in him/her by the otherness of others and the sameness of his/her own, given milieu and practice. In that case, an untoward custom is only one to which a subject is as yet unaccustomed: like being bled. We might try using such analyses to interpret the rule that requires passers-by to give up their vital fluid to sustain the lady in the castle in Malory's *Morte DArthur* I.ii.12 with VI.vii.10-12 (Caxton): a requirement that a Grail-knight's sister insists on sacrificially fulfilling in her brother's behalf. Then we might compare the practices at Spenser's House of Busirane. Or consider the figurative keep in *Le Roman de la Rose*: pleased to discover that his lady is certifyably a virgin, the lover thereupon cynically adds, "The place was still not common enough to collect tolls." This almost sacrificial insult reminds us how often the violation of a female serves as an authorizing event in the origination of a chivalric castle's evil custom. Ross's richly suggestive treatise provides a fascinating, learned, and original reason to pursue many further applications. For its close readings are based on far sightings. Like Harry Percy in *Richard II*, II.iii.1, Ross can see the castle awaiting its king in Gloucestershire; if we, like Bullingbroke, cannot see Berkeley, that is because we have become oblivious to the precedents, and not because they are not there.

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Is it premature--or naive--to welcome this volume of *Spenser Studies*, appearing I believe *less* than a year after volume twelve, as a sign of hope that, whatever the providential disorders that have recently deflected its once-steady voyage, they now may be at an end? Let us trust not. As a token of my faith in the auspiciousness of this sign, I'd like to depart somewhat from *SpN*'s customary practice, whereby a very brief and "plumpish" notice (e.g. "this steadily more distinguished series" at 85.120) calls attention to the abstracts that then later appear alphabetically in its "ARTICLES" section. This seems an appropriate occasion to take a somewhat longer, retrospective view of the series by way of touching on what, were I inclined to be grandiose, I might call the "State of Spenser Studies." I'm urged thither by a sentence near the end of Marianne Micros' account of the Millenium Spenser Conference, recording the concern of conference participants about the future health of that being in whom so many of us live and move and have our own (see p. 37 below). My question is, Can we predict anything ahead of us based on the evidence of the essays published behind us? What follows will, I fear, degenerate into a litany of names, but even so may serve to communicate a point.

14

Spenser Studies has from its beginning been an eclectic gathering of essays, a fact that, in the words of its first (and I believe so far only) formal statement of editorial policy in volume 5, "is not chance but policy." That paragraph, published in 1985, continues:

We have no axe to grind, although we have a predilection toward what used to be called "historical criticism," by which we mean criticism growing out of a knowledge about the English Renaissance in fields that illuminate poetic technique: what did they know that we have forgotten that will help us read Spenser and his contemporaries better?

The extent to which, either in 1985 or *ab origine*, this policy was a "polemical" anticipation of the direction Spenser Studies might be about to follow in the wake of the publication of Jonathan Goldberg's 1981 *Endlesse Worke* is hard to say. Between volumes 1 and 5, the founding editors, Patrick Cullen and Thomas P. Roche, Jr., had already relaxed their initial policy of not accepting articles either by themselves or by members of the editorial board (collectively a Spenserian "Who's Who" from the sixties to the eighties). At the same time they reaffirmed their intention (1) "of not seeking out established names or of commissioning articles or of inducing articles by announcing topics for subsequent volumes"; and (2) of not accepting articles on "the drama, on Milton, on Herbert or other seventeenth-century poets unless they bear in some important way on the problems of Spenser and poetic theory of the English Renaissance in the sixteenth century." In volume 6 they announced three further changes: the elimination of a maximum length for essays and the introduction of two new sections, "Gleanings" (taken from the *"glanes"* of French journals as a way of avoiding the "Notes" format of *ELN* or *N&Q*) and "Forum" (modeled on that of *PMLA*). At some later point, they began accepting articles on sixteenth-century prose-fiction--though to this point it appears as though only on Sidney's *Arcadias*. The first seven volumes, 1980-1986, appeared regularly at yearly intervals, but then publication became erratic, with volume VIII/1987 in 1990, IX/1988 in 1991, volume X/1989 in 1992, XI/1990 in 1995, XII/1991 in 1998. Such errancy, abetted by the printing of the year on the spine, led to something of a bibliographer's nightmare (as will be evident from the abstracts of volume XI in *SpN* 26.1 and XII in *SpN* 29.3); the current volume has dropped that practice.

I believe that volume 12 has been the only one so-far to have a consciously thematic focus: five of its seven full-scale essays are devoted to matters Irish, with essays by Christopher Highley on "Spenser and the Bards"; by Maryclaire Moroney on "monasticism and ruins" in *FQ* and the *Vewe*; by Sue Pettit Starke on Spenser's "personal and epic project" in the *Vewe* and *Colin Clout*; by John Breen on the "imaginative groundplot" of the *Vewe*; and by Mercedes Camino on the "visualization of conquest" in the *Vewe*. The other two were Richard Peterson's "new light" on Spenser's career, setting forth arguably the most important Spenserian "discovery" of the last quarter-century, and Germaine Warkentin's examination of Robert Sidney's manuscript of sonnets and songs as "the only holograph of English Renaissance poems that gives us substantial physical evidence of how such a collection might have been assembled by its author." That volume was rounded out with Andrew Hadfield's

longish "Forum" response to Jean Brink, also centering on Ireland, and four "gleanings" of various length--on Spenser's translation of Culex, on an influence of Horace's *Odes* 1.23, on a Donnean "gloss" on *FQ* 1, and on "Sidney and Ireland." See *SpN* 98.79-96, seriatim.

Of volume 13's twelve full-scale essays, nine are devoted completely to Spenser, distributed as following: two on *SC* (Nancy Lindheim's on its Virgilian design and Sherri Geller's on how its apparatus foments "misinterpretation"); three on *FQ* (Lynette Black's iconographic study of Prudence in Book II, Matthew Fike's "reconsideration" of Merlin, and Kenneth Gross's "reflections on the Blatant Beast"); one on *Am* (Maria Philmus's look at the source of Spenser's interlaced rhymes); two on poems in the *Complaints* volume (Mark Rasmussen on the "ambivalent energies of the plaintive will" in *Teares* and Craig Rustici's claim that *Muiopotmos* is a "complaint against aesthetics"); and one on *Proth* (Mary Jo Cook on the "other meaning" of "Brydale day"). Two of the final three essays are comparative: Ken Borris's study of Sidney's *Arcadias* as "counterparts" to *FQ* and Stephen Buhler's study of *metanoia* in Spenser and Sidney. The final essay is Chauncey Woods' "With Wit My Wit is Marred: Reason, Wit, and Wittiness in Sir Philip Sidney's *Astrophil and Stella*," in which he examines how Sidney effects the distinction between poet-Sidney and speaker-Astrophil by using "wit" in the several senses of "reason," "right and wrong reasoning," "cleverness," and "a witty person" so as to "undercut" Astrophil. The volume is rounded out by three short Forum pieces (Jean Brink's rejoinder to Andrew Hadfield's response in volume 12; Carol Kaske's note on the word "Cheklaton"; and Kent Hieatt's return visit to the Isle of Venus) and by two Gleanings (Tom Parker on the significance of the number 108 and Elizabeth Porges Watson on Spenser's use of oral fairy tale materials). The Index is quite erratic. Were we to trust the rubric "Spenser, Edmund, works of," for example, we would learn that *Muipotmos* appears on p. 160, but not that there is an entire article on it covering pp. 165-77 . On the other hand, we would be directed to almost (but not quite) every page on which the title *SC* appears.

I would commend five of this volume's essays as outstanding contributions to Spenser Studies, comparable in scope and substance to the best published in earlier issues: those by Black (see 99.112), Borris (see 99.113), Geller (see 99.119), Gross (see 99.120) , and Rasmussen (see 99.130). Each is a thoroughly researched, extended examination of its subject, fully justifying the editors' decision to remove length limits on submissions. Of the five, three are in perfect sync with the editorial policy statement quoted above, telling us much about "what they knew that we have forgotten"--and suggesting the consistency to which those principles have held over nearly two decades. Two. Geller's and Gross's, while not really departing from those principles, show in their concern for aporias and indeterminacies a more basic allegiance to recent theoretical concerns.

So, what *can* we predict about Spenser Studies on the basis of these last two issues? Looking back over the first seven volumes (down to the time when publication became erratic), I find substantial essays by the following: Ruth Samson Luborsky, first on allusion in and then on the illustrations of *SC*; Bruce R. Smith on the reader's "conflicting roles" in

SC; Alexander Dunlop on the "drama" of *Am*; Maren-Sofie Rostvig on canto structure in Tasso and Spenser; Lynn Staley Johnson on metaphors of English Protestantism in *April*; Thomas P. Roche's "radical reading" of *Astrophil and Stella*; two essays by William Oram, on "*Daphnaida* and Spenser's Later Poetry" and on "Elizabethan Fact and Spenserian Fiction"; Donald Cheney on Spenser's "fortieth birthday and related fictions"; Elizabeth Bieman on "bawdie intricacies of language" in *Am*; Jacqueline T. Miller on the "status of Faeryland"; two essays by Harold Weatherby, on the Greek Church Fathers and *Mutabilitie*, and on the authorship of *Axiochus*; John N. King's query "Was Spenser a Puritan?"; David J. Baker on "legal subversion" in the *Vewe*; Richard Mallette on the "Protestant art of preaching" in *FQ*; T.M. Krier on the "epic tradition of the goddess observed"; Ken Borris, first on "fortune, occasion, and quest" and then on "protestant extremism" in *FQ* 6; Patrick Cheney on *Proth* as Spenser's defense of his career; S.K. Heninger on "Spenser at Leicester House"; Roland Greene on dialogue and periphrasis in *SC*; and more. I trust that this highly selective list makes a point. Every person named had already published, or was soon to do so, either a book or one or more ground-laying essays, either specifically on Spenser or, in a few cases, on closely related aspects of sixteenth-century literature. In short, over the long haul *Spenser Studies* has been publishing important work by some of this generation's most eminent scholar-critics, both established and emerging. For the time covered, try to think of important Spenserians whose names do not appear--Elizabeth Jane Bellamy, Jonathan Goldberg, David Lee Miller, Louis Montrose (who actually does appear briefly in volume 2 in debate with Ronald Bond on the "place" of *Feb* in *SC* and in Spenser's career), and Lauren Silberman come most readily to my mind--and when I go forward in time I do find essays by the first and last, as well as additional work by many others mentioned above.

So, where does this leave us with respect to the state of Spenser Studies? Of those whom I named above in volumes 12 and 13, nine are already the authors either of significant books on the Spenser/Sidney circle or of long-pursued work about to gather into a book (Brink and Kaske). Extrapolating from the evidence of its first half-life, I think we may justly infer from this revitalization of *Spenser Studies* (reliable rumors have it that volume 14 is now in press, that volume 15 is well advanced in its making, and that Bill Oram is about to transform the current editorial duo into a triumvirate), that the future of "Spenser Studies" looks bright.

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99.109 Stephens, Dorothy. *The Limits of Eroticism in Post-Petrarchan Narrative: Conditional Pleasure from Spenser to Marvell.* Cambridge Studies in Renaissance Literature and Culture. Cambridge: Cambridge U Press, 1998. 248 pp. ISBN 0-521-63064-9. $59.95.

Dorothy Stephens' rich and rewarding book is difficult to summarize; its title alone points in many directions. Most generally, Stephens explores, especially in the first two-thirds of the book, "the complicated genderings" (2) she sees in *FQ*, which for her stands as the model of a sixteenth-century literary mode that has its roots in the intricate genderings of Petrarchan lyrics but imports and transforms them into a narrative/epic technique. One of the many fruitful contributions of Stephens' study is this crossing of generic divides: she focuses on the interplay between the lyric and non-lyric genres, for post-Petrarchan for Stephens is "a body of literature, not usually in sonnet form, which recognizes the prior fact of Petrarchan lyricism and quotes it purposely out of context" (4).

Paramount to Petrarchism for Stephens is not so much the formulaic version found in the House of Busirane that Spenser critiques, but the potential confusions in the tradition that he exploits, and the method it provides for representing various permutations of desire among and within individuals. She is particularly concerned with attempts, like Spenser's, that risk engaging (rather than simply quelling, exploiting, or excluding) the feminine, and that acknowledge both the dangers of doing so (a loss of "masculine confidence and control" [97]) and the advantages (a kind of energy and mobility elsewhere and otherwise unavailable). Stephens' central argument is that Spenser occasionally and provisionally allies himself and his poem with types of femininity, "wandering back and forth between masculine and feminine selves" (107), and "positively courts gender confusion" (14) that is both a source of anxiety and creativity. Here, too, Stephens' argument has important larger resonances. For one thing, as she points out, her investigations into Spenser's negotiations with feminine influences are less Elizabeth-centered than other studies have tended to be, more interested in other "forms of femininity" (7). Second, contrary to the anti-feminist Spenser who inhabits Sheila Cavanagh's *Wanton Eyes and Chaste Desires*, or the poet whose allegorical narrative practices violence against women in Gordon Teskey's account, or the idea of feminine error and suspension that constitute challenges to a masculine poetic agenda in Patricia Parker's analysis, or the more general theories of exploitation and appropriation of the feminine by male writers, Stephens insists on what she calls "productive exchanges" (13) between the masculine and feminine that become the site of an ambiguous, tenuously multivalent and risky narrative as well as a source of its strength.

This is the basis of the narrative technique that Stephens labels "flirtation" (the major term of her analysis) and that lies at the core of her notion of conditional erotics. Flirtation for Stephens is a serious rather than frivolous form of playful eroticism, "a voluntary entrance into genuine confusion, . . . into a conditional space in order to allow oneself to be multiplied" (18). When she identifies Spenser's narrative as flirtatious, then, she is concerned with how its various narrative voices enact a "flirtation with gender itself" (107) and in particular with femininity. Although I am not convinced that Stephens' brief foray into psychological theories

of flirtation fully pays off, flirtation becomes in her hands a suggestive way of identifying *FQ*'s famously unresolved negotiations with various perspectives and alternatives as not only gendered but also erotically charged. And flirtation is closely bound to another of Stephens' key terms (borrowed from psychology), "versionality," which gestures towards another focus of her study: the narrative possibilities for "interactive" and provisional fashioning of the gendered self that too has its roots in Petrarchism.

I have spent a good part of this review identifying the larger general concerns of Stephens' study for several reasons. A great part of the book's significance, for me, lies in the way it recasts and reinvigorates some of the ways we tend generally to think and speak about important issues in early modern studies: the fate/status of the feminine in the hands of the predominantly male poets of the Renaissance; the Petrarchan lyric tradition and its legacies; the centrality of the Queen in Renaissance constructions of gender and power; the flexibility and multivalence of early modern eroticisms/sexualities. But I have also lingered on the larger issues because the individual chapters that develop these ideas through readings of particular epsiodes in *FQ* are so nuanced that they do not lend themselves easily to summation or a brief critique. I do, however, want to suggest their scope. Part I of the book (the first four out of six chapters) is devoted to Spenser, primarily though not exclusively to the Spenser of *FQ*. The first two chapters will be familiar to Spenserians as slightly revised versions of articles previously published: the first ("Into Other Arms") on the poem's investment in circumscribed feminine spaces and female alliances in *FQ*, takes Amoret as its focus; the second ("Newes of Devils"), using Alma's castle as its defining locus, shows how *FQ* registers its own ambivalent identifications with the feminine imagination. Fans of Stephens' articles on Spenser (and I count myself among that number) will be pleased to discover that the essays acquire even greater resonance in the larger context of the book. Two new chapters on Spenser expand the parameters of the discussion. Chapter 3, "Monstrous Intimacy and Arrested Developments," focusing on Britomart but also attending importantly to *Mutabilitie* and *Epith*, looks at moments when a virtuous heroine confronts a monstrous version of herself and interacts with her in ways that are often erotic but not fully delineated or developed. Stephens sees in these moments not just Spenser's way of ultimately disassociating the chaste heroine from unchaste figures but of "intensifying the unsettling implications of a relationship between the heroine and monstrosity" (90) and of reconfiguring his own authorial dilemmas in feminine terms. This was, for me, the most exciting chapter of the book: particularly provocative is the discussion of Spenser's versions of Medusa, her problematic inseparability from Minerva, her conjuring of relations with/among women, her associations with interiority, with both monstrosity and beauty, even with Arthur's shield, and ultimately with Spenser's own poetic process and project. The fourth chapter, "Narrative Flirtations," explores how the Spenserian narrator enacts its "flirtation with gender" as a method of experimenting with "constructing a self"; it also argues that the poem similarly flirts with the reader, gendering our interactions with the characters and then unsettling them and so preventing "our knowing just how to gender our own responses" (134).

It is customary to say in the pages of this journal that of particular interest to Spenserians will be the chapters of a book that are devoted to Spenser. But few Spenserians of my acquaintance are so parochial that they would not find the final two chapters of interest as well. In this second part of the book, subtitled "Seventeenth-century refigurations," Stephens suggests how (male and female) authors respond, if not directly to Spenser, then to some of the same issues and topoi that inform his work. The example of the fifth chapter is Jane Cavendish and Elizabeth Cavendish Brackley's Concealed Fancies, and though the connection to Spenser is tenuous here, Stephens' lively reading shows how these authors condemn Petrarchism but (like Spenser, yet differently) "woo its very confusions" (144-45) and discover through it a space for the exercise of the female imagination and a degree of self-definition. The final and utterly engrossing chapter on Marvell's "Upon Appleton House" is more closely tied to Spenser, likening the woods of "Upon Appleton House" to Errour's Wandering Wood, and positioning Spenser as the repository of the speaker's nostalgia not for a simpler time but for the dangerous and confusing flirtations with gender that have been eclipsed by the exigencies of the Civil War.

The subtlety of Stephens' arguments and of her readings constitute the strength of her project, but it also produces its liabilities. Stephens' thesis, however bold, is based on a premise of the conditionality and provisionality of the erotic flirtations with gender that she posits, and hence she is constantly attempting to reveal something that is, by the terms of her own argument, only momentarily or partially there, or unacknowledged or even denied by the narrative itself. Because of this her arguments depend upon a vocabulary of visual sleights and tics: the erotic exchanges we are asked to perceive frequently seem, Stephens admits, "a trick of lighting" (2), and she often suggests that the only way to perceive them is, for example, to "glance obliquely" (131) or "notice the elusive shadow in our peripheral vision" (2). A character is likened to "an extraneous particle floating on the eye's surface" (66); images may be found "peering out from behind . . .stanzas, like striped tigers in striped grass" (68); we discover a figure "flickering back into our sight only peripherally" (102). The text itself employs "sidelong glances" (131) and we even encounter a "squinting modifier" (67). Ultimately we are asked to read the text as an "optical illusion" (224n15); and sometimes one does have to peer uncomfortably hard, and at unaccustomed angles, to see what Stephens is showing us. For this reader, there were some moments when things never emerged fully into view, and I'll admit to having experienced a degree of eye strain by the end of the book. But it is well worth the rewards. Resisting the pleasures of easy generalization or the expected resolution, helping us to locate and recognize enclosed, inaccessible feminine interior spaces, Stephens is a critic who shares the attributes she reveals in the writers who populate her study : "challenging and sympathetic interlocutors" who navigate the terrain "with intricacy and variety" (211).

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99.110 Teskey, Gordon. *Allegory and Violence*. (Ithaca: Cornell UP, 1996). ISBN 0-8014-2995-1. $37.50.

In Franz Kafka's story *In the Penal Colony*, a nameless officer of a mysterious state describes to a foreign visitor an intricate machine called "the Harrow." It is a mechanism that kills condemned prisoners by slowly and ever more deeply inscribing on their backs--in complex, hieroglyphic script--a detailed account of both their crimes and the judgement against them. While the prisoners themselves start by feeling only the pain, they slowly begin to decipher the writing on their bodies; ultimately, they come to understand and accept the logic of the condemnation just before the moment of their deaths. Indeed, they come to that knowledge with a dark rapture that, the official says, "would tempt one beneath the Harrow oneself." Kafka knew the eschatological resonances of such a fiction: it makes one think of Dante's Inferno, a huge machine in which the souls of the damned are converted into legible, corporeal emblems of their own sinful desires by an ironic process of metamorphosis. It also recalls Gnostic cosmologies, in which a cruel, incompetent father-god punishes the rebellious sparks of divine light in human beings by keeping them trapped within the cage-like structures of an hierachical, natural cosmos and an oppressive moral law. But it is always risky to take Kafka's fictions in too strictly theological a fashion. Kafka himself emphasizes the secular character of the Harrow--a human machine representing an ancient form of justice, but a machine that is perpetually breaking down, and for whose repair (the official complains) his disdainful and all too modern bosses do not provide sufficient funds. The device in fact collapses on itself at the end, with a dead but uninscribed victim still inside it.

Gordon Teskey's truly remarkable book *Allegory and Violence* does not mention Kafka. Yet one of its great strengths lies in how it makes one brood over such a fable, and what it can tell us about the work of allegory. Allegory often presents itself as a mode of ornament and illumination, a means for both veiling and unpacking hidden truths, a way to access cosmic foundations. But even in its work of transfiguring praise, Teskey argues, it always depends on a violent formalism. The making of allegorical meaning, the rendering legible of allegorical bodies, always involves a violent imprinting of sensible form on vulnerable, alien, often passive *materia*--the chaos of history, the heterogeneous physical and psychic life of human persons. It is a violence most often conducted in secret, under the disguise of more idealizing or authorized modes of reading, but it leaves traces of its darker nature in both the grotesqueness of allegorical fictions themselves and in the stories that allegory tells about its own mode of working. Allegory is, in Teskey's coinage, "allelophagic," a form that devours other forms, other allegories, and other bodies, in the process of producing its own hyper-meaningful structures and stories--inviting us, as interpreters, to join the game. This process has its obviously political uses, as in the idealizations of monarchs in Renaissance epic and masque; it can help to maintain the integrity of theological systems, as in Dante's structure of punishments, exemplified for Teskey by the case of Francesca da Rimini. But the violent impulse behind allegory cannot be reduced to some single ideological, social, or psychological aim; there is something potentially anarchic and transgressive even in its very authoritarianism, as Teskey suggests in a stunning analysis

of Yeats's "Leda and the Swan." That is the source of its freedom and danger, its endless perversity, its historical resiliance as a mode of reading. Allegory's fascination with multi-levelled and fantastically schematized structures of meaning--contradiction, antithesis, doubling--is never innocent; it sorts out difficulties, saves appearances, stages dialogues between alien realms of understanding. It is an anxious mode of capture, defensive and oppressive. "The tangled encounter of polysemy and antiphrasis may be represented by the much-allegorized, but originally ironic, myth of the adulterous Venus and Mars struggling in the net in which they have been caught, at once copulating and striving to break free" (58). This is one among many images for "the turbulent substratum from which allegory raises its forms" (58).

The violent impulse that gives rise to allegory must echo something early, archaic in the human will to give form to otherness, whether it is the otherness of the material world, of other human beings, or of the unconscious. One would think that allegory must always be with us. Yet in Teskey's larger historical narrative, which develops certain crucial insights of Walter Benjamin, allegory as a recognizable literary form really starts in late antiquity, with the decay of the classical gods and the loss of an integrated Homeric cosmos, and their replacement by the more segmented, hieratic, dualistic, belated cosmologies of Neoplatonism and Christianity, in which classical gods are dismembered into cosmic, physiological, and philosophical signs. Subjected to "metaphysical decay," the gods become divine forms half-dead, half-alive, banished as either demons or idols; these forms are animated only by violent acts of will in the service of rationalization, nostalgia, or ideology (the very multiplicity of the "gods" accounting for some of their continued power). The later history of the mode is a troubled, vexed march. Allegory maintains a precarious balance of grandeur and invention through the Renaissance and the Baroque periods. But the irony on which allegory always feeds--in its combative figurations, its hunger for negativity, its need to conceal its own mechanisms--somehow gets the better of it in time. Faced with the more extreme disenchantments of the Enlightenment--for instance, a mechanization of natural and psychic processes, a more demystified account of our relation to the material world, and a progressive descralization of human politics--allegory loses ground. It either retreats into satirical irony--which can be demonic enough in artists like Swift or Gillray--or takes on the face of something bloodless, rationalistic, mechanistic, transparently ideological (echoing the violence of European conquest). In later periods, allegory's stranger uses are displaced; they hide within the Romantic idea of the symbol and the psychoanalytic concept of the uncanny; they lurk within the mystified categories of literary history itself. We are still haunted by allegorical thinking. But one gets the sense from this book that allegory survives only by going underground, having lost its own precarious integrity as a mode of fiction. Yet allegory is a dangerous inheritance, and it is no advantage to us not to see its work clearly--hence the polemical edge in some of Teskey's reminders about where to find it.

This story unfolds with astonishing, often epigrammatic concision and deep but lightly worn learning--interweaving a subtly detailed argument about the historical changes of allegory with forceful theoretical and philosophical reflections on the mode. The range of

reference--both literary and scholarly--is wide and (one great pleasure in this book) quite unpredictable. On two facing pages chosen at random, for instance, I find pointed comments on Dante, Pascal, George Chapman, Pseudo-Dionysus the Areopagite, Jonathan Swift, Hegel, and Paul de Man. But it is not the heaping of names that counts, so much as the cunning sense of exemplarity, the author's ability to choose a few stark instances--a story by Conrad, a painting by Delacroix or Goya, a passage from Coleridge or Heidegger--in order to sum up a problem or an historical moment. The book indeed inhabits as much as it unfolds the work of allegory. One crucial thing this book confronts is that the theory of allegory tends to be so relentlessly allegorical, projecting images of its own work that are by turns purificatory and obscene, images which may conceal or idealize the violence by which allegory works, and yet reveal its scope all the more powerfully by virtue of such displacement. To take just one example: when Augustine in *De doctrina christiana* takes the image of the beloved's beautiful teeth in the Song of Songs--biters compared to newly-shorn lambs--as signifying the ministers of the Church that chew and consume and transmute the hard souls of heretics, he is implicitly giving us a lesson about the "allelophagic" work of allegory. The complex feelings of awe and delight which for Augustine justify the use of such an allegorical image are not just passive, but reveal more unsettling appetites. Teskey's book thus keeps us in view of the conceptual work of allegory, how allegory gets thinking done. To be at home there is crucial. Having read this text, we can go back even to passages we know well, like the procession of the seven deadly sins in the House of Pride, and be freshly reminded of how Spenser's personifications emerge from struggle to wrest ambiguous images into meaning, and of why they live such a strangely double life, at once dead and alive, embodied and abstract.

Teskey's broadly historical account of the progress of allegory is capped by more general chapters on the relation of allegory to the violence of politics and on allegory's curious subjection to and struggle against historical decay. These frame questions that come together in the book's fine last chapter--almost an extended cadenza--on Spenser's Mutabilitie Cantos. This text turns out to be our great and endlessly ambiguous retrospective allegory of allegory. The struggle between the anarchic impulses of the Titaness and the apologetic formalism of Nature is not so much a cosmogonic struggle as it is a story about the work of allegory, its making and unmaking of forms, its overturning of the relics of its own power, its negotiations with ruin (by turns cold-blooded and nostalgic). Far from being the culmination of Spenserian metaphysics, Book VII represents a final "defection," a radical undoing of the metaphysical presumptions of allegorical writing. Not just unpublished but (Teskey insists) unpublishable in Elizabeth's life-time, the Cantos work their secret "rebellion" especially by exposing the fundamental ambivalence of genealogy as a mode of establishing political authority. Teskey shows how the genealogical narratives in Book VII expose power's need for myths that purify origins of their essential violence, their generative wildness. The authority of forms stands revealed thereby in all its arbitrary, defensive nature. Change here is not just an aberrant energy to be absorbed by a higher principal of order, but also an impulse of violent origination, a form of creation that yet threatens to displace the very orders it produces, "spawning worlds by ten thousands, like roe," in Teskey's typically provocative metaphorics. "Mutabilitie is the road of not-being which Parmenides warns us against even contemplating."

In the end, the great poem points towards a mode of genealogical analysis that anticipates Friedrich Nietzsche and Paul de Man.

A book so alive to, and solicitous of, its own intellectual obsessions is rare. The author does not yield to any intellectual demands that he has not made his own--an unusual virtue in the current climate of criticism. (I do not know another critic who could stage a secret marriage between Northrop Frye and Rene Girard.) At moments, Teskey's austerity of description risks becoming merely schematic, or too narrowly allegorical in its own right; epigrammatic understatement can feel more like willful omission. I miss, for example, an adequate sense of the more ludic aspects of allegory, also its generative powers--as suggested by the play of forms in the Gardens of Adonis. Allegory's secrets need not always be those of violence. I also wonder if the genealogical work of the allegorical poet or scholar is always so strictly usurpative or ideologically narrow a process as Teskey describes. (Thomas Greene and Harry Berger, Jr. both offer contrasting pictures.) Yet for the most part Teskey is aware of what he leaves out; the omissions are legible, the silences calculated. In its taking up again of such fundamental questions, so penetratingly, so capaciously, *Allegory and Violence* should take its place among a handful of books on the subject--including Edwin Honig's *Dark Conceit: The Making of Allegory* and Angus Fletcher's indispensible *Allegory: The Theory of a Symbolic Mode*--to which one is able to return for many years with always fresh interest. For readers of Spenser especially it is important, since it reminds us so clearly of how vast is the thinking about allegory that goes on in a work like *FQ*, what resources for understanding the earlier and later history of allegory the poem provides.

One question the book poses, but does not answer, regards whether the "violence" of allegorical form is not itself often secondary, even parasitic, something that emerges as a symptom of decadence, inertia, or flight--as Benjamin suggests when he writes that the deadliness of allegorical images depends on the disappearance of the gods that had once animated them. Indeed, allegory seems to hook other sorts of violence onto itself (violences it may not be able to contain or match). Consider another parable of Kafka's: "Leopards break into the temple and drink the sacrifical chalices dry; this occurs repeatedly, again and again: finally it can be reckoned upon beforehand and becomes part of the ceremony." Here an apparent act of sacrilege (perhaps an act of iconoclasm) ends by giving rise to a shifted (perhaps idolatrous) form of the sacred. This suggests an act of spiritual and physical violence becoming allegorical only after the fact.

A deeper question regards the limits of Teskey's unremitting account of allegory as imposed and devouring form. One would not expect from Teskey an idea of allegorical form as providing a self-subsistent literary reality, a self-generating but resistant structure like that of a crystal or honeycomb (to borrow images from Mandelstam). But Teskey's book, multifaceted as it is, entirely avoids considering the idea that there is something in allegorical making that may give new life instead of new death to unshaped matter. What I miss is any sense that "form," allegorical or otherwise, is something to be courted and yielded to out of desire--not because of masochistic propensities in "matter," but because yielding to a form not

one's own is a way of enlarging and perpetuating the self, finding out capacities otherwise unengaged, unknown, or unvoicable; it is a way of allowing oneself to be changed by history, by other people or memories or texts. The yielding of desire to form is not a process wit hout irony or without cost, as the model of Ovidian metamorphosis tells us--where human beings are saved from death and allowed to realize their desires in forms that reduce them to subhuman, unconscious, even automatic emblems of those desires. Such a fate may remind us of Nature's lesson to Mutabilitie: "Thy decay thou seekst by thy desire." But Nature's lesson is not the only one available.

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Homines voluptatibus transformantur.

ARTICLES: ABSTRACTS AND NOTICES

99.111 Berger, Harry, Jr. "Making Trifles of Terrors: Displacing Autophobia in *King Lear* and *The Fairie Queene*, Book I." *ELR* 28.2 (Spring 1998): 163-82.

Characters in Book I of *FQ* avail themselves of discursive resources that enable them to claim the status of victims by displacing or disowning responsibility even as they are complicit in their own victimization. But the language in which they perform their victimization (before themselves as well as before others) exposes their bad faith. Redcrosse's responsibility for going astray is displaced onto the female scapegoat Duessa, not only by Redcrosse by also by Una, Arthur, and the narrator. The text of the poem critically dissociates its perspecive from that of the narrator it constructs, and it encourages its readers to view the demonization of Duessa critically. (H.B., Jr.)

99.112 Black, Lynette C. "Prudence in Book I of *The Fairie Queene*." *Spenser Studies* 13 (1999): 65-88.

Spenser's "allegory of prudence," far from being confined to the rooms of the three sages in the turret of Alma's castle, permeates the structure and meaning of the quest of the Knight of Temperance. Iconographic evidence prompts a reading of Guyon's journey according to the model of the scholastic Prudence, the source of the other virtues. Guyon's failures are aberrations caused by the lack of prudence and his final victory is the prudent containment of the passions. Iconographic clues direct the reader to the many manifestations of Prudence, chief of which perhaps is Wise Counsel, or Consilium, the gift of the Holy Spirit that perfects Prudence. For this reason the emblem of Prudence, rather than Temperance, appears at Guyon's visionary moment in the turret of the House of Temperance. The three sages constitute Wise Counsel and also exemplify mnemonic procedure, since memory belongs to the prudent person. After his encounter with the three sages, Guyon exhibits attributes of prudence that allow him to counteract his earlier errors, so that with prudence as the eye of reason he overcomes the concupiscent eye of Acrasia and unlike Grille, who remains beast, chooses virtue over vice. It is Prudence that renders temperance effective in the struggle of the rational soul over the lower orders. (LCB)

99.113 Borris, Kenneth. "Elizabethan Allegorical Epics: The *Arcadias* as Counterparts of *The Faerie Queene*." *Spenser Studies* 13 (1999): 191-221.

The twentieth-century has defined Sidney's Old and New *Arcadias* as "non-allegorical" texts in opposition to *FQ*. Such interpretation assumes that Sidney's *Defence* opposes literary allegory and that his Arcadian fictions must exemplify the anti-allegorical poetic of the treatise. Recent critics, however, have rightly resituated the *Defence* within allegorical poetics, and we should thus reconsider the *Arcadias* themselves. Both texts extensively involve allegory, as in the attacks of the beasts and rebels, which involve phychomachia; the allegorical self-reflexive addresses of Musidorus to Pamela through Mopsa, and thus through

"second meaning," as Sidney calls it; the episodes of the Giants of Pontus and Cecropia's temptresses in the New *Arcadia*; and the whole siege and captivity in Book III of the New *Arcadia*. The *Arcadias* involve broad psychological allegory concerning the inner conflicts experienced in the heroic pursusit of virtue, and correlative political allegory so that both texts treat themes associated with epic in the Renaissance, and do so in the allegorical mode hitherto linked especially with Spenser in England and propounded by Tasso in his account of heroic allegory. Spenser's and Sidney's creative enterprises are much more congruent than previously assumed, for both dedicated their most substantial literary endeavors to the production of allegorical heroic poetry and share many codes and conventions of the genre. The conventional "Spenser-Milton" line of "visionary epic" should be expanded to include Sidney: within England, Sidney introduced many of the most fundamental techniques and features of that form. (KB; modified by Ed.)

99.114 Brink, Jean R. "Spenser and the Irish Question: Reply to Andrew Hadfield." *Spenser Studies* 13 (1999): 265-66.

Chiding Hadfield for his claim (in *Spenser Studies* 12; see 98.86) that "virtually no books dealing with Ireland, or having Ireland in the title, appeared during Elizabeth's reign," cites Holinshed's *Chronicles* (1577, 1587) and two works by Thomas Churchyard (1579 and 1584) as books that deal extensively with Ireland, and adds that books with Ireland explicitly in the title, appeared in 1612 (by Sir John Davies) and in 1626 (by one E.C.S).

99.115 Buhler, Stephen M. "Pre-Christian Apologetics in Spenser and Sidney: Pagan Philosophy and the Process of *Metanoia*." *Spenser Studies* 13 (1999): 223-44.

One problem tackled by Spenser and Sidney was how to convince members of a Reformed Church that moral reformation is an on-going process. Drawing upon a strategy at work in Mornay's *De la Vérité de la religion chréstienne*, both use pagan systems of thought--notably Epicurianism--to point out where Christian piety needs to be reformed and disciplined further. The figures of the Atheist and the Epicure can serve as indirect representations of those aspects of the Christian which remain unregenerate. In Book III of the New *Arcadia*, Cecropia's calculating skepticism finds expression in cruel and treacherous behavior; readers are asked to consider what "creed" their own conduct figures forth. In *FQ* 2, Guyon's encounter with Amavia and his celebrated swoon combine to dramatize how attitudes toward the divine translate into either compassionate or callous action. Sidney's formulation of the poet's objective as helping the reader in "well doing" and "well knowing" is realized in his and Spenser's practice of exploring the interrelation between action and doctrine. Pre-Christian apologetics could enable Reformed readers both to consider their own "falles" at an aesthetic distance and to bridge that distance by recognizing aspects of the Self in a supposedly absolute Other.

99.116 Cook, Mary Joan. "The Other Meaning of 'Bridal Day' in Spenser's *Prothalamion.*" *Spenser Studies* 13 (1999): 179-90.

It has long been noted that Spenser in *Proth*, his last complete published poem, struck an an apparently discordant elegiac note in a poem which declares itself "A Spousall Verse" and which celebrates the "brydale day" of two young couples of Elizabeth's court. If, however, in reading *Proth* one allows "brydale day" a second meaning of "final bridal of the soul in eternity," the elegiac note, as well as several otherwise perplexing passages in the poem, can be explained. (MJC)

99.117 Fike, Matthew A. "Britomart and the Descent into Hell." *ANQ* 10.4 (Fall 1997): 13-18.

Contends that Spenser's announcement that Book II will be a "like race to runne," applies not only to Guyon and Redcrosse, but may apply to Britomart as well, adding that the "descent motif" essential in binding Books I and II may unify the entire 1590 edition of *FQ*. Takes issue with Thomas Maresca's Neo-Platonic reading of "descent-illumination-ascent," for its imposition of a complete pattern on an unfinished work, for its lack of emphasis on the knights' "movement from inexperience to experience," and for its portrayal of the Garden of Adonis as the "deepest penetration of the *descensus.* " Asserts that although Britomart does not actually descend into Hell, her journey, like Guyon's and Redcrosse's, represents a "like race" in terms of classical-Christian descent and the psychological development it represents: this suggests a "greater unity, symmetry, and closure" to *FQ* than has been previously recognized. (SP)

99.118 Fike, Matthew A. "Spenser's Merlin Reconsidered." *Spenser Studies* 13 (1999): 89-100.

Takes issue with William Blackburn's claim that "Spenser's Merlin, though he is well able to command demons, does not resort to them for prophecy--Spenser seems less interested than Ariosto in reminding the reader that no magic is entirely above suspicion" (*SpN* 81.65) While appearing positive when contrasted with fellow poet-figures Archimago and Busirane, Merlin becomes ambiguous when juxtaposed with Ate. There are positive contrasts between Merlin and Ate, but he is not a lasting challenge to the discord she represents, a completely effective promoter of marital union and harmony, or an unqualified figure of goodness. Ultimately, his ambiguous nature is underscored by Britomart, who combines Merlin's beneficence with Ate's ability to act in the world. (MF)

99.119 Geller, Sherri. "You Can't Tell a Book by its Contents: (Mis)Interpretation in/of Spenser's *The Shepeardes Calender*." *Spenser Studies* 13 (1999): 23-64.

The ostensibly supplementary material in *SC* decenters the eclogues and emphasizes the interpretive enterprise. E.K.'s critical apparatus and the presentational strategies in

the 1579 edition are devised to implicate the reader both analogically and experientially in an interpretive *mise en abyme*: the reader, E.K., and pastoral figures encounter semantic uncertainty and attempt to impose their versions of semantic stability on another's text. Appropriative maneuvers in the apparatus and the eclogues, misinterpreting shepherds, E.K.'s dubious commentary, and the *Calender*'s equivocating presentational strategies destabilize both politically sensitive and innocuous interpretive activity inside and outside of *SC*. (SG)

99.120 Gross, Kenneth. "Reflections on the Blatant Beast." *Spenser Studies* 13 (1999): 101-24.

A picture of the damaging effects of secret slander and rumor, the Blatant Beast emerges in *FQ* 6 as, apparently, the ultimate enemy of Spenser's epic project. But it is a figure of extreme ambivalence, its mode of damage unsettlingly paradoxical. Spenser paints himself as the Beast's victim; but he also suggests that its poison inherits some of the central ambitions of his writing. The hermit who cures Timias and Serena of the festering wounds of the Beast (6.6.1-15) works, we are told, by orderly and "well-guided" words; but his speeches also point to an obscurely "inward" self in his patients that is at once the source of slander's poison and the final means of its cure. This hermit never really answers the question of why such a self is so strangely vulnerable to the "noise" of slander, or why indeed it is the presence of slander that oddly helps to discover that self. In fact, this episode points to the radically ambiguous status of the energy which Spenser located in the Beast--its paradoxical location at points of crossing between private and public knowledge, and its way of mirroring the arbitrary form of human desire and fantasy. The Beast's appearance at the close of VI.xii re-situates such ambiguities within a more fully historical, even apocalyptic domain. Glimpsed as it sacrilegiously ravages through the monasteries, uncovering their hidden shames and corruptions (12.23-25), the "evil" Beast appears to mirror the work of violent, iconoclastic questers like Prince Arthur, even as it repeats the contaminated work of "dissolution" which helped to found the dynasty of Elizabeth/Gloriana, and to place her at the head of an ecclesiastical state. If there is any escape from mere ambivalence here, or from historical despair, it lies mainly in the extremity and risk of Spenser's fiction itself, and in the poet's ruthless, if covert, identification with the scandalous work of the Beast. (KG; modified by Ed.)

99.121 Hale, John K. *Milton's Languages: The Impact of Multilingualism on Style.* Cambridge: Cambridge UP, 1997. 107-8, 171-73.

In the first passage, discusses Spenser's double entendre "amorous/amarous (= bitter)" in *FQ* 2.64.9 as an "economical transaction between a Latin-educated poet and his readers." In the second, examines how Milton's use of the word *glory* in Satan's temptation of Christ in *Paradise Regained*, Book III creates "a more subtle and demanding temptation" than had Mammon's of Guyon in *FQ* 2.7.10-11.

99.122 Hendrix, Laurel L. "'A World of Glas:' The Heroine's Quest for Identity in Spenser's *Faerie Queene* and Stephen Donaldson's *Mirror of Her Dreams*." *Functions of the Fantastic: Selected Essays from the Thirteenth International Conference on the Fantastic in the Arts*. Ed. Joe Sanders. Westport: Greenwood, 1995. 91-100.

Compares the threshold experiences of Britomart and Donaldson's Terisa, arguing that "their mirrors . . . reflect the complexities of self-discovery that shape a woman's particular quest for identity." The heroines must enter the world of the fantastic in order to negotiate the paradox inherent in their journey to self-discovery: they must become the Other in order to reclaim their identities in reality. But, while Britomart negates her self by beheading the symbol of female power Radigund, Terisa is able to overcome the threat to her selfhood by defeating the evil Eremis. Donaldson allows his heroine to succeed whereas Britomart, who "deales justice" by restoring women "to mens subjection," fails. (LMB)

99.123 Hieatt, A. Kent. "Male Boldness and Female Rights: What the Isle of Venus Proposes." *Spenser Studies* 13 (1999): 269-72.

Questions why, in the Busirane episode, Scudamour is reduced to "wallowing, face down on the ground, blubbering his heart out" while Britomart succeeds in rescuing Amoret. Locates the difference in their approaches to *boldness*, a key word that links Busirane with Venus' isle. There, in being "over bold," Scudamour is simply being bull-headed, whereas Britomart's ignoring of Busirane's admonition to "be not too bold" is "advised and mature." Claims that this episode shows Spenser to be both a "philosophical poet" and a feminist. (LMB)

99.124 Hooper, Glenn. "Unsound Plots: Culture and Politics in Spenser's *A View of the Present State of Ireland*." *Eire* 32: 2&3 (1997): 117-36.

The *Vewe* not only clearly articulates the fears surrounding colonial Irish discourse but highlights its similarities to other colonial discourses. It should be viewed as "a highly politicized and agenda driven document" concerned both with problems such as Irish language, fosterage, sexual mores, and customs of dress and with their solutions. The *Vewe* represents "an opportunity to engage with a text that is both a landmark in English colonial writing and a powerful general introduction to wider imperialist studies." (LMB)

99.125 Kaske, Carol. "The Word 'Checklaton' and the Authorship of *A Vewe*." *Spenser Studies* 13 (1999): 267.

The occurrence of that word in both *FQ* (6.8.43) and in the *Vewe* (the only other OED citation being to Chaucer) "tips the balance" in favor of Spenser's authorship.

99.126 Lindheim, Nancy. "The Virgilian Design of *The Shepeardes Calender.*" *Spenser Studies* 13 (1999): 1-22.

Virgil's *Eclogues* are a specific as well as a general model for *SC*, offering eclogue-for-eclogue correspondences that suggest that imitation can refer to structural echoes in addition to verbal and thematic ones. The measure of innovation expected from heuristic imitation is generated largely by the use of the calendar and its implication of harvest, but even these "inventions" are inflected in ways that examine and proclaim Spenser's debt to Virgilian pastoral. (NL)

99.127 Parker, Tom. "108 Uses of 108." *Spenser Studies* 13 (1999): 275-83.

In developing the claim that the formal principles of *Astrophil and Stella* go far beyond their being simply an allusion to the "Penelope game" and that the latter itself participates in "some ambiguous recipe for the world soul,"this essay surveys a multitude of ways in which the number 108 "counts" in world mythologies and religious systems as diverse as Greek, Roman, Hindu, Buddhist, Norse, Gnostic, and Kabbalistic. Sprinkled among the intellectual arcana which the reader will learn--e.g., *all* of the principal numbers in Hindu chronology, from the moment of the blink of an eye to the ages of the gods, are divisible by 108--may also be found such tid-bits as there are 108 stitches on a baseball and Yuri Gargarin spent 108 minutes in the *Vostok*'s single orbit of the earth in 1961. When an "entire matrix, a patterened web of interlocking proportions, is translated from one medium to another," then "justifiable claims can be made concerning the influence of a particular instance of a number, and it is this type of translation that may be observed in the formal arrangements of the sonnet sequences of Sidney's circle." [Ed. Note: Although I did not count, I believe the title *may* be literal.]

99.128 Philmus, Maria R. Rohr. "The Case of the Spenserian Sonnet: A Curious Re-Creation." *Spenser Studies* 13 (1999): 125-38.

As has long been known, the sonnet with the interlaced rhyme scheme usually called "Spenserian" is by no means Spenser's exclusively. This sonnet form was prevalently practiced by the poets of sixteenth-century Scotland and, moreover, was employed by them several years before any of Spenser's own specimens saw publication. This reconsideration of the origin of this sonnet form, and of Spenser's relation to its Scottish practitioners, argues that Spenser's form is the fortuitous--and ironic--result of a quite personal creative process. It basically stems from Spenser's retrival of a Chaucerian legacy in fashioning his *FQ* stanza: his utilization there of the *Monk's Tale* octave, a verse form long forgotten in England by his time. Spenser designed his sonnet by analogy with the construction of his epic strophe, its immediate antecedent. He extended the pattern of the *Monk's Tale* octave to obtain three quatrains--thereby "re-creating" the Scots sonnet, itself derived from that Chaucerian octave, and immensely popular in Scotland throughout the sixteenth century. (MRRP; modified by Ed.)

99.129 Pruss, Ingrid. "Nets, Chains, and the Image of the Beloved: Spenser's Re-vision of Renaissance Erotics and Magic." *JAISA* 1.1 (Autumn 1995). 71-81.

Portrays Spenser as an "iconoclastic poet" who "challenged" the popular Neoplatonic, Petrarchan, and Ovidian love traditions of his time, most notably the "tradition of the lover as hunter" through paradox, comedy, and parody. Contrasts Spenser's use of "webs, chains, and the sight of the beloved" in select scenes from *FQ* (Bower of Bliss, House of Busirane, Britomart's vision of Artegall, Faunus's gazing at Diana), with similar conceits employed by Ficino, Petrarch, and Ovid. Contends that Spenser sought to "liberate" these images "from the net of Renaissance preconceptions" to offer his readers a "subtler understanding" of love. (SP)

99.130 Rasmussen, Mark David. "Spenser's Plaintive Muses." *Spenser Studies* 13 (1999): 139-64.

The Teares of the Muses has been perhaps the least commented-upon of Spenser's minor poems. The laments of the nine Muses may best be understood as a series of reflections on the paradoxes of poetic complaint, and especially on the ambivalent energies of the plaintive will: the urge to exert oneself upon the world through the process of lament. These reflections are self-critical, for at the heart of the poem stands an analogy between the condition of the plaintive Muses and the situation of the non-aristocratic poet who mourns their plight. This essay traces that analogy as it is developed over the course of the poem, showing how Spenser usies it to touch on some of the main concerns of the *Complaints* volume as a whole. (MDR)

99.131 Rustici, Craig. *"Muipotmos*: Spenser's "Complaint" against Aesthetics." *Spenser Studies* 13 (1999): 165-78.

Spenser, who claimed to have addressed the "contempt of poetry" in his lost text *The English Poet*, uses the mock epic *Muipotmos* to critique the aesthetic theories of Plato's *Republic*. The poem's main plot depicts in narrative Plato's account of artistic imitation. The butterfly Clarion represents a Platonic ideal form, which acquires material reflection through an arming scene. The Spider Aragnoll represents an imitative aritst and attempts to "capture" the butterfly in his deceitful web. However, he ultimately procures only a carcass, deviod of the creature's true essence. In a digression that retells the mythic weaving contest between Pallas and Arachne, Spenser exposes the inadequacy of this Platonic view of artistic endeavors. Pallas displays her superior artistry by fashioning an extraordinarily lifelike butterfly within her tapestry's decorative fringe. Although this brilliant ornament distracts attention from the tapestry's more meaningful central tableau, the narrowly mimetic criteria employed in judging this contest rewards the butterfly's scene-stealing splendor. Ultimately, by employing the mock epic genre, Spenser defies such inadequate Platonic aesthetics, since rather than attempting to copy accurately an extraliterary reality, he settles for mimicking Homer and Virgil and casting insects as "mightie ones." (CR)

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99.132 Watson, Elizabeth Porges. "Mr. Fox's Mottoes in the House of Busirane." *Spenser Studies* 13 (1999): 285-90.

Although it has long been known that the mottos over the doors in Busirane's castle derive from the folk tale of "Mr Fox," belonging to the type better known as "The Robber Bridegroom," in which an inquisitive bride-to-be prevents herself from becoming another in a long line of murdered brides, this fact has seldom been remarked or analyzed. In using this "grim story," Spenser counts on his readers knowing that the original's "Be bold, be Bold, but not too Bold" is completed by "Lest that your Heart's Blood should run Cold." It is for them "the stuff of nightmare." With this echo free to resonate throughout the episode, Spenser is able to play with the similarities and differences between the two heroines for his own allegorical purposes, and he makes some fine distinctions between Lady Mary's and Britomart's experiences. His touching on this familiar story induces "vibrations of unsophisticated and irrational horror, the synchronizing resonance of which should then operate subliminally through to the end of the episode."

Conſtantia comes victoriæ.
To MILES CORBET *Eſquier.*

A GOODLY CASTLE IN A PLEASANT DALE:
THE MILLENNIUM SPENSER CONFERENCE
COUNTY CORK, IRELAND

"Whenas they spide a goodly castle, plast
Foreby a riuer in a pleasaunt dale"

99.133 The Millennium Spenser Conference (August 24-27, 1999) was a project conceived by four local residents of Doneraile--Anna-Maria Hajba, Arthur Montgomery, Laura O'Mahony, and Michael O'Sullivan--all of whom have a deep interest in the history and culture of their region. The local residents of Doneraile, who think of Spenser as a famous neighbor, supported the proposal; academics and historians from around the world were contacted; and an idea that began with four friends during a night of convivial conversation evolved into an educational and entertaining event, one which I believe will hold a unique position in the history of Spenser studies.

The problematic history and the political ramifications of Spenser's presence in Ireland were in the forefront of many heated discussions throughout the conference. In fact, the controversy surrounding Spenser's position in Ireland may have been responsible for the fact that academics from England and America outnumbered Irish participants. The Irish who did participate dealt with Spenser's work with an honest attention to the political issues and to their own sensitivities as Irish who had been "colonized," a fact which made their papers more personal than those of the North American, English, and South African speakers. The addition of participants from Australia and Japan made this event a truly international experience.

Papers and discussions were not the only valuable part of the conference. The elegant Springfort Hall, situated amidst a beautiful pastoral landscape, was located only a few kilometres from Kilcolman Castle: the awareness of that fact made the literature immediate and the controversies of vital importance. The papers varied in content and approach, but all were of high quality and represented original contributions to Spenser studies. If some of my discussions are shorter than others, that has no bearing on the quality of those papers.

We began on Monday night, August 23rd, with a talk by Eric Klingelhofer, the archeologist who conducted a test excavation of Kilcolman Castle. I was surprised to hear that the local people were supportive of the excavations and refer to Spenser as "Old Ned." In recent years, we were told, Kilcolman has become a "romantic site" (we'd call it a "make-out place") for lovers. Professor Klingelhofer and his volunteers not only outlined the boundaries of the property and of the castle but also found many artifacts, including a bone tuning pin for a stringed instrument, an early tobacco plant, and a pipe bowl. Klingelhofer, in investigating the structure of the building, found evidence of the fire that caused Spenser and his family to flee--a fire that did not burn the castle to the ground, as some accounts claim. Sylvanus Spenser's repairs to the damage were also discovered as well as evidence of the fire that did

destroy Kilcolman during Sylvanus's ownership of it. Klingelhofer strongly advised that support be given to Irish archaeologists to undertake a complete dig of the site, which he believes will lead to other valuable discoveries. For further information, see Klingelhofer's article in the journal *Archeology* 52.2 (Mar-Apr 1999). (See *SpN* 97.24 for abstract of a similar report at the "Spenser at Yale" Conference, 1996.)

The focus of the papers on Tuesday, August 24th was "The World Without: Ireland's Influence on Spenser's Works." The conference was officially opened by Mary-Ellen Synon, whose ancestors were neighbors of Spenser and involved in a lawsuit against him. To Synon's family, Spenser was an "annoying neighbor," while he considered them "degenerate English."

Joan Fitzpatrick looked closely at several landscapes in *FQ*, especially the Irish rivers of the marriage of the Thames and Medway episode, and at characters such as Maleger, who could represent the Irish, in order to assess Spenser's perception of Ireland in relation to English claims on Irish territory. She concluded that Spenser saw rebels as harmless once they were destroyed or separated from their savage background. James Nohrnberg entertained us with a discussion of Spenser's renderings of "cross-cultural experience," the otherness of foreign customs and rituals, especially in the Busirane episode of *FQ* and in *Colin Clout*. Nohrnberg frequently alluded to life in contemporary America, as well as providing amusing tidbits of information about Spenser's life and Irish customs. The next two speakers, Christopher Warley and Elliott M. Hill, each spoke on *Am* and *Epith*. Warley discussed Spenser's "hybrid" identity in Ireland and its effect on his sonnets, in which an interplay of lyric and narrative reflects not only the speaker's desire to possess both land and lady, but also the instability of his ownership exacerbated by anxieties about class and gender. Hill discussed the figure of metalepsis used by Spenser to portray Ireland and Elizabeth Boyle.

In the afternoon sessions, Mark A. Sherman saw the pastoral episode in *FQ* 6 as a questioning of the English presence in Ireland. Brian Kelly looked at Spenser's *Vewe* and *FQ* 5 and 6 in relation to utopian and dystopian visions, comparing More's *Utopia* with Spenser's works. Kelly believes that Spenser presents "what ought to be" but also the harsh measures necessary in order to create an ideal society. His paper was followed by a spirited discussion about whether the Brigands represent the Irish. In the paper that followed, Elizabeth Porges Watson discussed the shift from Fairyland to Ireland in *Mutabilitie*, representing the hero's return to the real world. Although Spenser was influenced by folkloric accounts of the hero's entrance into and return from Fairyland, he blurs the boundaries between the two worlds. That evening, Hugh Weir, publisher (Ballinakella Press) and author of seven books about Irish history and topography, provided both scholarly information and amusing behind-the-scenes stories about English and Irish literature during the Elizabethan period.

The theme for the papers on Wednesday, August 25th, was "The World Within: Spenser and *The Faerie Queene*." Syrithe Pugh spoke of Guyon's "repressed sexuality" and his anti-eroticism, an attitude which she interprets as destructive and based on limited knowledge. Melissa Mohr applied Freud's theory of jokes to examples of Spenser's humor

in *FQ*. The ambiguity of that humor leaves the reader wondering whether the narrator is ironic or serious (e.g. the narrator's praise of Guyon who has just been defeated by Britomart). Also ambiguous in Spenser's humor are the identifications of the teller, the audience, and the butt: Spenser muddles these categories to teach not a set doctrine but the process one must undertake to negotiate between the moral and the social. After this presentation, the audience laughed at lines meant to be taken seriously. This proved Mohr's point about the anxiety of the listener, wondering whether to laugh (and be considered immoral) or not laugh (and be considered a fool). Next, Andrew King reported on a little-known text, Samuel Sheppard's *The Faerie King* (1650). This work is of interest for its relationship to *FQ* and also for its portrait of Charles I. Catherine Addison looked closely at Spenser's end rhymes, which frequently go "against the grain," since Spenser altered natural word order by placing verbs at the end of lines. She compared Spenser's end rhymes with those of several of the Romantic poets.

In the afternoon Graham Atkin explored the historical allegory of Timias's role in *FQ*, especially in the dove episode. Looking into details of Raleigh's life and Spenser's involvement in it, Atkin interpreted Timias as "an emblem of the Irish exile." William O'Neil proposed that Spenser's concept of justice in Book V includes the necessary use of force to control others, the same argument that he makes in the *Vewe*. Tom Herron gave us an intriguing reading of *Muiopotmos* as an allegory about Ireland. Herron sees the poem as a criticism of Sir John Parrott, who succeeded Lord Grey and who seemed to favour the Irish rebels. Herron provided us with detailed information on Irish history--names, places, and myths--which made his argument very convincing. John Moore, in his discussion of the gods of *SC*, suggested that Colin Clout moves from polytheism to monotheism, from struggling with a distant god to believing in one who is present. *Nov* conveys a religious experience, culminating in the acceptance of death as a blessing and the poet's attainment of a spiritual understanding. That evening Mark Bence-Jones, a social historian and authority on Irish geneology and Irish country houses, spoke to us about Raleigh's estates and the families who later lived there.

Thursday, August 26th, was devoted to a bus tour of Spenser-related places. We visited the ruins of Mallow Castle, owned by the Norreys during Spenser's time at Kilcolman, and the place to which the Spensers fled after the burning of Kilcolman; the garden of Raleigh's Lismore Castle; and Myrtle Grove, in Youghal, home of Raleigh when in Ireland. Our tour of Myrtle Grove was especially exciting. Privately owned, the home is not usually open to tourists, but the owner graciously showed us around, pointing out what was of special interest to Spenserians--the corner of the sitting room where Spenser is said to have worked on *FQ* (and where my husband Tim Struthers obliged our collective desires to be photographed); Raleigh's room (much as it was then); and Spenser's room (which the owner told us might be a little untidy, since her son sleeps there when he is at home). We also explored St. Mary's Collegiate Church, one of the oldest churches of Ireland, which, on one wall, has a carving of a Viking ship. I found in this church a plaque erected to Spenser's memory. The passage from the *Vewe* about the victims of the Munster famine was quoted as

an example of Spenser's generosity to and sympathy with the Irish natives! By contrast, a pamphlet produced by the "Industrial Tourist Sub-Committee of Mallow Urban District Council, in conjunction with a F.A.S. Community Employment Scheme" says about Spenser:

> He was certainly here in 1580 as secretary to Lord Grey of Wilton, and may have been present with the latter at the massacre of Smerwick in that year. At first thought an association of the gentle poet of the *Faerie Queen* with the ruthless Grey might seem incongruous, but Spenser's solution to the Irish Problem was they they should be starved to death. At Kilcolman Castle he wrote *View of the Present State of Ireland* in which he recommended that lasting peace in Ireland could only be achieved by harder and more repressive measures.

That evening, August 26th, spent at Kilcolman Castle, was one of the most memorable of my life; I know that others felt the same. The conference organizers had erected a tent on the grounds of the Castle for our banquet. Dressed up for the banquet, we waded through high grass and soft earth, avoiding quantities of horse dung, to the ruins of Kilcolman. We stormed the Castle, taking pictures, walking around in the wet grass. Then someone cried, "There's someone in there!" A triumphant and smiling John Moore stepped out onto what was now a "porch" or "balcony" and waved. "But how did you get there?" "Up the stairs." The gate had been unlocked for us. We swarmed up the treacherous stairs, up one level, to look out at the view, then to the top level, squeezing into little corners of the tower, peering through windows. Then the braver among us stepped out onto a grassy ledge, balancing on the edge of the ruins for a lordly survey of the landscape. It was a joyful, playful few hours! One of the conference speakers, Joe R. Christopher, was so moved that the next morning he wrote a Spenserian sonnet about the Castle, which he read to us before delivering his paper.

After our frolic in the Castle, we enjoyed a banquet in the tent--mulled wine, roasted pig, music of harp and flute, even dancing. After dark, under a full moon, we gathered to watch and listen as a piper and a drummer played from the top of the Castle. At the end of our evening, we were carried back across the rather treacherous field on a haywagon pulled by a tractor. As we waited on the bus for the rest of our group, the driver played a recording of traditional music, took the microphone, and started to sing. We all joined him in a rousing chorus of "Molly Malone." Yes, the Irish had taken back Kilcolman and made it theirs once more -- while honoring the poet who had once lived there.

The conference concluded the next morning, August 27, with excellent papers on the theme of "Spenser in the 20th and 21st Century." J.B. Lethbridge presented his theory that *Mutabilitie was* written between Spenser's return to England and his death. Lethbridge also believes that *FQ* was completed, but half of it lost (except for those cantos in the fire. Joe Christopher read from a much longer work on C.S. Lewis's life, remarking on the contradictions between Lewis's own Irish identity and his enjoyment of Spenser's work. Lewis detested Spenser's policies in Ireland, yet saw *FQ* as an Irish product and Spenser as someone who had "become more Irish than the Irish themselves." Richard Brown discussed

the influence of Spenser on MacNeice, who admired Spenser as a fabulist, despite the negative reactions to Spenser's colonialism by most Irish writers. Anne MacCarthy, in her discussion of the reception of Spenser by Irish writers and in Irish schools, gave a valuable overview of Irish writing (especially for those of us who know little about the early Irish writers) and looked closely at Spenser's place in school curricula and his inclusion in textbooks. She asked whether one could accept him as a colonizer and still read his work. To her, an Irish academic now living in Spain, Spenser was an oppressor and must be accepted as that -- but I believe her opinion was that he should be read, especially since the Irish need to understand his relationship to their own literary tradition.

MacCarthy also gave a detailed account of Frank McGuinness's play *Mutabilitie*, first performed in London in 1997 and published by Faber and Faber the same year. The play interprets Spenser's life in Ireland in surprising ways as it contrasts the Irish people's beliefs and actions with those of the English. Its examination of contradictory loyalties and opposing but changing cultures, and of the frustrations of writers caught in politics make this play well worth reading. (For a similar conclusion, see Willy Maley's review in *SpN* 98.06) Richard Bear was unable to attend, but his proposal to make modern editions of Renaissance texts available on-line was read by Richard Brown. We ended with a discussion, moderated by James Nohrnberg, about the future of Spenser studies. There was some concern about the scarcity of young Spenserians and about the possibility that only a few "eccentrics" will specialize in Spenser in the future.

The Millenium Spenser Conference was more than an academic conference. It was a full "experience"--an immersion into history, landscape, current political issues, and a variety of human emotions. There were heated arguments in the pub about Spenser, his *Vewe* (if it was his), the way Spenser *is* taught and read, the way Spenser *should be* taught and read, differences in the way Renaissance literature is taught in various countries. It was a "pastoral" experience, with the startlingly beautiful landscape and the animals outside our windows tempering our abstract thoughts with the reality of their presences but not interfering. Ireland, though, did interfere; we were conscious of Ireland every minute of every day. We were really there, and that really mattered.

Marianne Micros
U of Guelph

SPENSER BIBLIOGRAPHY UPDATE, 1997

99.134 The following checklist includes Spenser items published in 1997 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item number. 97.10 refers to the tenth item in the 1997 volume of the *Spenser Newsletter*.

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X. *Prose*

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John W. Moore, Jr.
The Pennsylvania State U

ANNOUNCEMENTS

99.135 HUGH MACLEAN MEMORIAL FUND. To honor and remember Hugh Maclean, whose death on 15 December 1997 was lamented in *SpN* 98.09, the English Department of the State University of New York at Albany has established a permanent fund to commemorate "his distinguished life, his scholarly achievements, and his excellence and impact as an extraordinary teacher." Those wishing to contribute to this fund should send contributions, payable to the University at Albany Foundation, Hugh Maclean Fund, Alumni House, Albany, NY 12222.

99.136 CALL FOR PAPERS. For the 57th annual meeting of the Southeastern Renaissance Conference, at the U of South Carolina, Columbia, 14-16 April 2000, 20-minute papers on all aspects of Renaissance culture.   Send two complete copies plus a one-page abstract by 15 January 2000 to Emmanuel V. Seko, President, Southeastern Renaissance Conference, Dept. of English, U of South Carolina at Spartanburg, 800 University Way, Spartanburg, SC 29303. Papers accepted will be considered for publication in *Renaissance Papers*, the journal of the Southeastern Renaissance Conference.

99.137 CALL FOR MANUSCRIPTS. *English Literary Studies* seeks quality submissions for its annual monograph series. *ELS* publishes peer-reviewed monographs (usual length 45,000-60,000 words, or approximately 125-170 double-spaced typescript pages, including notes) on the literatures writtten in English. Ther series is open to a wide range of methodologies, and it considers for publication a variety of scholarly work: bibliographies, scholarly editions, and historical and critical studies of significant authors, texts, and issues. A list of earlier volumes and a Guide for Prospective Contributors can be obtained from the Editor, *English Literary Studies*, Department of English, U of Victoria, P.O. Box 3070, Victoria, B.C. V8W 3W1, Canada; or at < http://www.engl.uvic.ca/els >.

99.000 CONFERENCES. Modern Language Association, 27-30 Dec., Chicago. *Inquire* Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (212 614-6372; fax: 212 477-9863; convention@mla.org; http://www.mla.org/)

ACMRS Interdisciplinary Conference: Fear and its Representations in the Middle Ages and Renaissance, 17-19 Feb., 2000, Houston.   *Inquire* Robert E. Bjork, Director, Arizona Center for Medieval and Renaissance Studies, Arizona State U, Box 872301, Tempe 85287-2301 (602 965-5900; fax: 602 965-1681; acmrs@asu.edu; http://www.asu.edu/clas/acmrs)

John Donne Society, 17-19 Feb, 2000, U of Southern Mississippi. *Inquire* Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu)

Renaissance Studies Conference: Freedom of Expression in the Late Medieval and Early Modern World, 18-20 Feb, 2000, U of California, Santa Barbara. *Inquire* Michael O'Connell, Dept. of English, U of California, Santa Barbara 93106 (805 893-4022; fax: 805 893-4622; oconnell@humanities.ucsb.edu)

Symposium for Medieval, Renaissance, and Baroque Studies: Postcolonial Moves, 25-26 Feb, 2000, U of Miami. *Inquire* Michelle R. Warren, Dept. of Foreign Langs and Lits, U of Miami, PO Box 248093, Coral Gabels, FL 33124-4650 (305 284-4858, ext. 7255; mrw@miami.edu)

New College Conference on Medieval-Renaissance Studies, 9-11 Mar 2000, Sarasota. *Inquire* Lee D. Snyder, Div of Social Sciences, New Coll of USF, 5700 North Tamiami Trail, Sarasota, FL 34243 (941 359-4380; fax: 941 359-4475; lsnyder@sar.usf.edu)

South-Central Renaissance Conference, 6-8 Apr 2000, U of Southwestern Louisiana. *Inquire* Katherine Powers, Music Dept., California State U, Fullerton, CA 92834-6850 (714 278-5341; fax: 714 278-5956; kpowers@fullerton.edu)

Northeast Modern Language Association, 7-8 April 2000, Buffalo. *Inquire* Michael Tomasek Manson, Executive Director, NEMLA, Anna Maria Coll., 50 Sunset Lane, Paxton, MA 01612-1198 (508 849-3481; fax: 508 849-3362; nemla@anna-maria.edu; http://www.anna-maria.edu/nemla)

Shakespeare Association of America, 7-9 April, 2000, Montreal. *Inquire* Lena Cowen Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore 21250 (410 455-6788; fax: 410 455-1063; saa@umbc.edu)

SPENSER AT MLA, 1999 PROGRAM

Spenser and Scripture: Transactions of the Sacred and Secular (10)

27 Dec. 1:45-3:00 pm, Gold Coast, Hyatt Regency
Arranged by the International Spenser Society
Chair: *Lauren Silberman (Baruch C, CUNY)*

William A. Sessions (Georgia State U)
"Spenser and the Feast of Metamorphosis"

James Carson Nohrnberg (U of Virginia)
"'Corpus Delicti, Relicti, et Christi': Scandalous Scripture,
Gospel Fiction, and Counterfeit Christianity in Spenser's Book I"

Noam Flinker (U of Haifa)
"Canticles and the *Amoretti*: William Baldwin's *Balades* as Intertext"

Rhetorical Spenser (257

28 Dec. 12:00 noon-1:15 pm, Du Sable, Hyatt Regency
Arranged by the International Spenser Society
Chair: *James Christopher Warner (Kent State U, East Liverpool)*

Katherine Craik (U of Leeds)
"Spenser's *Complaints* and the New Poet"

Chloe R. Wheatley (Columbia U)
"'Too Long Their Infinite Contents': Spenser's Epitome of Elfin *Antiquitie*
in Book II of *The Faerie Queene*

John David Staines (Yale U)
"Rhetoric, Equity, and Guile in Book V of *The Faerie Queene*"

Respondent: *John M. Webster (U of Washington)*

Spenser Society Luncheon and Business Meeting (550)

29 Dec. 12:00 noon-2:00 pm, University Club of Chicago, 76 Monroe St.

Anne Lake Prescott (Columbia U)
Luncheon Address

Edmund Spenser, *The Faerie Queene*. 1596, p. 184. Woodcut. University of Illinois Library at Urbana-Champaign.

Graphics on pages 24, and 32 are from Geffrey Whitney's *A Choice of Emblemes*
(Leyden, 1586; rpt. London 1866): 82 and 137 respectively.

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