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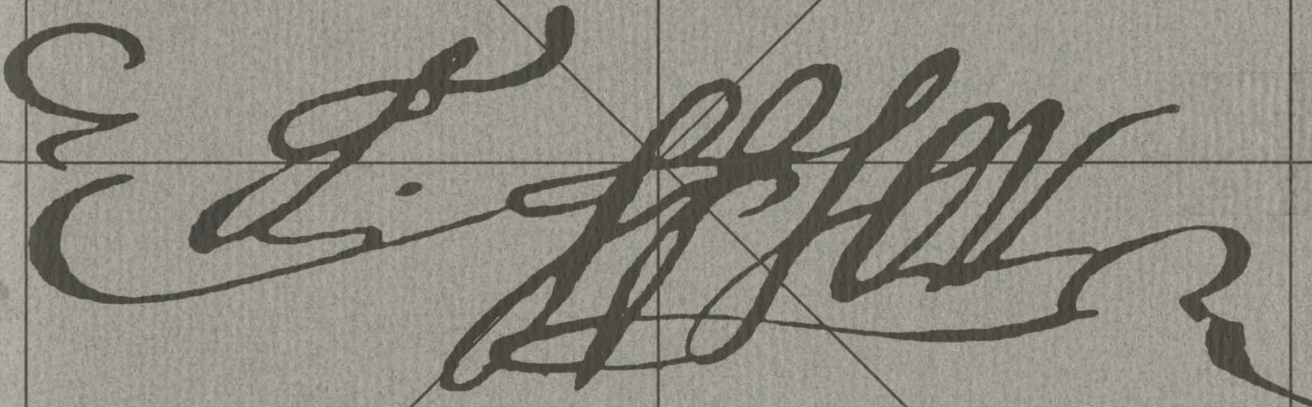

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

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TO OUR READERS

00.125 This will be my penultimate issue as Editor of *Spenser Newsletter*. Following the winter issue of 2001, it will pass into the capable hands of Theresa Krier at The University of Notre Dame. The main reason for delaying the transition until then is to avoid the enormous likelihood of error should we try to effect it when subscription renewals, especially those from library agents and those via the International Spenser Society, would be in flux.

As readers may notice, this is a fat issue, made so by a larger than usual number of what I feel are more than normally substantial reviews of substantial books. A few words. I had planned to write myself a largely descriptive "notice" of the Spenser material in Marshall Grossman's *The Story of All Things* (a strategy I've been known to adopt occasionally as a rationalization for getting to keep a particularly intriguing book). When I realized (already belatedly) that my plan simply would not work, it then took some time to find a suitable reviewer; hence its appearance here much later than it should have. It was thus not my original intention that Lynn Enterline's review of Marshall's book should appear in the same issue as Marshall's of Michael Schoenfeldt's; it just worked out that way. Two of the reviews happened serendipitously. Another of my long-procrastinated schemes has been to provide an account of where and how Spenser is made available to our students in anthologies. So, when out of the blue Richard Peterson offered several months ago to assess the strengths and weaknesses of the then newly published Longman anthology, I pressured him (ever so slightly) to take on the more substantial review essay that appears below. I'm happy that he took the pressure. Chris Ivic's review of the books by McLeod and Scanlan on Ireland came via a similar out-of-the-blueness. For all of which, I believe this issue to be richer than is usual.

Finally I want to acknowledge my gratitude to my new (and regrettably last) Editorial Assistant, Marisa Proctor, for her able help in getting this issue out reasonably on time, and to Loren Blinde, my former assistant, for help with the abstracting.

BOOKS: REVIEWS AND NOTICES

00.126 Dubinski, Roman. *English Religious Poetry Printed 1477-1640: A Chronological Bibliography with Indexes*. Waterloo: North Waterloo Academic Press, 1996 ISBN 0-921075-16-2. $ 290.00 US.

As Roman Dubinski acknowledges, a number of bibliographical and analytical tools exist for the study of English Renaissance literature, but not everything has been covered. This huge bibliography contains 2456 entries organized year by year and within the year alphabetically by author. It is based on two bibliographies--mainly on the *Short Title Catalogue* by Pollard and Redgrave, revised ed. by Ferguson, Jackson, and Pantzer (hereafter *STC*) and secondarily on William Ringler's *Bibliography and Index of English Verse Printed*

1476-1558--and elaborated through examination of the actual microfilms of the listed items published by University Microfilms (hereafter UM)--"close to 29,000 items or about 95% of the total in *STC* . . . . also . . . the originals of many items not on microfilm" (ix). The items he did not bother to look at consisted chiefly of later editions of items he had already examined.

Dubinski lists "instructional and didactic verse, satires and polemics, and metrical paraphrases of various parts of the Bible." Drama is excluded. He includes translations and excerpts in anthologies and miscellanies and poems in Scots dialect. The annotated sample entries in the introduction provide a much needed test-drive. Each entry includes the first line and the verse-form (e.g. 1x14 denotes a sonnet; he avoids the tricky subject of meter and the finer points of rhyme). He gives the UM number and position on the reel, thus eliminating a lot of leg-work and page-turning.

His indices, particularly his full and often literary subject-index, set his bibliography above the rest of those dealing with this period. Subject-headings include literary stances and modes (e.g. satire, meditation, admonition, exhortation, observation), and forms (e.g., ballads, epigrams, sonnets, and "narrative forms such as saints lives, martyrs lives, legends, allegories, dream visions and testaments"); most forms are not indexed in their own right but as subheadings under the less readily definable modes (xiii). Also appended are an author/translator index, a title index, a first-line index, an index of verse in hours and Primers, an index of verse in works on the Rosary, a cross-index linking *STC* numbers to Dubinski's numbers and, most important, an index of metrical paraphrases of the Bible book by book and under psalms even by individual psalm.

How Dubinski handles the admittedly ticklish problem of a work that is only partly religious, can be illustrated by his treatment of Spenser. While each of such works gets an entry, these parts alone are indexed: *SC* is reduced to *May*, *July*, and *Sept.*; *FQ*, to Book I; *Complaints*, to "*Time*" and the *Vanitie*; and *Am and Epith*, to *Am* 68. This problem virtually eliminates Sir Philip Sidney: "Thou blind man's mark" and "Leave me, O Love" (religious and included in the authorized edition of *Astrophel and Stella* in 1598) are ignored; he appears only as cotranslator with Golding of the poems in Mornay's *De veritate* and as the author of excerpts in Allott's anthology; his and Mary's translation of the Psalms is of course not included because it was not printed during our period. Another jewel of religious poetry, "Give me my Scallop shell of quiet," gains admission as part of Anthony Skoloker's *Diaphantus*.

USEFULNESS. In the words of Cornell's reference librarian Fred Muratori, who has contributed much to this review, "anything that creates a subset for the *STC* is worthwhile." The *STC* and the bibliographies based on it provide new facts which will revitalize criticism; they allow the researcher in effect to browse the London bookshops. Near the termination of the research process, they facilitate verification, especially Dubinski's first-line index. Dubinski's chronological arrangement of the entries will facilitate historical and contextual research, including research into popular culture and print culture, e.g., it can tell us whether a given theme was a commonplace and what else was published in the same year; and the excerpts in anthologies illuminate reception. Such attention to chronology is necessary because the religious spectrum was both varied and volatile in the late Elizabethan period in which Spenser was writing.

The subject index fills, for the works it covers, a yawning gap (see SIMILAR TOOLS). In the index of biblical paraphrases, book-by-book itemizing furnishes in effect a biblical commentary written by and for the marginally literate (needed because scholarly biblical commentaries were in Latin prose); psalm-by-psalm itemizing will facilitate comparisons of various translations of a given psalm, a favorite activity nowadays in assessments of those by Mary Sidney. As the Introduction implies, examination of the texts under the large subject-entry "Meditation" should go far towards settling the controversy between Martz and Lewalski as to whether this mode is romanist or Protestant. The data about form in both the subject-index and the main entries reveal a preference for fourteeners and, by omission, an apparent avoidance of blank verse on the part of religious poets. The book at large illustrates the penchant of our forebears for anti-romanist satires, but at the same time their acceptance of romanist imagery such as hermits, palmers, and pilgrimages.

SIMILAR TOOLS. Of course to get a complete picture of the religious climate, one needs to look also at manuscripts and works in Latin (the *lingua franca* of the learned world)--works mostly imported from the Continent and therefore not included in the *STC*. A full subject-index to the *STC* in the form of a card catalogue has existed for decades at the Huntington Library, and copies of it were distributed to various fortunate libraries. Aside from Ringler, Dubinski's acknowledged source, the only significant duplication in print is found in the 1998 edition of the *STC* (two years after Dubinski appeared)--i.e., the chronological index of all *STC* items designed by Rider to complement the primary, alphabetical order by author; in format, however, this index is so microscopic and terse as to be almost unreadable, giving only the *STC* number and the first five words of the title.

Broad but spotty coverage of much of Dubinski's ground is provided by *The New Cambridge Bibliography of English Literature*, Vol. 1 600-1660 (Cambridge, 1969; 1974; 1981), ed. George Watson. While it contains no category of religious poetry as such for our period, its section on Genre provides many of the subdivisions. Its index of Psalm translations is by author and date only, whereas Dubinski also indexes them psalm by psalm; *CBEL* never gives *STC* or UM numbers.

SECULAR VERSE. Steven W. May will complement and partly duplicate Dubinski's book with his work in progress, a continuation of Ringler, *The Bibliography and First-line Index of English Verse, 1559-1603*.

PROSE. The Parker Society's nineteenth-century reprints of the works of the earliest English Reformers has an exhaustive subject-index (vol. 55). It includes books of the Bible as separate entries and a small psalm-by-psalm index, including some by the Sidneys (with Mary referred to as "etcetera"). The Parker Society imprints include one volume of verse, and Dubinski does index the poems in that volume.

LATER PERIOD. To Donald Wing's counterpart to the *STC*, there is *Early English Books 1641-1700: A Cumulative Index* (Ann Arbor: University Microfilm Corporation, 1990), 9 vols. Vol. 9 supplies UM numbers. Vols. 6-8 constitute an exhaustive *Subject-Index*. A subset of a scope comparable to Dubinski's is created by *Women and the Literature of the Seventeenth Century: An Annotated Bibliography Based on Wing's STC*, compiled by Hilda L. Smith and Susan Cardinale (New York: Greenwood Press, 1990).

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00.127 Grossman, Marshall. *The Story of All Things: Writing the Self in English Renaissance Narrative Poetry*. Post-Contemporary Interventions series. Durham and London: Duke UP, 1998. 347 pp. ISBN 0-8223-2117-3. $54.95 cloth; 18.95 paper.

The Story of All Things calls for a significant re-evaluation of the way we write about Renaissance subjectivity and, more generally still, do literary history. As the title suggests, Grossman's is an ambitious project. Its complexity and density of argument, as well as its range of reference, means that a summary such as this one cannot do it justice. At times the book is challenging to read. Nonetheless, scholars of Renaissance literature simply cannot afford to ignore it. The first half unfolds the theoretical implications of the claim that "'history' is a specifically literary formalization of experience;" the second is devoted to specific readings of the subject-in-history in Augustine, Spenser, Donne, Marvell, and Milton. As a whole, *The Story of All Things* is an important statement in a growing critical conversation that challenges new historicist views of the early modern subject by paying renewed (and some might say, belated) attention to Joel Fineman's contention that psychoanalysis repeats, in a theoretical mode, "the expression of Renaissance poetic subjectivity" (xvii). Where Fineman's analysis of the thematics of vision offered a rigorously formal account of the emergence of a Shakespearean "subjectivity-effect," Grossman focuses on the narrative production of the subject in time and action. His account of the rhetoric of subjectivity from Augustine through Milton, moreover, is designed to argue for Shakespeare's "contingent" role in "a development of poetic subjectivity that may have had a somewhat longer and less entirely formal duration than Fineman recognized" (xvii).

That the subject is belated with respect to language Grossman takes as axiomatic. He argues further that rhetorical forms offer "logical categories that represent and create opportunities" for (a necessarily restricted notion of) agency and self-recognition. His emphasis on the relation between rhetorical form and the exigencies of material life allows him to bring together two not entirely compatible meanings of "history"--as narrative and as event--in order to define a new kind of literary history that analyzes how "nonsignifying material things are named and experienced through the mediation of historically specific symbolic systems" (xxi). Detailed rhetorical analysis is required for thinking through the specificity of the naming, psychoanalysis for the specificity of "experience" produced by such naming. Arguing throughout the book that literary tradition actively participates in material history, Grossman traces the interference between textuality and experience from Augustine to Milton, a productive interference that we have retrospectively constructed as the reflection of an historical reality--the early modern "self" we think we recognize--prior to its literary articulation (18).

Psychoanalytic theory occupies a crucial place in Grossman's analysis of belatedness not only because the process of coming-to-significance has psychological as well as historical consequences but because psychoanalysis alone tries to produce a formal account of the effect of anticipation and retrospection on the speaking subject--the subject's pre-posterous articulation through time by way of a series of symbolic identifications that allow for a coherent narrative of the self in action. For him, "the belatedness of which Greenblatt complains" is not "the anachronism of psychoanalysis with respect to Renaissance culture, but the constitutive belatedness of the (Renaissance) psyche with respect to itself" (121). Grossman's rigorous dedication to an account of early modern subjectivity that makes room for contingent experience--to what might have been or could still be otherwise--is the strongest sign of his insight into the challenge that psychoanalytic theory poses for historicist interpretation of the early modern subject. Whether in the form of Freud's work on the day-residue in dream symbolism, Lacan's theory of the mirror stage's strange temporality, Kristeva's recursive construction of the semiotic, Laplanche's theory of sexuality's traumatic character, or Zizek's account of the retrospective reshaping of symbolic networks in the analytic session, psychoanalysis continually theorizes the effects on the speaking-subject of the becoming-significant or becoming-eventful. Grossman's readings understand this uneven, transpersonal process of rendering significant to be a profoundly unpredictable conjunction between historically determined symbolic structures and particular, aleatory experience--a conjunction that allows individuals to become speaking-subjects through the continuing, belated production of coherent stories for and about themselves.

In *The Story of All Things*, the question of historical contingency and literary form opens up large theoretical issues--in this regard, Grossman proposes a trenchant critique of new historical procedures--and logically requires very close readings of how the contingent events of material life are "named and experienced" through the mediation of the particular rhetorical forms of the text in question. His chapter on *FQ*, for example, considers how an accident--the overdetermined significance of the proper name "Elizabeth" in Spenser's life--affects Spenser's rhetorical production of subjectivity. To address the larger theoretical problem raised by contingent experience, Grossman's first chapter, "Literary Forms and Historical Consciousness in Renaissance Poetry," argues for what he calls a "properly historical literary history" by distinguishing his work from New Historical studies that rely on a notion of exemplarity, a "synchronic shuttling between anecdotal example and the presumed structure of a cultural poetics"--in other words, the positing of a cultural *langue* that allows us to recognize literature's *parole*. As Fineman similarly pointed out in "The History of the Anecdote: Fiction as Fiction," such narratives of exemplarity retroactively grasp the apparently contingent anecdote as, in fact, *episodes* within a narrative frame that they are in the process of creating. They therefore produce, Grossman reminds us, a "real effect" while at the same time foreclosing the emergence of "anything that might qualify as historical contingency" (11-13).

The readings of the Renaissance poetic texts that follow this discussion of what we are doing when we write literary history attempt to show how our understanding of what counts as "the real" is in fact a literary effect and does so by tracing the specific formal structures of language and rhetoric that produce these effects. But Grossman's readings must also remain true to an equally foundational insight for a literary history that aspires not to foreclose the contingent from its account of subjectivity and experience. This insight, which I take to be the motivation for the project's ambitious temporal sweep, is dialectical. That is, a "properly historical literary history" must also recognize that "over time" the "cognitive adjustments" that are the effect of historically determined discourses themselves "*transform* the contents of a culture and its normative discourse in ways that allow both a discursive culture and the individuals comprising and comprised by it to change" (16, emphasis mine). If Renaissance poetry tells us something crucial about temporality and narrative in the integration of individuals as subjects into social discourse, Grossman suggests it does so because it attests to an historically determined "structural unconscious" that produces, in relation to the material of contingent experience, the belated subject as theorized by psychoanalysis, a subject always in the process of constituting itself "as a succession of retrospections, anticipations, and choices" (16). In this regard, Grossman advances a notion of limited agency that avoids the either/or choice that informs Stephen Greenblatt's disappointed longing, in the conclusion to *Renaissance Self-Fashioning*, for "moments of pure, unfettered subjectivity." In contrast to such stark binarism, *The Story of All Things* argues for a more nuanced account of agency that proposes a kind of determinate indeterminacy in which formal structures are not narrowly determining but do nonetheless exert pressure on the field of the possible. As he puts this problem, "the rhetoric of the self in relation to its world and its actions in that world is multiple, fluid, subject to adjustment"--especially in relation to the contingencies of a changing world and conflicting formal configurations that together offer numerous moments "in which two or more possibilities hold out a choice." These are the moments, he contends, in which "the subject of history also becomes its agent" (16).

True to the dialectical nature of his insight into the relationship between form, experience, and self-recognition, Grossman's account of the early modern subject must go beyond Fineman's insight into a Shakespearean subjectivity-effect to take a rather longer view of cultural transformation. The complexity inherent in the book's argument about the speaking-subject's belatedness, as well as its corollary argument about the historically determined (and hence revealing) relationship between psychoanalytic theory and Renaissance verbal practice, means that a certain amount of prolepsis inhabits its structure. The author's habit of anticipation and deferral may at times impede conceptual clarity, but the nature of the argument means that a certain amount of shuttling back and forth is unavoidable. Scholars of Donne, Marvell, and Milton will want to think through the details of Grossman's analysis in each case of the specific rhetorical configurations that transform "the rhetoric of the Christian ego as set out in the *Confessions*" (159). In Donne, the analysis turns on the structuring analogy of microcosm to macrocosm; in Marvell, on the *nachträgliche* temporality that emerges from a conjunction of allegory and irony; in Milton, on the structure of narrative deferral that turns sexual difference into "the paradigm of difference as such" (239). Each of these rhetorical configurations, Grossman argues, revisits and transforms Augustine's allegory of allegory in which a Christian ego is "brought wholly into being within a system of signs, yet represents itself as the accurate copy or reflection of an ... original" that is "ontically prior" to these signs (63) and thereby "posits itself as that temporal point at which ... what seems random, contingent, or merely anecdotal in the becoming of the sensible world is taken up into the universal truth of being" (79). In a final theoretico-historical turn, Grossman argues that psychoanalysis revisits the iterative structure of the subject in Augustine's allegory of allegory and transforms it into a narrative of narrative: in psychoanalytic practice, the return to an origin implicit in the rhetoric of the Christian ego is "subordinated ... to a release from repetition" because the psychoanalytic ego "realizes itself" not by (an Augustinian) "surrender" to a retrospectively produced origin but rather by "seizing its agency" from an "ability to manipulate" the past (116). Here some psychoanalytic critics might quarrel with Grossman's notion of agency insofar as it deploys an active verb--to manipulate--in relation to the continuing possibility of a transferential repeating or acting out in relation to a fugitive (traumatic) origin.

Readers of *SpN* will be most interested in Spenser's place in Grossman's literary history. Identifying a specifically Spenserian unconscious--in which the ego emerges, as in Freud's case histories, through a quest for an "effaced ... origin"--Grossman begins his reading of *FQ* with the proem to Book II, where the narrator certifies the truth of his narrative by an appeal to "memory." Such memory turns on famous "antiquities" which, paradoxically, "no body can know." Spenser's narrator thus "speaks on the authority of what is famously incognito, known well by being unknown" (122). In a telling discussion of the way the "rhetoric of the Christian ego" informs Renaissance discussions of icastic imitation, Grossman argues that the "metaphoric reference to a structured whole" that gives the contingent meaning in this discussion anticipates the psychoanalytic quest for "another scene" that evades both memory and representation but nevertheless still governs the subject and the vicissitudes of its desire. There remains, however, a potential for resistance internal to allegory's recuperative drive: both mimesis and "the exigent detail" evade metaphoric assimilation to another scene. By contrast to Augustine's narrative of past conversion, Spenser's "insistent interaction with unfolding events" during the time of his poem's composition means that its "allegorical recuperation of apparently contingent action" becomes "that which *will have been completed* rather than ... that which has already occurred," a difference that the letter to Ralegh marks as the poem's "necessarily" fragmentary form (127). More important still, Grossman argues that narrative in *FQ* pulls against allegory's metaphorical drive to contain the "mimesis of historical action" with reference to a fugitive origin. As he puts it, "if metonymy is the engine that drives narrative forward and metaphor the brake that brings it to a close, we might say that Spenserian allegory suffers from recurrent brake failure" (127). Standing in for the poem's "almost delirious subversion" of the "scene of fulfillment in Gloriana's court," are three apparent endings: the stripping of Duessa; the simile of the Hermaphrodite in the 1590 edition; and Calidore's intrusion on Colin Clout. All three turn out to be merely "pauses" that "reveal the empty space that the tale is generated both to conceal and hold open." This space--the constitutive gap "between the telling and the tale"--gives the narrative subject his place as the one continually forging what Lacan calls, with reference to the analytic subject's "center of gravity," a "present synthesis of the past which we call history" (115). It is in the final pause, on Mount Alcidale, that Grossman locates Spenser's distinctive shift from the rhetoric of a Christian ego: in the frustrated Colin Clout, Spenser signals his inability to subsume historical experience--the contingent importance of a proper name, Elizabeth, in his life--into "the divine Word of universal meaning." This scene also reveals, "in the most homely way," Spenser's corollary inability to "unify England and its destiny by speaking its national voice" (132).

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00.128 Kaske, Carol V. *Spenser and Biblical Poetics*. Ithaca and London: Cornell UP, 1999. 210 pp. ISBN 0-8014-3679-6. $45.00 cloth.

What are “biblical poetics”? “First, in its most central meaning, the poetic practice of the biblical authors”; second, “what biblical commentators and Judaeo-Christian literary critics have perceived that poetics to be--a branch of hermeneutics; and finally, in the remoter sense in which we use it in literary criticism, that poetics which a poet might have derived from these two sources.” The second sense of the term includes exegetical traditions, Patristic, medieval, and Protestant, of which Carol Kaske demonstrates a full command. These are the various ways of interpreting Scripture which a poet such as Spenser could have known and which would have shaped his own way of reading the Bible and thus of echoing it. On the matter of influence Kaske is admirably scrupulous, not claiming for Spenser acquaintance with any works whose availability at Cambridge she cannot demonstrate. She relies on three indispensable sources: H. M. Adams’s *Catalogue of Books Printed on the Continent of Europe, 1501-1600, in Cambridge Libraries*, Elizabeth Leedham-Green’s *Books in Cambridge Inventories,* and M. R. James’s *Descriptive Catalogue* of the library of Spenser’s college, Pembroke. Her “*terminus ad quem* is 1589, or, in one or two cases 1590" because Books I-III of *FQ* were published early in the latter year, and Books I and II make the poem’s “major theological statements.” “To cite sources published after 1590 for the theology of the *FQ* is to court anachronism.” I mention these matters to demonstrate that Kaske’s is “hard” scholarship.

When one reads the Bible “through the lenses of exegetes,” what does one find--what did Spenser presumably find and imitate? “Three biblical methods of presentation”: “varying repeated images *in bono et in malo,* propositional contradictions, and undignified symbols for the divine" (180). What these have in common is the element of contrast, which introduces apparent incongruities or self-contradictions. These may be resolved explicitly in the text, or the reader may be required to resolve them for himself. Consider, for instance, images *in bono et in malo* which exegetes find in Scripture and which Kaske identifies as one of Spenser's principal structural devices. The exegetical context is the *distinctio* (plural, *distinctiones*), "a list of meanings . . . which purports to exhaust all the meanings of a given word, object, or concept in Scripture" (24). These meanings (connotations) may be, often are, contradictory, and when one of them reverses the moral content of another they are said to repeat each other "in good and in bad." Kaske cites Saint Augustine's *De doctrina Christiana* as the "locus classicus for images repeated *in bono et in malo"* (27); a serpent, for instance may signify Satan or, as in John 3: 14 ("As Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up") Christ. Sometimes these repetitions are widely dispersed, "far-flung" (26), which means that Scripture must be read "concordantially." Indeed, "the *distinctiones* is an alphabetical dictionary of symbols, a selective concordance," and Kaske argues (altogether convincingly) that "Spenser composed concordantially, by which I mean that he imitated the Bible as portrayed by the *distinctiones,* in that he wrote with a concordance of his own poem in mind and expected readers to compile one too" (27). For *her* reader's benefit, Kaske has compiled one, an appendix of "Images repeated *in bono et in malo* and treated in this book" (186). She lists twenty eight, enough instances to suggest that Spenser was deliberately imitating a characteristic of Scripture as the exegetes read it.

Some of the contradictions are easily resolved. One understands immediately that Duessa's cup "replete with magick artes" (*FQ* 1.8.14) is bad and Fidelia's cup, with its eucharistic associations (*FQ* 1.10.13), is good. Kaske says that "any image that shifts is understood by the reader in three sequential moments: noting the repetition (reading concordantially); noting and wrestling with the variation; and, if possible, reconciling the diversity in a *distinctio*. . . ." When, as in the case of the two Florimells, no wrestling is necessary, the reader goes directly from the first to the third stage. Kaske calls "such a satisfying scholastic *distinctio*" a *distributio* (63).

Repetitions which resist easy resolution into a *distributio* and require the reader to wrestle are the more interesting. Kaske cites an obvious instance--repetition of the garden image in the Bower of Bliss and the Garden of Adonis. Here Spenser "reverses his evaluation of sexual pleasure": it is bad in the Bower (and, as Kaske astutely remarks, in most of Book II); it is unmitigatedly good in the Garden. By wrestling with the difference and seeking a *distributio* the reader (helped by C.S. Lewis who discovered a "'deliberate differentiation'") "accommodates the statements and examples in the two episodes into some sort of complex generalization"(65) to the effect that sex is bad in some circumstances and good in others. But, if I understand Kaske's point, we err in trying to smooth out the differences. If Spenser had wanted that, why did he "not just say what he meant the first time"? What Spenser wanted, Kaske believes, is the initial shock created by the contradiction within the repetition. Here she draws effectively on Stanley Fish's "Literature to the Reader": even if contradictions can be resolved, they must first be perceived as contradictions: "mistakes 'are part of the experience . . . and therefore part of . . . meaning.'" "Spenser intended his reader to read temporally and experience an initial surprise"(66). If we do that, always reading concordantially and holding previous images in mind, we discover that the contradictions actually constitute corrections; the *correctio* is another of Kaske's categories. "Spenser keeps reversing or otherwise correcting himself throughout Books II and following about sexual pleasure [and] gardens. . . . in an intertwined chain reaction of contradictory words and images." The surprises continue, not allowing the reader to rest in a *distributio*. By championing sexual pleasure without restraint, the Garden of Adonis overcorrects the Bower and must itself be corrected by the Temple of Venus where the presence of "same-sex friends" (why not just "friends"?) introduces the importance of virtue in love, which is no more a factor in the good Garden than in the bad Bower. These friends have "no physical pleasure as a further or ulterior motive," whereas in the Garden, though sex is good, pleasure is the universal motive (67). (Kaske also pursues the issue of art and nature in the three gardens, focusing again on the initial contradictions rather than seeking easy resolutions.) It is common to hear that the Temple of Venus transcends both the Bower and the Garden by introducing the social dimension of love and marriage. Kaske's conclusion is analogous to that, but by attending to the surprises and contradictions which precede such an easy generalization she dramatizes the achievement of that conclusion. Is it worth mentioning that the Temple introduces another surprising contradiction by asking the reader to take Amoret's status as a nun (albeit Venus's) seriously? She is a "recluse virgin," and Scudamour's courtship threatens to become both rape and sacrilege ("sacrilege me seem'd the Church to rob" [*FQ* 4.10.54, 53]). Here Spenser seems to shift back toward the view of sex in Book II; is this development in the Temple subject to still further correction?

Some of Kaske's most interesting material concerns corrections of religious images and practices. Archimago's and Corceca's use of the rosary is obviously *in malo* (though one should note, as Kaske does not, that Corceca says her beads "deuoutly penitent"). Then in canto ten comes "Coelia's nightlong bidding of her beads," which is unmistakably *in bono*. "The reversal is sharp; it is not debated or even commented on." It is "hermeneutically unsettling" (83). The reader's task (the second stage) is to supply the debate and comment that Spenser, in Kaske's view, deliberately witholds, precisely to make the reader work for a resolution. Kaske reasons as follows: "Coelia's prayers, though presumably traditional and repetitive, are not numbered"--which is to say that unlike Corceca she reposes no trust in numerological superstition (did Spenser?)--and that though she prays in this unProtestant way all night, "she spends 'all the day in doing good and godly deedes'" (*FQ* 1.10.3). Conclusion: beads "are proper for a certain time, namely, at night, the time for contemplation. . . . A typically Protestant condemnation of a Catholic ritual is succeeded by an ideal that turns out to be not its opposite but a sort of *via media* . . ." (83-84). Kaske has chosen that term carefully, for where Spenser's images *in bono et in malo* are symbols fought over by Catholics and Protestants, she sees Spenser's corrections as directed toward that middle way which Elizabeth probably wanted and which later Anglicans espoused.

Spenser also corrected eucharistic symbols. We recognize that Duessa's cup is evil and Fidelia's good; since Duessa's symbolizes the Catholic Mass and transubstantiation, must not Fidelia's cup represent the exact opposite view of the Eucharist, the Zwinglian belief that the wine and water are only symbols? Not so simple--Fidelia's cup "does have Christ [the serpent] in it." Since "this serpent must be *in bono* and must represent Christ crucified" (47), how is one to resolve the relation between the two chalices? Kaske's resolution: "Fidelia's cup [is] a correction not only of Duessa's cup, whose evil was clear from the outset, but also of the false notion of the norm [Protestant receptionism] which Duessa's cup implied." In responding "to the shock [occasioned by the similarity between these diverse eucharistic symbols], the reader must discriminate between uses and abuses of the Eucharist, specifically between true and false notions of how Christ is present in it." The conclusion which Spenser anticipates is the "Establishment's mediating doctrine of the Real (but not physical) Presence" (48), again the Anglican middle way. Or what was to become in the early seventeenth century the Anglican middle way. Kaske praises Spenser's courage in "correcting" the extreme Protestant positions of the Church of England in the sixteenth century at perhaps some risk to himself. (She deals with altars and with fasting in the same way.)

The second of the "three biblical methods of presentation," "propositional contradictions," is derived from exegetical tussling with such contradictions in Scripture as that between the Old Testament "eye for an eye, and a tooth for a tooth" and Christ's "whosoever shall smite thee on the right cheeke, turne to him the other also." Kaske concentrates on the contentious issue of free will and predestination as it was being fought out between Protestants and Catholics in the sixteenth century, a debate occasioned by Scripture's self-contradictions. Spenser, she shows, repeats those contradictions, making no more effort than the Bible does to resolve them. "First there is the famous I.x.1, especially 'If any strength we have, it is to ill, / But all the good is God's, both power and eke will'" (141-42). "The principal contradicting text" is 1.7.41, where Arthur (who presumably speaks with authority) says to Una: "he, that never would, / Could never: will to might gives greatest aid." (Kaske cites other espousals of free will as well.) As she shows, the contradiction recapitulates diverse exegetical and doctrinal traditions: Chrysostom and most of the Greek Fathers would agree with Arthur; Augustine "and all his countless followers" (of course including Calvin) with the narrator in .10.1. (142) Spenser hands the reader both views and makes no effort to mediate. Kaske resists the critics who "take their stand" on one or the other proposition "and try to adapt everything else to it"(143). She finds Spenser closest to Melanchthon who also "sacrifices consistency to the Bible's inconsistency" (149). Since Melanchthon was unpopular in England because of his "reticence about predestination" Spenser's resemblances to him constitute another instance of his courage in inscribing his "personal convictions" in "reaction against the Calvinist hegemony" (150). Kaske goes so far as to say that Spenser "was resisting the hermeneutics of all the major confessions of Europe at the time" (155), all of whom sought consistency at the cost of the letter of Scripture. In this matter also Spenser was "ahead of his time," anticipating the greater doctrinal latitude of the Establishment in the coming century.

Of the third exegetical method, *tapinosis*, or "the choice of undignified symbols . . . for divine subjects" (181), the most obvious biblical instance is Christ's use of a serpent as symbol of himself and, even less dignified, the typological representation of Christ as a worm, "I am a worm and no man," in Psalm 22 (traditionally taken as prophetic since subsequent verses include, "they parted my garments among them and cast lots upon my vesture"). In what seems to me a brilliant reading of a puzzling passage, Kaske brings this symbolism to bear upon Spenser's use of Nile mud as an analogy to Chrysogonee's womb. Echoes of Psalm 110, "womb of morning dew" leave little doubt that Chrysogonee's miraculous impregnation by the sun signifies the impregnation of Mary by the Holy Spirit. How then can so undignified a symbol as worms hatched by the sun's heat in mud serve as analogy? By virtue of *tapinosos*; Kaske quotes John Scotus Eriugena: "'*I am a worm*. This is understood of Christ, who is not born of male seed but, like a worm from the simple nature of the earth, so he from the bowels of a perpetual virgin. . .'" (177).

I hope I have shown that Kaske argues a persuasive thesis persuasively. The instances in which I was not persuaded were rare and scarcely worth mentioning. Sometimes where she discerns *in bono et in malo* contradictions, as between New Jerusalem and Cleopolis or, in the same passage, among the three mountains of vision, Sinai, Mount of Olives, and Parnassus, there seems to me a strong argument for analogy. Kaske has always believed in a "pluralist" Spenser, and that prepossession may at points encourage her to find contradictions which are not in fact there. The question, of course, is who is to determine the fact. To the extent that Kaske's is "reader response" criticism, the obvious answer is the informed reader. The strength of her case lies in how very well informed she is about biblical poetics. Having taught herself (and in lesser measure, her reader) to read through the lenses of the exegetes, she is able to speak authoritatively about how a poet (and his sixteenth-century audience) who used those same lenses would have perceived his biblical subjects, which is to say in terms of (sometimes jarring) contradictions rather than New Critical analogies. "Repeated images were beloved of New Critics" as, we might add, were ironic differences among them, but because the New Critical norm was the "well made" novel or poem, the well-wrought urn, contradictions left to the reader to resolve were not. Kaske is well aware that she is introducing a new way of dealing with repeated images--that her approach has "historicized the New Criticism as an approach to the literature of the Middle Ages and the Renaissance. A *distinctio* is a spotty *explication de texte* . . ." (63). The New Critics "perceived the building blocks but not their alternating black and white colors" (64). It is not an exaggeration to say that Kaske has not only argued a new thesis but introduced us to a new way of reading Spenser. She is conscious too of how her study differs from other recent books on Spenser's religion--Gless's, King's, and mine (She gives little attention to Anthea Hume). In her insistence on Spenser's "theological multivocality" she identifies herself most fully with Gless, but he "locates the heterogeneity in the minds of differently conditioned audiences of a single given passage, I in a single ideal reader of successive passages. King and Weatherby speak less about the reader's line-by line perception; they tend to look at the text and the views expressed therein as static . . ." (2-3). These distinctions are accurate and define Kaske's contribution to an increasingly interesting debate about Spenser's theology.

I end with a serious reservation--Kaske's decision to use the feminine pronoun to refer to the reader, as in the following: "Either or both experiences could have led Spenser's reader to reassemble them; *she* would distinguish *in bono* from *in malo,* in this case . . . ." (33; emphasis added). My objection is not ideological but formal; the practice violates standard usage and therefore calls attention to itself, thus distracting the reader from the subject. In a word, it is bothersome, and will almost certainly date the book. In subsequent editions, and so fine a book will surely see subsequent editions, I hope Professor Kaske will correct this matter.

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00.129 McLeod, Bruce. *The Geography of Empire in English Literature, 1580-1745*. Cambridge: Cambridge UP, 1999. xii + 284 pp. ISBN 0-521-66079-3. $59.95.

Scanlan, Thomas. *Colonial Writing and the New World, 1583-1671: Allegories of Desire*. Cambridge: Cambridge UP, 1999. x + 242 pp. ISBN 0-521-64305-8. $59.95.

In a recent review in *JEGP* (July 1999), Paul Stevens takes Andrew Hadfield to task for suggesting, in his *Spenser's Irish Experience*, that a scandal of critical silence surrounds Spenser and Ireland. Surely most Spenserians would agree with Stevens' statement that for the last two decades (the last decade especially) in Spenser studies Spenser's Irish experience has been the only game in town. Perhaps it is not surprising, then, that Stevens labels Hadfield's book "a very clever and useful synthesis rather than a work that opens up dramatically new possibilities." Inevitably, the (re)emergence of Spenser and Ireland has triggered grumbling. Andrew Murphy's review of Walter Lim's *The Arts of Empire* (*SpN* 00.04) laments that "the heads of a thousand Spenserians will sink heavily on their shoulders on reading . . . that Lim 'will focus [his] reading of Spenser's place in England's nascent imperialist discourse by examining the references he makes to Ireland in *The Faerie Queene* and . . . the controversial *View of the Present State of Ireland*.'" "How many Spenserians," Murphy continues, "must now wish that someone could indeed actually prove that Spenser really did not write *Vewe*, so that 'Spenser and Ireland' could be put back into the box that Pauline Henley first liberated it from in 1928?" (Murphy is the author of *But the Irish Sea Betwixt Us: Ireland, Colonialism, & Renaissance Literature*, which includes a fine, though, predictably, not exactly groundbreaking, chapter on Spenser and Ireland.) Two new books, neither one dedicated solely to Spenser, reveal that *Vewe* remains, Blatant Beast-like, liberated. In what follows I focus on the chapters on Spenser in Scanlan's and McLeod's work.

Scanlan's book (yet another on colonial writing and the New World?) argues "that the colonial project became one of the primary ways that the English used to articulate and define their own emerging sense of nationhood" (3). Such a statement should not take early modernists by surprise; indeed, Scanlan's readers will, no doubt, find themselves retracing familiar ground: Protestant English colonists imagined themselves in opposition to Catholic Spanish colonists; the English struggled to define themselves against the natives--again, "the cultural work of colonial texts in the construction and maintenance of a national identity" (8). This book does, however, take the topic of English colonial writings in new directions. Particularly refreshing is the transatlantic perspective that Scanlan brings to the debate. Eschewing the "artificiality of the boundaries between the two seventeenth centuries--the British one and the American one" (7), Scanlan follows a recent trend in early modern historiography and examines sixteenth- and seventeenth-century colonial writing not as the product of an anachronistic "America" nor a stable England but as the product of an emergent, liminal Atlantic world. Scanlon's transatlantic perspective is sustained by his attention to the allegorical dimension of colonial writing, writing that tells two stories: "It narrates events in the colony, while referring to the desires of the nation" (3). Following an informative chapter devoted to the specifically Protestant discourse of "fear and love" in colonial texts, in particular the first and third volumes of DeBry's *Great Voyages* (republished in Harriot's *Briefe and True Report* and Jean de Léry's *History of a Voyage*), Scanlan explores Spenser's "refusal to imagine a positive role for the native Irish in the English colonization of Ireland" (68). Why is Spenser included in a book about the New World? Precisely because Spenser provides Scanlan with the counter-example to English Protestant colonial practice in the New World. But why just Spenser? Scanlan does a fine job analyzing other colonial texts - his reading of the prefaces of two English translations of Bartolomé de Las Casas's *Brevíssima relación de la destrucción de las Indias* is wonderful - so why does he restrict himself to one Englishman's thoughts on Ireland? Recent work on Spenser and Ireland (by both historians and literary historians) has been fruitful in drawing our attention to the multiple and contradictory voices representing Ireland: e.g., Beacon, Bacon, Campion, Davies, Herbert, Hooker, Rich, and Stanyhurst. Surely these other voices would have enriched and complicated Scanlan's attempt at figuring Spenser's *Vewe* as the counter-example.

According to Scanlan, a simple and insurmountable challenge faces Spenser in *Vewe*: "how could colonizers who don't behave like a nation colonize a people who *do* behave like a nation?" (86). The Irish, then, come closer to a sense of nation-ness, with the English lacking a coherent national identity. One potential benefit of such a reading is it challenges the assumption that "Spenser's most extreme pronouncements are driven exclusively by a profound racism" (5). Certainly Scanlan goes against the grain of recent criticism when he suggests that the genealogy that Spenser maps onto the Irish is not motivated by proto-racial discourse: "It is important to remember that Irenius's assertion of the heterogeneous origins of Irish customs does not function in *A View* as part of an attempt to undermine the legitimacy of Irish culture or Irish national identity, but rather as part of a genuine attempt to understand the ways in which the Irish have been able to constitute themselves successfully as a nation" (72). This is a generous reading, especially if we recall Ireland's supposed ignominious Scythian origins. Compare McLeod: "In *View* Spenser manages to trace Irishness to Scythian--which in the racial terms of the English colonizer is closer to Tartarian--as well as Spanish *and* Moorish roots (they are both Papists and 'infidels')" (61). To be sure, the plethora of work on Spenser and Ireland has unleashed a variety of critical positions, even if they sound, at times, remarkably similar.

Overall, Spenserians will not find that Scanlan's chapter on *Vewe* (he has nothing to say about *FQ*) breaks new ground. But a more serious weakness is a lack of sensitivity to the complex colonial context in which Spenser was writing. When Scanlan writes "the English who have been sent over to colonize have forgotten their own sense of nation" (73), he fails to distinguish these English as the Old English. Unlike the New World, Tudor Ireland was the site of reconquest and recolonization: it witnessed the superimposition of Protestant "New" English settlers upon a Catholic "Old" English colonial community. Of course, Spenser introduced the term "Old English" to refer to the collective descendants of the Anglo-Norman invaders who partially conquered Ireland in the twelfth century and who primarily, but not exclusively, inhabited the English-dominated area surrounding Dublin, known then as the English Pale. The monolithic, homogeneous Englishness that Scanlan posits shows a serious lack of awareness of the recent work on what Willy Maley terms the "varieties of Englishness" in early modern Ireland. While such a reading may support Scanlan's thesis, it does not do justice to Spenser and Ireland.

Charting the burgeoning of "Imperial Britain"--as opposed to the "British Empire"--McLeod's wide-ranging (at times loosely) and learned book details the spatial politics embedded in late sixteenth-, seventeenth-, and early eighteenth-century literary texts. Not unlike Scanlan's book, McLeod's situates Spenser within the framework of the Atlantic world and European imperialism, though he, more so than Scanlan, is attentive to "the internal colonization of the British Isles" (22). And like Scanlan's work, McLeod's argues that "the energy, resources, and lessons drawn from colonizing Ireland and struggling against Spain were instrumental in forming a coherent nation and empire" (23). Thus, McLeod attends to both the cultural and the material work of English/British identity formation.

McLeod offers a rigorous analysis of the socio-cultural-economic forces underpinning "Imperial Britain." It is precisely in his attentiveness to the production and politics of space in Spenser's texts, which "are informed by strategies concerning the domination and dangers of colonial space" (34), that McLeod is most innovative (though he does not acknowledge similar work by Bruce Avery, Bernhard Klein, Glen Hooper, and Richard Waswo). While McLeod has little to say about the significant generic differences that render *FQ* a fundamentally different text than *Vewe*, he offers up astute sociological readings of Spenser's major poem and prose dialogue. Of note is his comparison of Ralegh as representative of the "piety, glory, and honor of colonial adventure beloved of the aristocracy" (3) and Spenser and Philip Sidney, who internalize "a colonialism of settled commerce and societal hegemony more characteristic of nascent capitalism and its elites" (43). Unlike Richard Helgerson, who sees in *FQ* "a Gothic ideology of renascent aristocratic power," McLeod aligns city-bound, capitalist Spenser with a new social dispensation, one that "consigns the 'knightly' to the grave" (68). Since McLeod's approach to Spenser is at odds with Helgerson's influential interpretation, I wish he had reflected on these critical differences and how they were arrived at.

Although both of these books take us over familiar ground, they nevertheless reveal that it would be premature to put Spenser and Ireland back into that box. Surely it is unrealistic to demand that scholars open up dramatically new possibilities each and every time Spenser and Ireland is discussed. But Stevens and Murphy have a point: after a decade of serious spadework, critics engaged in Spenser and Ireland should be well-versed in the past and present scholarship. If this is not the case, then the heads of thousands of Spenserians will indeed sink heavily on their shoulders.

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00.130 Read, David. *Temperate Conquests: Spenser and the Spanish New World*. Detroit: Wayne State UP, 2000. 258 pp. ISBN 0-8143-2872-5. $34.95.

In *Temperate Conquests: Spenser and the Spanish New World*, David Read offers readers a provocative, well researched, and elegantly written examination of the influence of Spanish colonial involvement upon *FQ*. Although I am not ultimately persuaded by the breadth of his argument, I encourage my Spenserian colleagues to contemplate these learned challenges to many accepted beliefs in this field. Read's book will provide a lively addition to recent analyses of Spenser and colonialism. He knows the colonial literature and Spenser's epic extremely well and his contribution to current discussions offers intriguing readings of many episodes, even though his overall thesis remains highly speculative.

Read argues that Spenser was well versed in literature concerned with Spanish activities in the Americas and that many of the issues contained in these documents find poetic manifestation in the Legend of Temperance. He then provides a detailed and nuanced account of *FQ* 2 that seeks to demonstrate the extent to which Spanish America "deeply engaged [Spenser's] poetic imagination" (13). Although Read is not always able to offer concrete evidence of the influences he posits, he presents a thought-provoking analysis of the possible colonial facets of this central segment of Spenser's epic.

In the introduction, Read outlines his desire to demonstrate that Spenser responded to colonialism from a "cosmopolitan" perspective (13), and that limiting one's attention to Ireland in this regard leaves readers with an inadequate understanding of the poet's "international" imagination (13). Aptly reminding Spenserians of the intersection between Hiberno-Spanish relations and Spenser's own professional considerations that occurred during the massacre at Smerwick Harbor in 1580, Read argues that "from Smerwick, the horizon broadens." He then sets the stage for the rest of his book by contending that "for Spenser, an event like Smerwick and one like the Armada formed part of a single intellectual fabric in which it was plausible, 'even necessary,' to take Spain's activities in the New World as part of the weave" (14).

Chapter one, "The Elizabethan Projection," expands upon this claim, with the focus on Book II that forms the heart of Read's argument. After reminding readers of Spenser's references to Peru, the Amazon, and Virginia in the proem to the Legend of Temperance (21), he provides an overview of contemporary writings and translations concerned with the Spanish New World by writers such as Peter Martyr, Bartolome Las Casas, Richard Eden, and Richard Hakluyt the Younger. He discusses the possibility that Spenser developed a deep familiarity with these writings that contributed significantly to the poet's monumental exposition of "the glories and failings of England's nascent imperialism" (34). Chapter two, "'Bloody Hands and Puissant Kings': Guyon's Mission," then links the Amavia episode with Peter Martyr's accounts of "infanticide and idolatry" (39) in Central America. Here, Read suggests that "Amavia's tale presents the reader with a sequence of familiar archetypes from the history (both actual and imagined) of the conquest of the New World" (41). Although he admits that some of his connections remain tenuous, he plots a series of correspondences between the interactions of Amavia, Guyon, and the Palmer and parallel patterns described in these colonial texts. He then continues his argument with a discussion of canto x, concluding that the apparent merger of "the conquered" with the "conquerer" in the New World helps justify the support of English colonial efforts that appears in the Elfin chronicles.

Chapter three, "Negating the Conqueror: Guyon as Anti-Conquistador," places Book II unequivocally in Spanish America. In this section, Read contends that "the meanings of Book 2 unfold completely if the moral geography and the physical geography are considered genuinely equivalent, one and the same thing, in effect" (47). This premise leads Read to posit Spenser's Faeryland as an artistic attempt to create a realistic geographic space wherein Guyon can struggle to remain temperate in both the Old and the New Worlds. The Knight of Temperance thus becomes the "anti-conquistador" in contrast to the Spaniards whom Read calls "the modern Saracens" (58). Once again, Read's presentation of his evidence is extremely thought provoking, although his thesis is likely to be controversial.

"Hunger of Gold: Guyon at the Cave of Mammon," which first appeared in *ELR*, is the strongest chapter in the book. Here, Read finds convincing parallels between the temptations found at Mammon's Cave and the gold frenzy instigated by the riches of the New World. Drawing predominantly from the work of Richard Eden, Read demonstrates that Spenser had ready access to contemporary accounts of the gold quests that proliferated in the late sixteenth century. Although his argument that Guyon's faint is caused by real hunger, not gold hunger, relies upon texts that Spenser may not have known (71-72), his overall theory of the Cave's geographical provenance rings true.

The final two chapters focus respectively upon Maleger and the Bower of Bliss. Chapter five dismisses arguments that equate Maleger with the Irish, instead contending that there is equally compelling evidence to situate the miscreant in the Americas. Chapter six, "The End of All Our Travel: Guyon at the Bower of Bliss," then places Guyon on a voyage to the New World. Here, Read suggests that "there are striking affinities between Martyr's description of the early Spanish voyages and Spenser's description of Guyon's voyage" (95). Again drawing heavily from Peter Martyr, Read finds numerous parallels between Guyon's final journey in Book II and the adventures of contemporary Spanish explorers.

As I have indicated, much of Read's argument thoughout these chapters is fascinating. My concerns arise mainly from two areas: the frequent slipperiness of his evidence and his apparent belief that Spenser could not be drawing from Irish and Spanish sources simultaneously, even though he certainly acknowledges the multifaceted nature of *FQ*. Although he claims to "have little argument with the approach of [Andrew] Hadfield and his peers" (12) in their representations of Ireland's role in Spenser's conceptualization of the epic, he then complains about "critics' over zealousness in finding allusions to Ireland" (13) in the poem. It remains unclear, however, why Spenser could not have been drawing from both colonial domains, and why the writer's obvious familiarity with Ireland should be set aside in favor of his uncertain knowledge of colonial America. Read frequently couches his arguments in tentative terms: "Spenser's friendship with all of these men suggests that he could have used [John Dee's library] too, though this cannot be proven" (27); "No explicit connection can be drawn between events in Las Casas's Yucatan and those in Spenser's Faeryland" (40); "This reading is admittedly tenuous" (87). This caution underscores Read's inability to demonstrate conclusively that Spenser was as conversant with the Spanish colonial documents as this study contends. Spenser's deep knowledge of Ireland cannot be doubted; his purported fascination with Spanish America can only be conjectured.

Even if Read is partially or largely correct, however, I remain unconvinced that these two colonial enterprises cannot coexist within close proximity in the poem. For example, Read echoes Andrew Hadfield in finding correspondences between stories of Amerindian practices and the cannibalism that threatens Serena in *FQ* 6. As compelling as this suggested parallel may be, its purported existence does not seem to preclude a concurrent allusion to despised Irish habits, such as their practice of drinking blood that is denounced in *Vewe*. Similarly, when Read argues that "the matter of Ireland does not provide a reliable medium of interpretation" for the Maleger episode (84), he does not explain adequately why Spenser could not have been conflating a host of barbarians into this portrait of evil. As Read recognizes, the stanzas describing this miscreant and his activities contain allusions to several famous bands of troublemakers, including Indians and Tartars. Similar convergences are possible at several points where Read contends that Spenser is responding primarily or exclusively to Spanish colonialism, such as when he cites concerns that Spaniards had become more barbaric than those they conquered (40). As readers of the *Vewe* remember, Spenser and other English writers in Ireland frequently make the same claim about the English charged with civilizing the Irish. Given the richly nuanced textures of *FQ* and Read's inability to prove definitively that the poet was cognizant of the texts and issues he presents as key in this argument, the book would have been stronger if the purported Spanish influences had not been presented as replacements for current readings, particularly those emanating from Ireland. At the same time, I reiterate that Read's speculations are intriguing. Although unproven, they propose a rich layer of allusions that can only add to our appreciation of this monumental epic.

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00.131 Schoenfeldt, Michael C. *Bodies and Selves in Renaissance England: Physiology and Inwardness in Spenser, Shakespeare, Herbert, and Milton*. Cambridge Studies in Renaissance Literature and Culture 34. Cambridge: Cambridge U. P., 199. xii + 203. ISBN 0 521 63073 8, $ 59.95 cloth; 0 521 66902 2, $ 21.95 paper.

Michael Schoenfeldt's new book begins with the *Self-Portrait of the Sick Dürer*, which is reproduced as a frontispiece. The picture, apparently intended to aid a physician's diagnosis, shows Dürer pointing to a circled spot on his lower left abdomen; written in German across the top of the portrait is the message: "There where the yellow spot is and the finger points, there it hurts me" (1). Assuming that Dürer, in the portrait, suffers from his "characteristic" ailment (and not, say, gall stones or a pulled muscle), Schoenfeldt (following Joseph Leo Koerner) makes the diagnosis and identifies the circled region as that over "the spleen, the organ responsible for the production of melancholy, the humoral fluid whose effects so fascinated and apparently troubled Dürer" (1).[1]

The diagnosis of melancholy is crucial because the presumed cross-over from a *pain* localized in the body to a generalized emotional *affect* is meant to illustrate Schoenfeldt's assertion that recent critics have neglected humor psychology in favor of an anachronistic, post-Freudian notion of the inner self, and thus slighted the fact that in the Renaissance "bodily condition, subjective state, and psychological character are...fully imbricated" (1). Schoenfeldt argues that "like Dürer" Spenser, Shakespeare, Herbert and Milton "attempt to express inwardness materially. They will point to various regions of their bodies to articulate what we would call a psychological state....[and] they will aspire to the mysterious inwardness toward which, living, intact flesh can only point" (1). Proposing that the humor psychology of the Renaissance and its ancient roots in Galenic medicine "provided a range of writers with a rich and malleable discourse able to articulate and explain the vagaries of human emotion in corporeal terms" (6), Schoenfeldt means to supplement and revise previous work such as Anne Ferry's "important study of the verbal resources of inwardness to Renaissance poets," which is, in his view, "limited by its dismissive account of the physiological discourse of the inner self in the Renaissance" (20).[2] Schoenfeldt wants "to recover as much as possible an earlier understanding of self, not as an inert and alien body of knowledge, but rather as a vibrantly inconsistent but brilliantly supple discourse of self-hood and agency," within which "the consuming subject was pressured by Galenic physiology, classical ethics, and Protestant theology to conceive all acts of ingestion and excretion as very literal acts of self-fashioning" (11).

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[1] Joseph Leo Koerner, *The Moment of Self-Portraiture in German Renaissance Art* (Chicago: U of Chicago P, 1993). Schoenfeldt cites pp. 177 and 181. Interestingly, however, in the argument cited from Koerner melancholy enters the picture iconographically rather than physiologically: "Pointing to his side and gazing out of the picture, Dürer assumes the traditional pose of Christ as Man of Sorrows, displaying his wounds to the viewer" (Koerner, 179, qtd Schoenfeldt, 1).

Critical interest in the materiality of bodily experience in the generation of literary self-presentation is not wholly new; Schoenfeldt generously acknowledges Gail Paster and Katherine Maus as his predecessors in the endeavor, judiciously explaining their strengths and the ways in which he hopes to go beyond them. As the project of recovering the physiological rhetoric of Renaissance poetry is perforce a historicist one, Schoenfeldt briefly adverts to new historicism's predilection for the early Foucault and the consequent emergence of the containment / subversion binary in which it remains stuck, making the astute suggestion that historicist practice might now profitably turn to the later Foucault of *The History of Sexuality* in which "control becomes a discourse of liberation, not repression. . . .[and] individual subjectivity, and individual liberty, is secured through the individual's exercise of self-discipline" (13).

To exemplify this physiologically based self-fashioning, Schoenfeldt focuses on the poets enumerated in his title, elaborating his point with reference to the House of Alma in *Faerie Queene* II, Shakespeare's Sonnet 94 ("They that have power to hurt..."), and the economies of ingestion and elimination in Herbert and Milton. In each case he seeks to show how the authors in question "discover interiority in the therapeutic process of regulating their consumption and excretion" (20). Thus Spenser's temperance needs to be understood as a "dynamic, even frantic maintenance of order in the face of perpetual insurrection" grounded in a physiological imagination that "has more traffic with the conduct of the colon than with the suppressions of colonialism, and finds the entrails to be a more significant locus of identity than the genitals" (73), Shakespeare's "Sonnets use the Galenic vocabulary of corporeal emotion to underscore their portrait of desire as a disease that threatens physical and mental health, and to underpin their ideal of the well-balanced self" (33), Herbert constructs a religious subject, "not by sacrificing body for soul but by exploring the threshold that joins body and soul on the altar of the stomach" (101), and Milton explores "a deep philosophical tension between a principle of digestion, which separates nutrition from dross, and monism, which imagines all matter as coming from and returning to a good God" (145). Schoenfeldt's readings are consistent and persuasive (for those who need persuading of the physicality of these Renaissance poems), but they do not offer enough that is new to support the polemical freight they are asked to bear. To carry that weight the argument would have to be broadened. Schoenfeldt correctly observes that popular discourse is generally slow to assimilate discursive developments in science and philosophy, but he is less attentive to the fact that a reorganization of subjectivity like Cartesianism also emerges over time from the social and intellectual environment it may come to revise. Literary history not only reflects but also inflects its discursive contexts.[3] One gets little sense from this book that the Galenic self is contested in these poems or in the Renaissance beyond these poems. For example, Schoenfeldt treats Paracelsus as consistent with Galen on the physiological economy of the self and in significant ways, he is. But the Renaissance saw Paracelsus as a challenge to Galen and the significant differences between the two discourses are swept under the rug of some very broad similarities. The issues and examples discussed by Schoenfeldt might be more deeply considered in terms of the rhetoric of the analogy of microcosm and macrocosm through which the Renaissance constructed its Galenic and Paracelsan physiologies and made them available as a way to posit the self in relation to world. I suspect that the vicissitudes of this governing metaphor would be the field on which the transition from physiological to psychological inwardness might be negotiated in more satisfying detail.

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[2] Anne Ferry, *The "Inward" Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne* (Chicago: U of Chicago P, 1983).

A book that considered the rhetorical use of Galenic physiology not as a social-cultural given but as part of a broad resistance to a more general unsettling of discourse would be a very different project than the one under review, and it is probably unfair to chastise the author for having chosen a less quixotic task. But Schoenfeldt makes a large claim. He wants to restore a properly historical understanding of Renaissance self-fashioning in opposition to the supposedly domesticating anachronisms of psychoanalysis--to show that Renaissance poets were not like us and that we get them wrong when we read their physiologically grounded presentation of subjectivity as though they shared "our" own. I place the word *our* in quotation marks because Schoenfeldt uses it too confidently for my comfort, sometimes to represent a reader so naively psychologizing as to make me squirm at the identification. For example, discussing Spenser, he writes: "Identity is achieved not, *as we might imagine*, in the discovery of a hidden self buried deep beneath the encrustations and inauthenticities of civility; rather, it is achieved through discipline, through the forceful imposition of rational order on energies that tend naturally to the twin poles of tyranny and anarchy" (73, my emphasis). As who might imagine? Not Freud or Lacan. Schoenfeldt sets up psychoanalytic straw dogs to knock down so as to place himself in conversation with Stephen Greenblatt and David Lee Miller, but he does not devote the time and energy that would be necessary to give weight to his appraisal of psychoanalytically inflected criticism. The book contains one citation of Freud (*Civilization and its Discontents* as cited in Greenblatt's *Renaissance Self-Fashioning*), none of Lacan, one each of Erik Erikson (*Young Man Luther*) and Slavoj Zizek (*Sublime Object of Ideology*). and two of Julia Kristeva (*Powers of Horror*). These are passing references; no serious attempt is made to understand what psychoanalysis is or what it might have to offer *within* a somatic understanding of the psychology. Psychoanalysis seems rather to be a code word for Greenblatt and Miller, but Miller's work is not seriously confronted and Greenblatt, whose occasional adversions to psychoanalysis are hedged in with qualifications, is a odd choice of stand-in for Freud (or vice-versa).[4] In his introductory chapter Schoenfeldt says that he "wants to generate a dialogue between past and present models of the self":

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[3] See, for example, Joel Fineman's response to Greenblatt's "medical" reading of *Twelfth Night*, "The History of the Anecdote: Fiction and Fiction," in *The Subjectivity Effect in Western Literary Tradition* (Cambridge: MIT Press, 1991), 59-87.

> For example, Freud's theory of repression argues that painful memories get shoved down into the unconscious, where they become the source of neurotic symptoms and physical expressions like hysteria. Psychoanalytic practice is based on the idea that purging these [repressed] memories is the key to renewed mental health; as the patient releases denied feelings—especially negative ones, such as hatred for a parent—the neurotic symptoms dissipate and the patient is able to move on. (15)

Freud's topologies sometimes do treat neuronal cathexis much like a humor bottled up in and seeking release from the psychic plumbing. But the notion of binding affect by making conscious its forgotten causes is neither directly analogous to nor a contradiction of purging and bleeding. In Freudian "working through" (*Darcharbeitung*) memories are not expunged but consciously remembered and their attendant trauma experienced. Consciously binding affect to the archaic trauma that caused it need not be "contrary ... [to] a Neostoic privileging of self-control, whereby physical and psychological health is imagined to derive from the capacity to control rather than to vent emotion"(15). Psychoanalytic "working through" entails experiencing emotion in a narrative context that makes it intellectually comprehensible, not simply *venting* it. Schoenfeldt has a story worth telling without setting it in a false polemic against psychoanalysis, which deserves to be either dealt with seriously or left alone.

He is most successful when reading Herbert and Milton where his emphasis on the bodily experiences of ingestion and excretion illuminates the odd concentration of these texts. Schoenfeldt succeeds especially in adding a dimension to the formal structure of *The Temple,* and his emphasis on alimental rather than sexual models of self-fashioning suggests some ways to make sense of what otherwise seems an unsettling erotic undertone to Herbert's depictions of the Eucharist--although a psychoanalytically inclined reader might be tempted to see Herbert's rhetoric of ingestion and digestion as the linguistic vehicle of an oral regression. *The Temple*, like Spenser's house of Alma, may displace the genitals only to show that the quickest way to the "heart's" desire is through the stomach.

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[4] Greenblatt's nuanced reservations about psychoanalysis are in "Psychoanalysis and Renaissance Culture," in *Literary Theory / Renaissance Texts*, ed. Patricia Parker and David Quint (Baltimore: Johns Hopkins UP, 1986), pp. 210-24. They have been answered, in very different ways, by Elizabeth J. Bellamy, *Translations of Power: Narcissism and the Unconscious in Epic History* (Ithaca: Cornell UP, 1992), 1-22. G. W. Pigman III, "Limping Examples: Exemplarity, the New Historicism, and Psychoanalysis," in *Creative Imitation: New Essays on Renaissance Literature in Honor of |Thomas M. Greene*, ed. David Quint, Margaret Ferguson, G. W. Pigman III and Wayne Rebhorn (Binghamton: MRTS, 1992), 281-95.

One minor bibliographical point: When Schoenfeldt ruminates on the lack of excretion in *Paradise Lost*, he discusses Michael Lieb's early book *The Dialectics of Creation* but somehow misses the following apperçue: "That Chaos into which Satan and his crew are reduced is, of course, the 'wastful Deep'" (VI , 862). "Wasteful," as I have discussed, implies, among other things, that which is unnecessary, residual, or ultimately excremental. In one respect, then, Satan's birth becomes a voiding of defilement downward into a realm of defilement. Heaven must rid itself of all possibilities of corruption in order to remain pure."[5]

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00.132 *Spenser Studies: A Renaissance Poetry Annual*. Ed. Anne Lake Prescott, Thomas P. Roche, Jr., and William A. Oram. Vol. 14. New York: AMS Press, 2000. 327 pp. ISBN: 0-404-19214-9. $79.50.

In my review of *Spenser Studies* 13 (99.108), I attempted briefly to assess the "place" of this annual within the larger arena of "Spenser studies." Mining that vein a little deeper (and indulging a nostalgic preoccupation with "trends" and "patterns") I'm made to wonder whether "something is happening" in what appears a shift of emphasis when I compare the contents of *Spenser Studies* 14 with those of the previous three most recent issues, appearing over the years 1995-2000. Of Volume 14's nine full-strength "essays" and two shorter (though not appreciably less substantive) "gleanings," all save two focus on one aspect or another of *FQ*, leaving one to argue that *SC* is concerned with "the problem of patronage," and another to reinterpret Sidney's account of the elimination of wolves from England. In comparison, volume 11 (nominally for 1990, although appearing only in 1995) had only five full-scale essays on *FQ* balanced by four on the *Vewe* and the shorter poems. Since volume 12 (1998) was planned as a special issue on Ireland, perhaps it should not count, but of the five Irish essays, concentrating mostly on *Vewe*, only one dealt in a substantive way with *FQ*, and the remaining three essays were on *Mother Hubberd*, *Culex*, and Robert Sidney's "*canzonieri*." Of the twelve essays and "gleanings" comprising volume 13 (1999), three were on Sidney, six on the shorter poems, and only three on *FQ*. Thus there seems to have been a decided drift away from *FQ* toward what we once called the "minor" works, toward seeing his oeuvre more wholly, and toward a more conscious "situating" of Spenser among his fellow poets. Volume 14 would appear to halt that trend. Of its nine *FQ* essays, four focus on Books V and VI, while another two examine the poem's later critical reception. While such stress on the later books is not inconsistent with the *FQ* essays in 11-13, or for that matter with a wider emphasis in Spenser studies (see the review of McLeod and Scanlan above), it does seem as though a tide is turning back to what many of my generation may still call in an unguarded moment his "major" work. And I do think that in its essays devoted to Spenser's later reception this volume joins a larger trend. Perhaps, though, all of this is no more than idle speculation based on an over-determined reading; after all, the editors are on record as accepting for publication the "best" of what is submitted to them (or in some cases what they might solicit based on having heard preliminary versions presented at conferences).

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[5] Michael Lieb, *The Dialectics of Creation: Patterns of Birth and Regeneration in Paradise Lost* (Amherst: U of Mass. P., 1970), 86-88. esp. 88

But enough. In the brief summary that follows, I will be omitting the titles of all of the Spenser essays since, in accord with *SpN*'s longstanding practice, each is abstracted more fully in alphabetical order in "Articles: Abstracts and Notices" below (**pp.).

Andrew Hadfield leads off this issue by reproducing the 32 illustrations designed by William Kent and executed after his death for Thomas Birch's 1751 edition of *FQ*, "conspicuously marketed," as Hadfield notes, on the prospect of Kent's engravings. In the essay preceding these illustrations Hadfield claims for Kent a major influence on later eighteenth-century taste, while acknowledging that because of Kent's eclectic interests and projects, it is difficult to see whether his interpretations of Spenser's allegory have "any particular significance." Each plate, reproduced on the right-hand page, is faced on the left by an account of its location in Birch's text, by a description and analysis of what is being represented, and by an indication of the image's prior appearances. I'd register only two quibbles: either I missed it, or we are not told the original size of the images; and often the photographic resolution is less sharp than one might wish (is that a function of reduction or something else?). His essay is followed by Gail E. Cohee's look at how the poem's "rich variety of female characters" provide nineteenth- and early twentieth-century critics a forum for interpreting "proper" gender roles, allowing them often to misread and manipulate Spenser's text for their own political agendas (83-105). She surveys a large number of critics, though concentrating on the contrast between women writers Mary Fuller, Kate M. Warren, and Mary E. Litchfield and, as their male counterparts, F.M. Padelford, H.E. Cory, and Gamaliel Bradford.

The clutch of four essays on Books V and VI is led off by Mark Hazard's examination of how in the egalitarian giant episode Spenser uses the apocryphal 2 Esdras to express several interrelated ideas, including a rejection of Utopian political hope and Spenser's recognition of the dangers inherent in appealing to apocalyptic fantasies, whether by establishment authorities or by radical reformers (163-87). His essay is followed by Anne Lake Prescott's peering through the veil of allegory in Book V's last cantos to uncover what was for Spenser an "already mythologized" account of Henri IV's 1593 conversion to Rome (189-214). In the course of her argument, she also transcribes and translates two hitherto unpublished letters between Elizabeth and Henri's sister, Catherine de Bourbon. In the third of these full-scale essays, Douglas A. Northrop pursues a "quality of uncertainty" made clear by specifically comparing Book VI with Book V (213-32). Following this quality leads him to the insight that courtesy is more than a code of conduct: "it is an awareness of human value reached by poetic insight." Thomas Herron's "gleaning" contends that the cave dwellings of both Malengin in Book V and the brigants in Book VI are *souterrains*, a type of man-made cave prevalent in

Ireland and in use in Spenser's time (303-17; with illustration). Both episodes demonstrate the cunning struggle of Spenser's heroes to conquer and plant a "bewildering yet very real Irish landscape."

In the three remaining essays on *FQ*, Elizabeth See Watson shows how the dragons in Book I contain allusions to Gregory XIII, pope from 1572-1585 (293-301). Piotr Sadowski interprets Spenser's arithmetical and geometrical metaphors in Book II in their primary, mathematical sense, arguing that the "'golden squire'" used to measure out a "mean" of temperance refers to the masonic triangle, particularly the so-called "golden" or "royal" square, used widely in medieval architectural design (107-31). Margaret Christian finds that contemporary sermons provide a key to the moral meaning of Florimell's shift from land to sea in Book III (133-61).

In the first of the two non-*FQ* essays in this volume (232-72), Lin Kelsey and Richard S. Peterson gather up a large number of "scattered and now disregarded" antecedents for Colin's breaking of his pipe in *SC*, including those from Roman pastoral and satiric poets, from Petrarch, and from other European poets such as Sannazaro, Ronsard, and Baïf, and use them to suggest that the gesture belongs not to the pastoral tradition of the disappointed lover but to the satiric tradition of the poet despairing of patronage.

Barbara Brumbaugh concludes this volume's selection of full-scale essays with an interpretation of the discourse with which Sidney entertained Philip Camerarius and their fellow diners during Sidney's service as Elizabeth's ambassador to the Emperor Rudolph II. In "'Under the pretty tales of Wolves and Sheep': Sidney's Ambassadorial Table Talk and Protestant Hunting Dialogues" (273-90), she argues that the received interpretation of this episode as a straight-forward historical account is misguided. When compared with contemporary historians' accounts of the matter, and especially when read in light of Protestant hunting dialogues and other reformist writings which figure "papists" as wolves, a more politically charged story emerges. Sidney's narrative may have been designed to galvanize his audience's support for activist Protestant policies.

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(Ed.)

SPENSER ANTHOLOGIZED: A REVIEW ARTICLE

00.133 *The Literature of Renaissance England*. Ed. John Hollander and Frank Kermode. New York, Toronto and London: Oxford UP, 1973. xxi + 1092 pp. ISBN 0-19-501637-8 (paper). $34.95. (Section ii of *The Oxford Anthology of English Literature*. 2 vols. Gen. eds. John Hollander and Frank Kermode.)

The Sixteenth Century. The Early Seventeenth Century. Ed. Stephen Greenblatt, George M. Logan, Barbara K. Lewalski, and Robert M. Adams. New York and London: Norton, 2000. l + 1648 pp. ISBN 0-393-97566-5. $27.00 paper. (Volume Ib of *The Norton Anthology of English Literature*. 2 vols. Gen. ed. M. H. Abrams; Assoc. gen. ed. Stephen Greenblatt.)

The Early Modern Period. Ed. Constance Jordan and Clare Carroll. New York: Longman, 1999. xviii + 1457 pp. ISBN 0-321-06763-0 (paper). $30.15. (Volume Ib of *The Longman Anthology of British Literature*. 2 vols. Gen. ed. David Damrosch.)

It is easy to carp at any one-volume selection of English Literature of the years 1485-1660, so richly varied are the materials from which to choose, so diverse are the preferences of students and instructors; some things must be left out. One can consult two older Heath collections reprinted by Waveland Press in 1990 and 1996 respectively, *The Renaissance in England* (ed. Hyder Rollins and Herschel Baker, 1954) and *The Later Renaissance in England* (ed. Baker, 1975), though these bulky volumes contain no drama, and the bibliographies are out of date. Fine collections with a more specialized focus are available: Douglas Brooks-Davies' *Silver Poets of the Sixteenth Century* (Everyman, 1994) and *Selected Shorter Poems* of Spenser (Longman, 1995); Anne Lake Prescott and Hugh Maclean's *Edmund Spenser's Poetry* (Norton, 1993); William Oram and others' Yale Edition of the *Shorter Poems of Edmund Spenser* (1989); Richard McCabe's *Spenser: Shorter Poems* (Penguin, 1999); A. C. Hamilton's and Thomas P. Roche's editions of *The Faerie Queene* (Longman, 1977 and Penguin, 1978); and David Norbrook and H. R. Woudhuysen's *Penguin Book of Renaissance Verse 1509-1659* (1993). But these, except for the last, are costly supplements.

The teacher settling on a one-volume anthology as the only affordable--and portable--solution now has a choice in paperback, ranging from $27 to $35 each. This review covers their selections of sixteenth-century material, particularly those of interest to Spenserians. A companion review of the three for the following period to 1660 is forthcoming in *John Donne Journal* (2000).

Oxford's *The Literature of Renaissance England*, still in print after twenty-seven years, is a splendid collection. These pages, edited by John Hollander and Frank Kermode, formed the middle section of the hefty volume I in the complete two-volume *Oxford Anthology of English Literature* (under the General Editorship of these same two scholars), but have been available all along as this separate paperback. Would that there were some way to update the bibliographies.

The Tudor and Stuart periods have here been "unified under the broad heading of the English Renaissance, with two editors collaborating over the whole extended period, and explanatory material is designed to illuminate the immediate contexts of the literature of [the] period rather than to provide a dense precis of its social, political, and economic history" (General Editors' Preface, v). A special feature is the thirty-eight pieces of visual evidence--diagrams, paintings, and emblems--which together with the several musical examples and the sections on "Elizabethan Song and Lyric," "Songs from the Plays" of Shakespeare, Campion, and Milton's *Comus* invite study of interrelations in the arts. A rudimentary map of the British Isles appears at the start. Popular ballads are missing, but can be found, logically enough, in the preceding medieval section of volume I, where Child's texts are accompanied by Bertrand Bronson's surviving tunes.

The introduction to this volume begins by discussing the term and concept "Renaissance," stressing the liberating nature of conventions and of the humanists' attempt to return to "true sources" and origins. Subsections follow on the Reformation, the new astronomy and cosmology, "The Instrument of Prose," "Translations--The Example of Montaigne," "Language and the Theater," "The Forms of Verse," and "The Civil War." Highlighting ancient and European connections, the opening sections of text present in turn "The Renaissance Ovid," the English Bible, "The New World," and "The English Humanists," the latter with selections from More, Elyot, Hoby's Castiglione, and Ascham. That from Book I of *Utopia* unfortunately lacks the opening pages hinting at More's role as Henry's ambassador in the dispute with Charles V over import duties on the English wool trade, and then setting the scene for this dialogue in a garden in Antwerp.

The selections from Wyatt and Surrey offer several Englishings of Petrarch, but not Wyatt's "Mine Own John Poins"--admittedly, a difficult poem for students in its long knotty satire on the court, but an essential text on "liberty." No Skelton appears. From Sidney, the reader has "Ye Goteherd Gods" and Pyrocles' defense of his lovelorn solitariness from the *Old Arcadia*, thirteen sonnets from *Astrophil and Stella* (concluding with 71), and a generous chunk of the *Defence of Poesie*. Three poems of Ralegh are surely too few, but there is an important section from his *History of the World* on man as a little world. Marlowe is represented by passages of *Hero and Leander* and by *Doctor Faustus* entire, Chapman by 150 lines of his continuation of *Hero and Leander*, and Shakespeare by parts of *Venus and Adonis* and *The Rape of Lucrece*, twenty-six sonnets, songs from the plays, and *The Tempest*.

The selection from Spenser is superb. The introduction traces the shape of his career; touches on most of his works; observes that "he was a literary adventurer, seeking in the past models for entirely original modern achievements"; sees him and his poetry as constituting "a reconciliation of opposites" such as cruelty and gentleness, distrust of women's rule and worship of his queen, fear of chaos and celebration of "love as an inexhaustible source of beauty and order"; and claims that "he valued peace and courtesy, yet supported the war party." There are good introductions to *SC* (one wishes for more than just *Oct*), to *Colin Clout*, to all--yes, all--of the books of *FQ* including The Mutability Cantos , and to *Am* and *Epith*.

Representing Spenser's epic by selections from every book means that no one book is given entire. But as the General Editors' Preface explains, "To have given the whole of one book--say, the First ... would have been a solution as easy as it is, no doubt, defensible; but it is asking a great deal of students to see that portion of the poem as an epitome of the rest, which is often so delightfully different." Valuable linkages are provided between excerpts, and one finishes this good read with a grasp of the poem's rich variety and vast scope and purpose. What is better for students at an impressionable age than to be introduced not only to all the figures and key events of Book I, but also to the Cave of Mammon and the Bower of Bliss from II; the Gardens of Adonis and the discussion about Troy and Busirane's Masque of Cupid from III; The House of Care and the Temple of Venus from IV; Isis Church from V; Colin Clout piping on Mount Acidale in VI; and finally Mutability and Nature debating on Arlo Hill?

The two-volume *Norton Anthology of English Literature* had the field to itself in the decade after its inception in 1962, with a second edition in 1968. (A third edition followed in 1974, hard upon the Oxford.) In volume I, the period 1485-1660 was divided into separate compartments on "The Sixteenth Century" and "The Earlier Seventeenth Century," with separate introductions by the respective editors Hallett Smith and Robert M. Adams. Smith's useful introduction covered the standard topics, and his selection had its strong points. From More's *Utopia* the opening pages were provided, Davies' *Orchestra* was given entire and Wyatt's poem to Poins included. From Spenser, though only *Oct* represented *SC*, there were full selections from *FQ* I, from the Bower of Bliss and the Garden of Adonis, and from the Mutability Cantos as well as the *Hymn in Honour of Beautie*. Texts of some anonymous songs and lyrics appeared, but without any accompanying music. Some Shakespearean song texts, nineteen of his sonnets, and *Henry IV Part I* were followed by a short concluding section on development of sixteenth-century prose style.

In the second and longer edition of Norton (1968), though *Orchestra* disappeared, the Skelton selection grew (with a key passage from Colin Clout's satire on great ones), a few Sidney sonnets were added, and *FQ* 1 was now complete. The third edition (1974) added important texts under the rubric "The English Reformation" (Latimer's sermon of plowers, and Foxe on the deaths of Ridley and Latimer) as well as Spenser's Cave of Mammon and *King Lear* entire, but dropped Castiglione's Bembo's speech on love. The fourth edition (1979) added Nashe's attack in *Piers Penniless* on enemies of poetry and plays and restored Bembo on love, but Latimer's sermon disappeared, as did Spenser's Garden of Adonis. Some of these changes were perhaps inevitable, to hold the attention and curiosity of readers (and instructors) over time. The selection from Book I of *Utopia* was still relatively short, but the curious could buy the whole translation in Robert M. Adams' new Norton Critical Edition

(1975, reprinted several times since), or in Edward Surtz's translation (Yale UP, 1964), though it would eventually go out of print.

In the fifth edition (1986) Barbara Lewalski joined Smith as co-editor of the sixteenth-century section. Fully eighteen of Sidney's sonnets were added to establish the importance of that sequence, and a chunk of the *Arcadia* appeared. Commendably, *Apr* was added from Spenser's *SC*, as a central image of the queen and her poet, and for the first time readers were offered a large amount of *FQ* 3 in selections and explanatory linkages on the questing Britomart. (These triumphs had their casualties; the Cave of Mammon and the Bower of Bliss and the Mutability Cantos disappeared.) Several new Ralegh poems were added, including the essential "Methought I saw the grave where Laura lay." The Foxe selection now dropped Latimer and Ridley, leaving only Lady Jane Grey. Several poems of Lady Mary Wroth and some prose from Aemilia Lanyer made welcome additions.

The co-editors' ensuing sixth edition (1993) usefully provided the opening from Sidney's *New Arcadia* (on Urania) as well as the opening on horsemanship from the *Defence*. A crucial passage from Bembo's speech on love, excusing sensual love in younger men, was unfortunately cut, but there were notable additions elsewhere, in Queen Elizabeth's speech to the troops at Tilbury, passages from Ralegh on Guiana and Hariot on Virginia, the Countess of Pembroke's "Dialogue of Two Shepherds" in praise of Astraea, and Aemilia Lanyer's "Eve's Apology in Defense of Women" and her "Description of Cooke-ham." Spenser's Bower of Bliss was restored in part.

The seventh edition (2000) has brought further changes, as Stephen Greenblatt and George M. Logan assume editorship of the sixteenth-century pages, while Lewalski moves to the section on the earlier seventeenth century. This is the first Norton to make its two Renaissance sections available as a separate paperback volume. Greenblatt and Logan's introduction preserves much that they inherited, but adds provocative subsections on "The English and Otherness" and "A Female Monarch in a Male World." The endpapers, as in all Nortons since the beginning, carry good detailed maps of the British Isles and of London before 1800.

The selections begin with Skelton's lyrics, but the valuable passage from his *Colin Clout* is out. Ralegh's poems are well represented, but his prose meditation on man as a little world has disappeared. Gone also, alas, are the longstanding sections on anonymous song texts and lyrics and on song texts from Shakespeare's plays, leaving only those in *Twelfth Night*. That play here replaces *Henry IV Part I* as the companion to *King Lear*, representing misrule through the timely issues of women's acting and cross-dressing. To help prepare the way, we are given the brilliant beginning to Book II of Sidney's *New Arcadia*, on the lustful Gynecia and the cross-dressed Zelmane.

More of the Queen's writings appear, as do the torments of Anne Askew in Foxe, a passage from Daniel's *Musophilus*, and Gascoigne's poem on "Woodmanship" (with good editorial comment on the censorship of his poems in the 1570's). Other additions are Isabella Whitney's "Will and Testament" of 1573 and the Countess of Pembroke's fine elegy on her brother ("To the Angel Spirit of the Most Excellent Sir Philip Sidney"), as well as her telling translation of Psalm 52 on a tyrant. Marlowe's *Faustus* rounds out the sixteenth-century drama, and--looking ahead to the seventeenth-century offerings--readers can again count on the natural transition to Jonson's *Volpone* and Webster's *Duchess of Malfi*. As a sort of companion piece to the latter, Elizabeth Cary's *Tragedy of Mariam* (1611) has been added.

"Who knows not Colin Clout?" The answer is not easy here, given the omission of Skelton's poem and the lack of cross-reference to Skelton in the commentary on Spenser. Moreover, *Apr* has been dropped again from the *SC* selection, and the notes to *Oct* no longer clearly identify the "Colin" of line 88. A citation of the title of *Colin Clout* in the introduction on Spenser's career is all the reader has to go on. Despite the mention in the Gascoigne section of that poet's troubles with the censor, this introduction on Spenser is silent about the trouble his own *Complaints* and particularly *Mother Hubberd* are now known to have caused. On the plus side, the reader still has the selection on the Bower of Bliss (with helpful notes) and the linked passages from Book III. Interestingly, the proportion of pages devoted to Spenser as against other sixteenth-century writers is here over one-third, just as it was in the Oxford selection of 1973, and in most of the previous Nortons. Fair enough.

The new *Longman Anthology of British Literature* (1999), in two volumes under the General Editorship of David Damrosch, with the pages in volume I covering the years from 1485 to 1660 available separately as a paperback, returns to the Oxford's policy of keeping that whole period together under shared editorship (by Constance Jordan and Clare Carroll) and under a single rubric. The governing rubric of the volume, however, is not "The Renaissance" but "The Early Modern Period," stressing a new kind of continuity, one with later periods more fully "modern," for better or for worse. This may cause some confusion, particularly since the following section c in volume I is titled simply "The Restoration and The Eighteenth Century." And it is positively bizarre to re-label Popular Ballads, as they have always sensibly been called, with the new rubric "Early Modern Ballads" (here presented without their tunes). The commentary throughout provides little on ancient, European, and medieval backgrounds, instead stressing anticipations of such future developments as the growth of political liberty and a market economy, and reflecting our contemporary preoccupations of New Historicism, Cultural Materialism, and postmodern questioning of order and agency.

The general title's reference to "British" literature is misleading, and the promise in the Preface of "A New Literary Geography," with "important works by Irish, Welsh, and Scots writers" appearing "regularly in the body of this anthology," proves hollow for this volume on the sixteenth century. To find, say, Henryson and Dunbar, Knox and Montgomerie and James VI, one must turn to R. D. S. Jack and P. Rozendaal's fine new *Mercat Anthology of Early Scottish Literature 1375-1707* (1997). The endpapers are wasted on an illegible old map of the British Isles and an old view of the Thames; no other maps appear, though a "new literary geography" would presumably benefit from tracings of land and sea explorers' routes in both eastern and western hemispheres.

The Longman editors have outdone the Norton by providing some illustrations, with captions (though the image of Holbein's "Ambassadors," on the cover and again near the start of the text selections, is never described). As in the new Norton, no poems for music or musical examples are given. In the selections from Wyatt and Surrey, only three of the six versions of Petrarch given here are identified as having such a source. Wyatt's poetry is inadequately annotated, while Surrey's translation of Virgil is ignored.

The pages on Spenser are inferior to Norton's. *SC* is again represented by *Oct* alone; but here, a note on Colin identifies him merely as "another of the shepherds who participate in the eclogues' dialogues," and nothing more is said of him in the whole selection. (Compounding this, the pages on Skelton are silent about Colin Clout.) There is no hint of the range of satire in *SC* and in *Complaints* and *Colin Clout*, and one would hardly guess from the comments on *FQ* 1 and the Bower of Bliss that Virgil, Ariosto and Tasso were prime influences. It is surprising to find Spenser's "Doleful Lay of Clorinda," which appeared with his *Astrophel* as a supposed lament by Sidney's sister the Countess of Pembroke, has been attributed to her in the selection of her poems elsewhere in this volume. Her own distinctive style is surely better represented by her poem on Sidney's death that the new Norton gives.

There are compensations. All of More's *Utopia* appears, in the Surtz translation. From Sidney readers have the whole of the first book of the *Old Arcadia*, with all its rich comedy of love and cross-dressing and a strong section on the *Apology* and related contexts in Puttenham, Gascoigne, and Daniel. More Isabella Whitney is given than in the new Norton (perhaps too much), more speeches of Queen Elizabeth are provided, Lanyer's poetry is given more fully, and Mary Wroth is now represented by thirteen sonnets. Two hundred lines of Ralegh's great poem *The Ocean to Cynthia* make their appearance--for the first time in any of these anthologies--and there is more of his *History* here. A substantial selection from Richard Barnfield's poetry responds well to the developing trend for queer studies. Marlowe's *Faustus* makes its expected appearance, while Shakespeare is represented by *Othello*, to make audiences--and readers--"question preconceptions about sex, race, and identity."

Finally, as in the new Norton, the seventeenth-century plays include *Volpone* and Cary's *Mariam*. But instead of Webster's *Duchess* we are offered a surprise in Dekker and Middleton's *The Roaring Girl; or, Moll Cut-Purse* (1611), perhaps a dubious tradeoff. It certainly registers the extent to which recent studies of gender, some of them compelling and important, have come to influence and even to dominate the thinking and taste of many critics, teachers, and students of the sixteenth century and its aftermath.

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00.134 Christian, Margaret. "'Waves of weary wretchednesse': Florimell and the Sea." *Spenser Studies* 14 (2000): 133-61.

Contemporary sermons provide not only parallels for the setting of Florimell's adventures but a key to their moral meaning. Florimell's shift from land to sea at a critical moment in her quest alerted Spenser's first audience of Elizabethan sermon-goers to recognize in her trials the spiritual dangers of the world, the flesh, and the devil. The setting itself invited readers to interpret Florimell's adventures in moral and spiritual terms: to ask, not whether she will drown or be raped, but whether she will acknowledge her dependence on God or fall into sin. While it dramatizes the seriousness of moral and spiritual issues, the sea setting sharpens the point of Spenser's references to divine intervention, explicit in Florimell's story several times. Furthermore, contemporary readers may have recognized the sea-setting as appropriate for a dramatization of the incompleteness of the single life and the impulse that propels men and women toward their destiny of married love. (MC)

00.135 Cohee, Gail E. "'To Fashion a Noble Person': Spenser's Readers and the Politics of Gender." *Spenser Studies* 14 (2000): 83-105.

Spenser's often-quoted explanation to Ralegh that "the general end...of [*FQ*] is to fashion a gentleman or noble person in vertuous and gentle discipline" remains a potent acknowledgment of Spenser's perception of his power as a writer to influence his readers' behavior. *FQ* continues to serve as a place from which to fashion behavior well beyond the poem's publication, however. In the nineteenth and early twentieth centuries, the poem, with its rich variety of female characters, more specifically becomes a popular site for male and female critics' own interpretations of proper gender roles, particularly as they pertain to women. These critics, in their quest to make their desired points about women's roles, often misread and manipulate Spenser's text in order to fit the female characters to their own political agendas. Not surprisingly for the periods examined here perhaps, male and female critics often differ radically in the ways by which they go about doing this. (GEC)

00.136 Fike, Matthew A. "Prince Arthur and Christ's Descent into Hell: *The Faerie Queene*, I.viii and II.viii." *ANQ* 12.2 (Spring 1999): 6-14.

Situates his argument between Cullen's "traditional view" that Book I represents the realm of grace and Book II the realm of nature and Weatherby's more recent view that both books present a unified dual nature of humanity and divinity by proposing that the two books instead present "a continuum of different types of grace...appropriate to the books' respective virtues." Advocates examining the role of Arthur as a Christ figure in parallel passages as analogues to the sixteenth-century debate over the manner of Christ's descent into hell, of which Spenser was likely aware. (MKP)

00.137 Greenfield, Matthew A. "The Cultural Foundations of English Renaissance Elegy. *ELR* 28.1 (Winter 1998): 75-94.

Many of the most influential elegies of the early modern period are written on the occasion of the death of a stranger or casual acquaintance of the author. These public elegies remain at least partially opaque to the psychoanalytic reading techniques frequently brought to bear on elegy. The first part of this essay develops an anthropological understanding of the cultural work performed by these elegies, situating them in relation to early modern funeral practices and ideas about death, personal identity, and community. Colin's song in *Nov* and Virgil's fifth eclogue are used to illustrate the "dangerous task" of moving from grief to consolation. The second part then provides an extended analysis of the way Donne's "Anniversarie" poems veer away from their official function into an anguished interiority and an obsession with the poet's own death. These poems exemplify a growing conflict between the public and private tasks of the elegist. During the seventeenth century, poetry distanced itself from actual funeral ritual, and the imaginary ceremonies represented in elegy became fragmentary or deformed. (MAG; modified slightly by Ed.)

00.138 Hadfield, Andrew. "William Kent's Illustrations of *The Faerie Queene*." *Spenser Studies* 14 (2000): 1-81.

William Kent's thirty-two illustrations to *FQ* were the most extensive sequence produced until the end of the nineteenth century. This essay serves as a commentary on the prints which are reproduced in their entirety for the first time. Kent is important as an illustrator of the poem because he was the first designer to respond imaginatively to the possibilities of Spenser's landscape and, as a result, had a major influence on later eighteenth-century taste. Spenser's reputation as an English gothic poet owes much to Kent's influence, but Kent was a sophisticated enough artist and reader of the poem to respond also to the Italianate elements in Spenser's work, which strongly corresponded with his own interests. Kent was notoriously eclectic and experimental as an artist, taking on a whole range of projects throughout his career--garden designer, architect, furniture and interior designer, painter, costume maker as well as book illustrator--and it is difficult to see whether his interpretations of Spenser's allegory have any particular significance. (AH)

00.139 Hazard, Mark. "The Other Apocalypse: Spenser's Use of 2 Esdras in the Book of Justice." *Spenser Studies* 14 (2000): 163-87.

Spenser's use of apocalyptic Scripture has long been recognized, particularly of the Book of Revelation in *FQ* 1 In the confrontation between Artegall and the Egalitarian Giant in 5.2, Spenser alludes with different effect to another apocalyptic work, 2 Esdras, using it as a key text for Artegall's authoritarian argument despite the fact that 2 Esdras was a noncanonical text whose publication as part of the Apocrypha was a hotly contested issue in Spenser's time. In Book V, Spenser adopts the particular apocalyptic qualities of 2 Esdras to express, through Artegall, the incompatibility of justice and human reality, a rejection of utopian political hope, the inevitability of mass destruction as a consequence both of the necessity for reform and its application, and a recognition of the dangerous intellectual and emotional appeal of apocalyptic fantasies to establishment authority as well as radical reformer. (MH; modified by Ed.)

00.140 Herron, Thomas. "Irish Den of Thieves: Souterrains (and a Crannog?) in Books V and VI of Spenser's *Faerie Queene*." *Spenser Studies* 14 (2000): 303-17.

The villainous Malengin in Book V and the Brigants in Book VI of *FQ* have long been cast as potentially Irish, thus requiring extermination by English justice. What critics have overlooked, however, are the tell-tale signs in the text which identify their cave-dwellings as *souterrains*, a type of man-made cave prevalent in Ireland and still in use in Spenser's day. Archaeological and contemporary literary sources confirm this identification, and both episodes demonstrate the cunning struggle of Spenser's heroes to conquer and plant a bewildering yet very real Irish landscape. (TH)

00.141 Jones, Ann Rosalind. "Dematerializations: Textile and Textual Properties in Ovid, Sandys, and Spenser." *Subject and Object in Renaissance Culture*. Ed. Margaretta de Grazia, Maureen Quilligan, and Peter Stallybrass. Cambridge: Cambridge UP, 1996. 189-209.

Begins by describing a 1654 Velasquez painting entitled *Las Hilanderas* (The Spinners) or *La Fabula de Aragne* (The Fable of Arachne), the titles of which show the disparity between epistemologies of cultural production: low manual labor or highly prized interpretive art. The painting has been interpreted as a statement arguing art's superiority over craft, but Jones argues that it is not realistically depicted. Examines *Muipotmos* as a work closely focused on textile images. Argues that Spenser uses the images not to celebrate the textile industry but to focus attention on the poet's cleverness and impressive vocabulary. In *Am*, Spenser goes one step further and uses his poetic prowess to subvert the female textile power, replacing it with his own threads of meaning. (LMB)

00.142 Kelsey, Lin and Richard S. Peterson. "Rereading Colin's Broken Pipe: Spenser and the Problem of Patronage." *Spenser Studies* 14 (2000): 233-72.

Why does Colin Clout break his pipe in *SC*? Diverging from earlier answers to that vexed question, this study pieces back together the now scattered and disregarded antecedents of Colin's act, ranging from ancient Roman pastoral and satiric poets through Petrarch's inaugural address to European poets from Sannazaro to Ronsard and Baïf. Revealing a literary landscape littered with such broken instruments, this essay suggests that the gesture belongs not to the disappointed lover but to the poet despairing of patronage--not to the tradition of pastoral love poetry but to a satirical tradition that celebrates and laments the poet's hard life. Playing on this lost tradition of the neglected poet and the abused *calamus*, or reed pipe, Spenser creates a legacy of coded interpretation shared with Gabriel Harvey and passed on to such contemporaries and followers as Ralegh, Drayton, Fletcher, and Jonson. Spenser's preoccupation with the fate of the Ovidian reed or *roseau* (as Ronsard calls it) may further provide a clue to the identity of Spenser's cherished Rosalind. (LK & RSP)

00.143 Klein, Lisa M. "Your Humble Handmaid: Elizabethan Gifts of Needlework." *RenQ* 50.2 (Summer 1997): 459-93.

Uses Spenser as an example in an argument centering around "the politics of gift occasions involving the queen." Explains that Spenser's gift of *FQ* is obligatory, but it also obliges the queen to reward Spenser with patronage. Quickly points out that this does not make the poet and Elizabeth equal--Spenser will never have the queen's status. Concludes that while gifts to the queen were designed to court favor and win higher status, the gift "ultimately reaffirms and reinforces" courtly hierarchy. (LMB)

00.144 Mazzola, Elizabeth. "Ethical Dilemmas and Romance Destinations: 'Pigeonholes of Oblivion' in *The Faerie Queene*, Book II." *HLQ* 61.1 (999): 29-52.

Examines "some of the cartographical and epistemological confusions diagrammed in *The Faerie Queene*" and explores "how places such as Phaedria's refuge--or purgatory--not only attest to romance's failure to offer an adequate ethical map but also improvise a solution." Refers to *Hamlet*, the Celtic legend *Imram Brain*, and More's *Utopia* to support her contention that while both purgatory and Phaedria's island are romance sites, they are also temporarily inhabited "other worlds that repudiate the goals and scene and ethos of romance" and are derived from "the insufficiency of a system of ethics to provide clear directions to heaven or to hell, or to control individual experience through its tropes, however they are termed." (MKP)

00.145 Miller, Jacqueline T. "Mother Tongues: Language and Lactation in Early Modern Literature." *ELR* 27.2 (Spring 1997): 177-96.

Uses examples from *SC* as well as from Erasmus and Richard Brathwait to show "the complex relationship between nurse and nursing, language and lactation, nurture and nation, that provides a distinctive perspective on the constructions of gender and power in the Early Modern period." In *SC*, for example, I.K. blames the Irish wet nurses for causing the mother tongue of English to become barren by their giving English infants doses of the Irish language along with their Irish milk. Argues that the idea of nursing and motherhood has become a profound power struggle. In fact, the nurse figure represents a challenge to the dominant speech culture as a whole. Closes the article with an examination of that struggle in Britomart's grief (V.vi.14). Through comparison to a (male) child who will not be subdued by his (female) nurse, Spenser revises the idea of nurse as language controller. However, as Britomart abandons her sulking and recovers her own voice, she equips herself with the power to rescue Artegall. (LMB)

00.146 Northrop, Douglas A. "The Uncertainty of Courtesy in Book VI of *The Faerie Queene*." *Spenser Studies* 14 (2000): 215-32.

Critics' concerns about Book VI--its discontinuity, the inappropriate behaviors by characters, and the uncertain relationship between narrator and reader--help to define the book's dominant quality and the reader's experience. This quality of uncertainty emerges particularly when comparing Books VI and V. Using this quality as an insight into the structure of the Legend of Courtesy, the reader can more clearly understand Spenser's concept of the virtue and our reactions to the material. Spenser's virtue of courtesy is more than a code of conduct occurring within the civilized world; it is an awareness of human value reached by poetic insight. (DAN)

00.147 Prescott, Anne Lake. "Foreign Policy in Fairyland: Henri IV and Spenser's Burbon." *Spenser Studies* 14 (2000): 189-214.

In the last cantos of *FQ* 5, Spenser hides the historical events of the 1580s and 1590s on the continent and in Ireland behind a thin veil of allegory, too thin for the taste of many readers. This essay suggests ways to complicate the relation of the veil to the events behind it, events that Spenser may distort but that remain, loosely, more history than "poetry" in Philip Sidney's sense of fictions born from a writer's creative wit. The "history" that Spenser would have known concerning Henri IV of France--Book V's Sir Burbon--was already so thoroughly mythologized that when he created his lightly disguised version of the great French leader who, said Protestants, had betrayed their cause by converting to Rome, he could simultaneously import associations enabling him further to ironize the relation of political story to political fiction. Irony and ambivalence, not least the memory of what Burbon had been and should have remained, make easy judgments of his behavior even harder and show once again Spenser's quasi-Machiavellian understanding of Justice's imperfections in a fallen world of time. The following study examines the mythology surrounding Henri IV as it was available to the English, its potential relevance for Spenser, and documentary evidence of the English government's response to Henri's conversion in 1593 that parallel Artegall's reluctant rescue of Sir Burbon's sullen lady, Flourdelis. As an extra, I provide some hitherto unpublished letters from Elizabeth to Henri's sister, Catherine de Bourbon. (ALP)

00.148 Sadowski, Piotr. "Spenser's 'golden squire' and 'golden Meane': Numbers and Proportions in Book II of *The Faerie Queene*." *Spenser Studies* 14 (2000): 107-131.

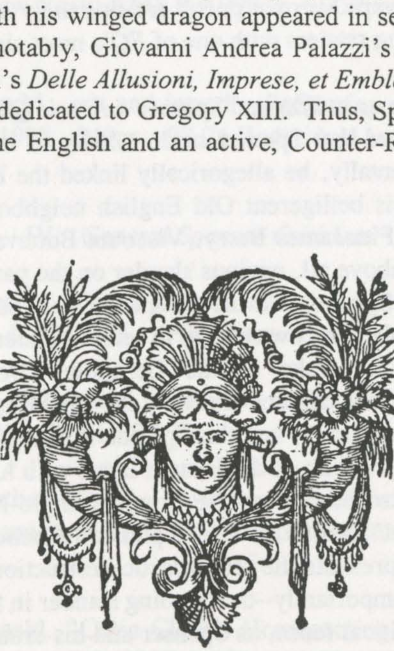
Interprets Spenser's arithmetical and geometrical metaphors of temperance in their primary, mathematical sense, and argues that the "golden squire" used to measure out a "mean" of temperance refers to the masonic triangle, particularly the so-called "golden" or "royal" square, based on the Golden Section 0.618, used widely in medieval architectural design. The Golden Mean as a geometrical representation of temperance is first used in Book II in the description of the mutual relations between the three sisters and their male partners in the Castle of Medina, and later in the famous and notoriously obscure stanza on the geometrical design of the Castle of Alma. Here the Golden Section diagram is found to contain all the geometrical and numerological elements from the design of the Castle, thus reinforcing its significance as an architectural emblem of the human body and soul internally harmonized through temperance. (PS)

00.149 Wallerstein, Nicholas. "The Rhetoric of Despair in Spenser, Shakespeare, and Milton." *Proceedings of the Seventh Northern Plains Conference on Early British Literature*. Ed. Jay Ruud. Aberdeen, SD: Northern State UP, 1999. 77-89.

Argues that the Red Crosse Knight, Romeo, Adam, and Eve all succumb to rhetorical arguments--either their own or another's--making despair and desire for death attractive. Though flawed, these arguments effectively persuade the characters to abandon reason in favor of passion, and only through adhering to the logical rhetoric of an intercessor using "the language of hope" may the figures refute the rhetoric of despair and be reassured of the gift of God's mercy. Thus, the characters return to right reason and banish the passions that once led to their "spiritual, intellectual and moral disease." (MKP)

00.150 Watson, Elizabeth See. "Spenser's Flying Dragon and Pope Gregory XIII." *Spenser Studies* 14 (2000): 293-301.

The dragons in *FQ* 1, especially the "old dragon" of canto ix, contribute to the antipapal allegory by alluding to Gregory XIII, pope from 1572 to 1585, who retained his personal impresa representing a winged dragon. The English work associating this pope most directly with serpents and Jesuits is *Iohn Niccols Pilgrimage* (1581), but a number of references associating Gregory XIII with his winged dragon appeared in several Italian works possibly available to Spenser, most notably, Giovanni Andrea Palazzi's *I Discorsi...sopra l'imprese* (1575) and Principio Fabricii's *Delle Allusioni, Imprese, et Emblemi* (1588), the latter heavily illustrated with dragons and dedicated to Gregory XIII. Thus, Spenser's greatest dragon may represent a pope hated by the English and an active, Counter-Reformation Roman Church. (ESW)



(Ed. Note: In last issue's report on "Spenser at Kalamazoo," (00.102-14), gremlins deleted the following two abstracts; I apologize to the presenters.)

00.151 Debbie Barrett-Graves (College of Santa Fe) argued in "The Poison-Tipped Tongue in Book VI of *The Faerie Queene*" that emblematic scholarship has shown how patterns of visual imagery derived from classical and biblical origins, among others, were collected and transmitted to form a continuum of popular, visual expression. The poison-tipped tongue is one example of a motif that recurs in a variety of early modern contexts. While emblematic sources do not by themselves fully define early modern conceptions of slander and its malicious applications, they do confirm the existence of a shared context of meaning. By analyzing some aspects of that context, one can illustrate how Edmund Spenser uses his poetic art to depict and, subsequently, to counter the malice associated with the poison-tipped tongue in *FQ*. In drawing upon, adapting, and combining available emblematic references to the poison-tipped tongue, Spenser creates personified allegories that hurl "slanderous reproches" and "backbytings" at such virtuous champions as Arthur, Artegall, and Calidore. Against a background of references to and concern about the force of language, Spenser invites consideration of its malicious applications in *FQ*. Spenser establishes a vehicle of meaning that conceptually informs one aspect of *FQ* through the striking imagery of poisonous mouths and tongues he associates with Ate, Sclaunder, Envy, Detraction, and, finally, with the Blatant Beast. Spenser's ability to govern his own poetic art ultimately opposes the Blatant Beast's destructive volubility, providing readers with one of *FQ*'s most significant contests. (DB-G)

00.152 In "Geraldine Landscapes in Edmund Spenser's *Faerie Queene*," Thomas Herron (U of Wisconsin, Madison) claimed that Spenser made a habit of leasing ex-monastic land in Ireland, and that, not coincidentally, he allegorically linked the Blatant Beast ravaging the "Monastere" in *FQ* 6.12 to his belligerent Old English neighbors Maurice, Lord Roche, Viscount Fermoy, and David Fitz-James Barry, Viscount Buttevant, and Lord Barrymore. The Blatant Beast represents, above all, envious slander on the part of the Old English lords who resented the newcoming Spenser and his compatriots. The Old English complained directly to the queen about the planters' own efforts to seize Munster property--including long-dissolved monastic land--in the wake of the Geraldine (Desmond) rebellion there. Consequently, as part of an envious counter-attack by the New English planters, Lord Roche was jailed in Cork for six days in 1588, and this episode is allegorized (and justified) in the hero Calidore's temporary suppression of the Blatant Beast with his shield; the Beast's iron-ranged gape, or fer-maw, is itself a pun on the French (Anglo-Norman) pronunciation of "Fermoy," and his "reprochful" (xii.27.9) nature puns on Roche. On a local Irish level, therefore, the Blatant Beast represents the iconoclastic destruction of the Irish monasteries (such as Buttevant) and--more importantly--the ongoing slander in the 1590's which occurred on both sides of the religio-political fence, as Spenser and his cronies jockeyed with the Old English for power and position over the newly available Geraldine lands.

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The following checklist includes Spenser items published in 1998 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. 98.10 refers to the tenth item in the 1998 volume of the *Spenser Newsletter*.

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John Moore
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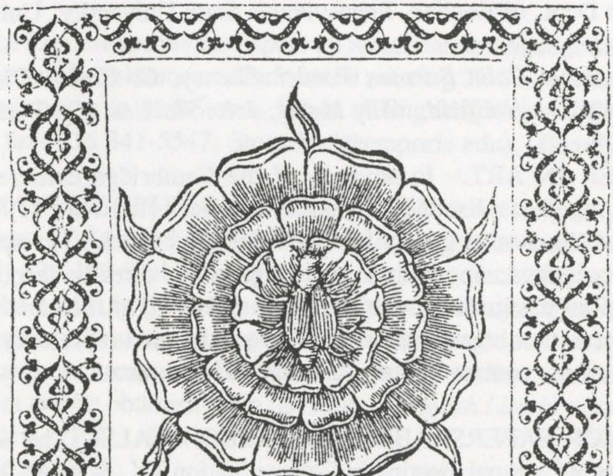

ANNOUNCEMENTS

00.153 SPENSER CONFERENCE, PEMBROKE COLLEGE, CAMBRIDGE. Sponsored by the International Spenser Society, a homecoming party for the poet-planter in the guise of an international conference on "*The Place of Spenser: Words, Worlds, Works*," 6-8 July 2001, will feature several exciting events. Plenary speakers at this event will be Margreta de Grazia, Richard McCabe, and Louis Montrose. Poets reading from their work and talking about their own relation with Spenser will include, from both sides of the Atlantic, Eiléan Ní Chuilleanáin, John Hollander, and Paul Muldoon. An exhibit, directed by Carol Kaske, James Schiavoni, Harold Weatherby, and Andrew Zurcher, will display books from Pembroke College and Cambridge University available during Spenser's day. An opening session of Senior Spenserians will include A.C. Hamilton, Harry Berger, Jr., and Thomas P. Roche, Jr. A closing roundtable, "Responses and Directions," will feature Paul Alpers, Helen Cooper, Patricia Coughlan, David Lee Miller, Anne Lake Prescott, Kathryn Schwarz, and Debora Shuger. On Friday 6 July, Cambridge University Press will hold a reception to celebrate the publication of *The Cambridge Companion to Spenser*, edited by Andrew Hadfield; and on Saturday, 7 July, Pembroke College will host an evening banquet in the dining hall displaying Spenser's portrait.

Workshops on "allegory," on "Book III of *The Faerie Queene*," and on "pedagogy" might have a few opening slots remaining; those interested should write immediately to Patrick Cheney at either pgc2@psu.edu or Dept. of English, Pennsylvania State University, University Park, PA 16802.

Organizing Committee: Colin Burrow; Patrick Cheney, Co-Chair; Elizabeth Fowler, Co-Chair; Roland Greene; Andrew Hadfield; Willy Maley; John Watkins, Co-Chair; Andrew Zurcher.

00.154 SPENSER IN ART. In advance of the Cambridge conference, Andrew Zurcher is attempting to put together a list of two types of Spenser-related art: (1) Portraits of Spenser--oils, engravings, copies--likenesses from all periods, however fanciful, *except reproductions printed in books*; (2) Any paintings, engravings, drawings, etc., directly inspired by Spenser's poetry, including illustrations designed for editions of the poetry, *if of substantial quality*. He says that he will welcome information regarding the whereabouts of such representations, comments about the project, or suggestions; contact him at <aez20@cus.cam.ac.uk>.

00.155 CALL FOR PAPERS, ABSTRACTS, PROPOSALS. The South-Central Renaissance Conference, for its 50th annual meeting in College Station TX, 5-7 Apr. 2001, invites papers on any aspect of Renaissance studies (history, art history, literature, music, philosophy, science, theology and for the following special sessions: Renaissance Portraiture; Editing and Unediting Early Moder Texts; Renaissance Europe through Others' Eyes; The Relation of Renaissance Art to Poetry Andrew Marvell, Poet and Politician; Shakespeare's Violent Romans; Popular Art in th Renaissance; Shakespeare's Sonnets after Helen Vendler; The Renaissance Satan; Male Friendshi in Renaissance Tragedy; Medicine in the Renaissance; Shakespeare and the Visual Arts; Rhetori and Music; Queen Elizabeth as Author. Send *completed* papers (8-10 pages, 20 minutes), with 10 word abstracts, to George Klawitter, Dept. of English, St. Edward's U, Austin, TX 78704 (51

464-8850; georgek@admin.stedwards.edu). **Deadline: 30 December 2000**. Program participants must join SCRC.

The Fourth Annual International Congress of the Mediterranean Studies Association, meeting in Aix en Provence, 22-26 May 2001, invites papers and proposals for sessions on any period and any discipline relating to the Mediterranean region and Mediterranean cultures. Proposals for roundtable discussions on a topical work or theme are also welcome. The typical panel will include three twenty-minute papers, a chair, and (optionally) a commentator. Proposals should include a 200-word abstract for each paper and a one-page curriculum vita for each participant, including chairs and commentators. Each participant's name, e-mail and regular address, and phone number should also be listed. Send proposals to Mediterranean Studies Association, P.O. Box 212, East Sandwich, MA 02537. For information on the congress or the Association contact <MSA@umassd.edu>. **First deadline: 1 December 2000**, though proposals will be accepted after that date.

The Society for Reformation Research is soliciting papers for "The Body," a special session to be held at the 37th Congress on Medieval Studies at Kalamazoo, May 2002. Send 250-word abstracts (literature, culture, politics, law) to Maureen Thum, Dept. of English, U of Michigan-Flint, Flint, MI 48502-1950 or to Harvey Brown, Dept. of Political Science, U of Western Ontario, London, Ont. N6A 5C2, Canada. **Deadline: 15 March 2001**.

The Central Renaissance Conference invites papers on Renaissance language and literature, the arts, history, and other aspects of Renaissance culture for its meeting 21-22 September 2001 at Emporia State U. Please send *abstracts* to Mel Storm, Dept. of English, Emporia State U, Emporia, KS 66801 (316 341-5563; fax: 316 341-5547; StormMel@emporia.edu). **Deadline: 2 April 2001**.

00.156 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 written in English. The 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>.

Explorations in Renaissance Culture invites submissions of articles on subjects in any discipline in Renaissance/Early Modern studies: literature, art and iconography, music, history, gender studies, languages, culture, etc. *EIRC,* publishing biannually in summer and winter, is fully refereed by a board of nationally prominent scholars, using a double-blind review process. There are no submission deadlines. Send manuscripts (three copies, with author's name on a cover sheet only) to Tita French Baumlin, Editor, *Explorations in Renaissance Culture*, Dept. of English, Southwest Missouri State U, Springfield, MO 65804 (417 836-4738; fax: 417 836-4226;

titabaumlin@mail.smsu.edu). Manuscripts are returned if SASE is included. Electronic submissi (attachments in MSWord, WordPerfect, etc.) is usually possible. For further information vi *EIRC*'s home page at <http://www.smsu.edu/english/eirc/eirc.html>.

00.157 NEWBERRY LIBRARY FELLOWSHIPS IN THE HUMANITIES, 2001-02. T Newberry Library, an independent research library in Chicago, invites applications for its 2001- Fellowships in the Humanities. Long-term residential fellowships are available to postdocto scholars (and Ph.D. candidates in the case of the Spencer Fellowship) for periods of six to elev months. Applicants for postdoctoral awards must hold the Ph.D. at the time of application. T stipend is up to $30,000. Short-term residential fellowships are intended for postdoctoral schola or Ph.D. candidates from outside the Chicago area who have a specific need for Newber collections. Scholars whose principal residence or place of employment is within the Chicago are are not eligible. The tenure of short-term fellowships varies from one week to two months. T amount of the award is generally $1200 per month. **Deadline for both short- and long-ter fellowships: 20 January 2001**. For more information, visit <www.newberry.org>. F application materials, write Committee on Awards, 60 West Walton Street, Chicago, IL 6061 3380. For further information, phone 312 255-3662 or e-mail <research@newberry.org>.

00.158 2001 NEH SUMMER SEMINAR FOR COLLEGE TEACHERS. Applications are invite for a six-week seminar at the Ohio State University, from 18 June to 29 July, on "Foxe's *Book* *Martyrs*: A Paradigm for Early Modern English Print Culture." This interdisciplinary program wi consider Foxe's *Book of Martyrs* as the defining text of the period. Participants will explore ho its early editions exemplify the highest state of contemporary English printing technology, and a how and why each took unique physical shape as the longest, most fully illustrated, and mo complicated book of the age. Concerns will include religious persecution and pacifistic respons shaping of martyrological identity; women's rolse as readers and textual interpreters; a relationships with writings by Erasmus, More, Tyndale, Spenser, Shakespeare, Milton, and othe Applicatons are welcome from teachers and scholars who specialize in English literature, histor art history, women's studies, religious studies, bibliography, and print culture. Faculty departments with Ph.D. programs are not eligible. Participants will receive stipends of $3,70 **Deadline for application: 15 April 2001**. For further information, write Justin Pepperney, De of English, The Ohio State U, 164 West 17th Ave., Room 421, Columbus, OH 43210-1370 (6 294-3846; pepperney.3@osu.edu).

00.159 SPENSER ON THE WEB. On-line contents information is now available for volume of *Spenser Studies: A Renaissance Poetry Annual*. To view table of contents, abstracts, a bibliographical details, visit <http://www.english.cam.ac.uk/spenser/studies.htm>.

Copies of *The Spenser Encyclopedia*, ed. A.C. Hamilton (Toronto: U of Toronto P, 1990) are offer at <http://www.academicbooksale.com/> for the sale price of £19.00, half the normal c of £38.00. Colin Burrow advises us that postage terms are "not favorable to people outside the . . . but to those within it is a steal."

University of Pennsylvania Library Website. This site has a growing corpus of Renaissance e-texts (scanned facsimiles) freely available for use. According to Daniel Traister, Curator of Research Services, the "constantly evolving" site is worth exploring at the following URL: <http://www.library.upenn.edu/>. A link will direct you to the SCHOENBERG CENTER FOR ELECTRONIC TEXT & IMAGE and in turn to related sites. The site, directed by Rebecca Bushnell (English) and Michael Ryan (Rare Books and Manuscripts) is supported by the U of Penn Library and by Lawrence J. Schoenberg, with public funding from the National Endowment for the Humanities.

00.160 AWARDS. The South-Central Renaissance conference has established a prize of one thousand dollars ($1000) to be awarded in honor of William B. Hunter for the writing of an essay in any area of Renaissance studies. Details about submission for the prize can be found at the following URL: <http://www.stedwards.edu/hum/klawitter/prize.html>.

00.161 CONFERENCES. Modern Language Association, 27-30 Dec. 2000, Washington, D.C. *Inquire:* Convention Office, MLA, 10 Astor Place, New York, NY 10003 (212 614-6372; fax: 212 477-9863; convention@mla.org).

Comparative Literature Symposium: Shakespeare 2001–New Readings of the Page, New Meanings for the Stage, 14-17 Feb. 2001, Texas Tech U. *Inquire:* Donald W. Rude, Texas Tech U, Box 3091, Lubbock 79409 (806 7422500, ext. 56; fax: 806 742-0989; ditdr@ttacs.ttu.edu).

John Donne Society, 15-17 Feb. 2001, U of Southern Mississippi. *Inquire:* Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu).

Symposium for Medieval, Renaissance, and Baroque Studies: Arts of Calculation–Counting, Measurement and Cultural Production, 22-24 Feb. 2001, U of Miami. *Inquire:* Michelle R Warren, Dept. of Foreign Langs., U of Miami, Coral Gables, FL 33124-4650 (305 284-4858; mrw@miami.edu), or David Glimp, Dept. of English, U of Miami, Coral Gables, FL 33124-4632 (305 284-4075; dglimp@miami.edu).

The New Science: Emerging Viewpoints in the Early Modern, 17-18 Mar. 2001, Claremont Graduate U. *Inquire:* Humanities Center, Early Modern Studies Group, Claremont Graduate U, 740 North College Ave., Claremont, CA 91711-6163 (909 621-8612; fax: 909 607-1221; howard.fitzgerald@cgu.edu).

Northeast Modern Language Association, 30-31 Mar. 2001, Hartford. *Inquire:* Michael Tomasek Manson, Exec. Dir. NEMLA, Anna Maria Coll., 50 Sunset Lane, Paxton, MA 01612-1198 (508 849-3481; fax: 508 849-3362; nemla@anna-maria.edu).

South Central Renaissance Conference, 5-7 Apr. 2001, Texas A&M U, College Station. *Inquire* George Klawitter, Dept. of English, Saint Edward's U, Austin, TX 78704-6425 (512 464-8850; fax 512 448-8492; georgek@admin.stedwards.edu).

Shakespeare Association of America, 12-14 Apr. 2001, Miami. *Inquire:* Lena Cowan Orlin, SAA U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore 21250 (410 455-6788; fax: 41 455-1063; saa@umbc.edu).

Spenser at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire:* Julia M Walker, Dept. of English, SUNY-Geneseo, Geneseo, NY 14454 (716 245-5251; fax: 716 245-5181; walker@geneseo.edu).

Sidney at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire:* Rober Stillman, Dept. of English, U of Tennessee, Knoxville, TN 37996 (fax: 865 974-6926 rstillma@utk.edu).

Fulke Greville at Kalamazoo, 3-6 May 2001, Western Michigan U, Kalamazoo, MI. *Inquire* Matthew Woodcock, Univ. Coll., Oxford, OX1 4BH, England (matthew.woodcock@university college.ox.ac.uk).

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SPENSER AT MLA, 2000 PROGRAM

Editing Spenser (493)

29 Dec. 10:15 - 11:30 a.m., Park Tower Suite 8206, Marriott Woodman Park
Arranged by The International Spenser Society
Chair: *Patrick Cheney, Penn State U*

Elizabeth Fowler, U of Virginia; Joseph F. Loewenstein, Washington U; and David Lee Miller, U of Kentucky

Strange Inspirations: Spenser's Neoplatonic Fraud, Erotic Prophecy, and Queen Presumptive (809)

30 Dec. 1:45 - 3:00 p.m., Park Tower Suite 8206, Marriott Woodman Park
Arranged by The International Spenser Society
Chair: *Dorothy Stephens, U of Arkansas*

Linda Breton Tredennick, U of Oregon, Eugene
"Quest for the Perfect Fraud: The Neoplatonic Florimell,"

Jennifer B. Lewin, Yale U
"Dreaming as a Rite of Passage in The Faerie Queene,"

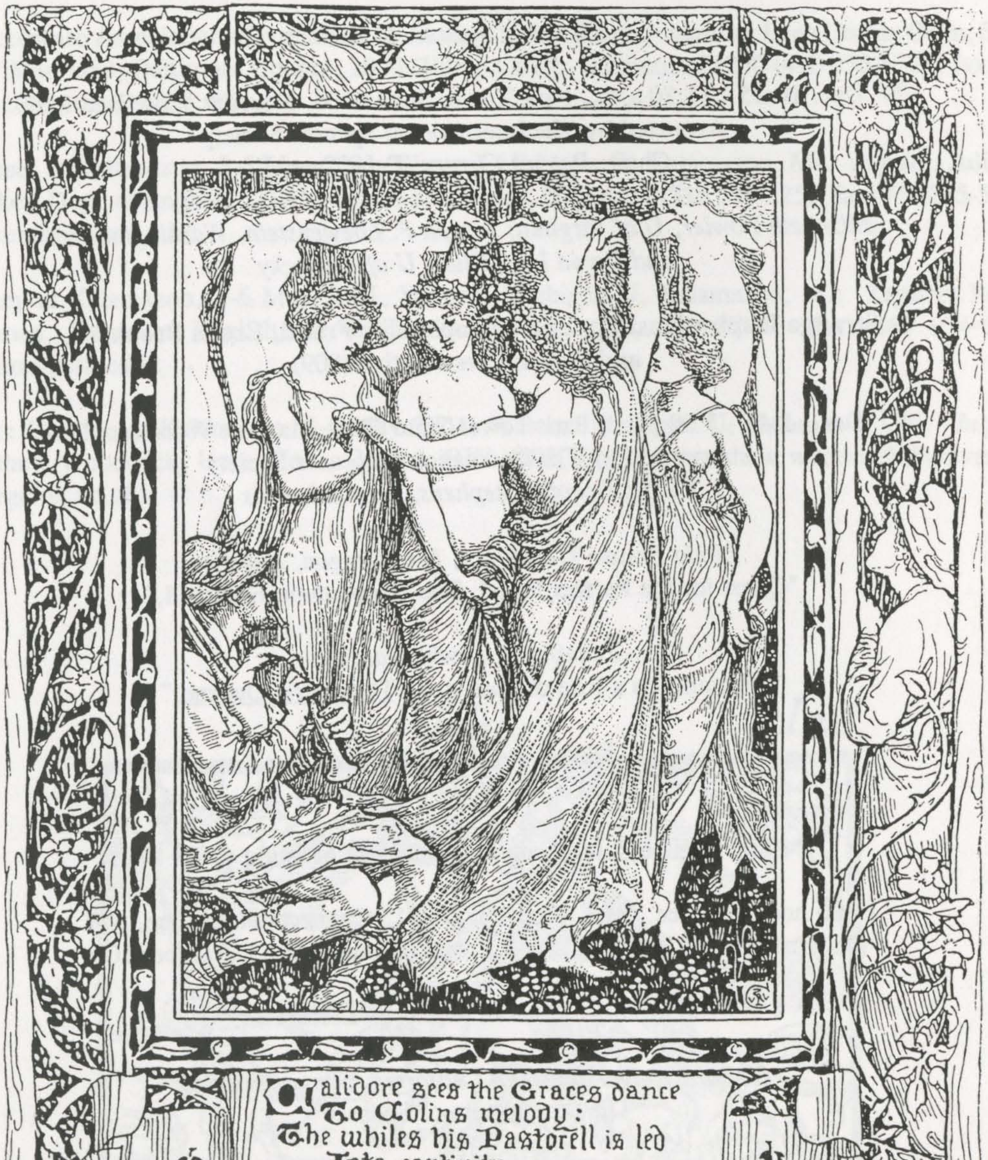
Paul Suttie, Cambridge U
"Spenser's Political Leap of Faith,"

The Spenser Luncheon and Business Meeting (551)

12:00 noon, 29 Dec., Mrs. Simpson's, 2915 Connecticut Avenue, NW.
(Call or write to John Watkins for reservations before December 10.)

The Hugh Maclean Memorial Lecture

Richard Helgerson, U of California, Santa Barbara
"The Strangeness of Spenser"


Calidore sees the Graces dance
To Colins melody:
The whiles his Pastorell is led
Into captivity.

(continued from inside front cover)

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