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The editor solicits letters containing news of any sort which would interest Spenserians, and will make an effort to print any legitimate inquiry. She especially solicits abstracts and/or offprints of articles, receipt of which will reduce the time between publication of the article and the news of it.

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To Our Readers

01.103

In this issue we give accounts and abstracts of as much of last July's Cambridge conference on Spenser as your contributions made possible, with apologies for the necessary editing and with thanks to Jeremy Kiene for able assistance in abstracting. We were keenly aware, while condensing, of how much eloquence got left out; our only consolation is that so many of these pieces are appearing in print, in longer form. In the next issue we hope to print all the conference abstracts not provided here; don't hesitate to send them. The present issue offers the usual number of book reviews, but we have shortened the list of abstracts of articles in our attempt to get the Cambridge conference mostly into one issue. In the next issue, we promise to return to a full array of abstracts of articles, along with notices of presentations made at autumn conferences.

Before long, many of you will be receiving subscription renewal notices from me or membership renewal notices from John Watkins, secretary/treasurer of the International Spenser Society. We both hope that you'll renew promptly; issues of the *Spenser Review* in the new year are especially dependent upon your good will in mailing checks early.

The Spenser Review now has a webpage, which can be accessed through the Edmund Spenser homepage, or directly at: **<www.english.cam.ac.uk/spenser/spenrev>**.

The new, long-awaited Longman edition of *The Faerie Queene*, edited by A. C. Hamilton and Toshiyuki Suzuki and his team, has been proof-read by its editors; perhaps some among us will have received copies even before MLA: reason for rejoicing.

Finally, we'd like to encourage everyone to make a special effort to come to MLA sessions sponsored by the International Spenser Society; the sessions are listed below (Item 01.201, page 45).

Book Reviews and Notices

01.104

Bell, Ilona. *Elizabethan Women and the Poetry of Courtship*. Cambridge: Cambridge University Press, 1998. 262 pages. ISBN 0-521-63007-x. $59.95 cloth.

Reviewed by Barbara Estrin

With the hindsight of an experienced destiny, Adrienne Rich warns of the cultural inevitability behind amorous conventions:

> It's not the déjà vu that kills
> It's the foreseeing
> The head that speaks from the crater.[1]

What "kills" (what spoils the pleasure in the poetic of love) is that *it* kills. The underside is destructive from the very beginning. The woman-denying gestures of Petrarchan forms silence the female voices that might have spoken "from the crater" carved out by the narcissistic poet. And yet, as David Kalstone has shown, for Rich's generation "writing poetry became firmly yoked to the English literature curriculum [heavily laced in the Elizabethans] in ways that it had not been in the past."[2] Equally important, Kalstone writes, "was the way those same young poets reacted to (*to*, rather than *against)* their training" (*Five Temperaments*, p. 7). It makes sense to read Rich (as Ilona Bell briefly herself does) in the context of the ground-breaking *Elizabethan Women and the Poetry of Courtship* because Rich is the inheritor of a process Bell contends began in the age of Elizabeth and reached its height in Spenser's *Am.* The sequence figures as the culmination of Bell's argument that there is a strong tradition of female resistance which Spenser imbibes from his culture.

Bell would argue that, if Rich's training leads her to use the forms passed on from the great (mostly male) Elizabethan poets she was taught to admire, Rich's impulse to bend those forms to include the repressed has its roots in the challenging female voices and audiences resonating from the Elizabethan period. In that context, Bell might rephrase Rich's lines to read:

> It is the déjà vu that thrills
> In the foresaying.

With careful detailing and assiduous research, Bell documents the presence of female subjectivity—the talking head in the crater—which "give[s] to Elizabethan women a central role in the history of English Renaissance love poetry" (32).

As Bell documents the emergence of women's voices in early modern writing, her story yields the suspense of a thriller and the interest of good old-fashioned soap opera. She links the love lyric to the mandates of Shakespearean comedy, where witty heroines became willing partners in marriages that were "as they liked it." In Bell's history, women emerge (if not the tellers of the tale), both the critical listeners to the tale, and the tails that wagged the dog of the Petrarchan "repressive norm" (189) to open it to female responses. Bell reads the *Am* as a remarkable cultural document precisely because (and here Bell quotes C.S. Lewis' ultimate dismissal of the poems as her reason to praise them) "its devout, quiet, harmonious pattern is continually controverted by the presumption of a 'self-assured' female reader who undoes Spenser's rhetoric, refutes his conceptions of women, love, sex, and marriage, and prompts him to undertake a far more probing exploration of what it means for the lyric to be in the business of transacting a courtship. 'Such is the power of love in gentle mynd / that it can alter all the course of kind'" (184). Like Rosalie Colie and Barbara Lewalski, Bell maintains that genre influences our conception of gender but she also insists on the reverse: questions of gender impact on genre and change the lyric from the private musing of the

poet to himself (as Gordon Braden contends in *Petrarchan Love and the Continental Renaissance*), or the more public circulation to a male coterie or patron (as Arthur Marotti, Wendy Wall, Guy Finch Lyttle and Stephen Orgel have argued), to a female audience.

Bell expands the use of the word courtship to include its public and private meanings: "When a society denotes courtly behavior, diplomacy and ceremonies of state by the very same neologism it also uses to signify wooing a woman with a view to marriage, it seems reasonable to surmise that amorous and political courtship are intricately interconnected; that politics and courtiership are feminized; and that wooing a woman involves not only flattery and courteous attentions but also art" (2).

As she documents the history leading into the *Am*, Bell first challenges Lawrence Stone's assumptions that the typical marriage was arranged by parents for their children, by examining court cases, medical records and familiar letters which "confirm the fact that love and sexual attraction can exert an important role in the marriage choices of women from the middling to the upper ranks of early modern society"(43). In close readings of *The Autobiography of Thomas Whythorne,* Gascoigne's *A Hundreth Sundrie Flowres,* Putttenham's *The Arte of English Poesie,* and a number of letter-writing manuals, Bell describes how the Elizabethan woman's response can affect "the way in which the poet/lover formulates his lyric persuasion" (53). She devotes an entire chapter to a description of the "clandestine love affair between Anne Vavasour, a Gentlewoman of the Queen's Bedchamber, and Edward de Vere, the Earl of Oxford" (75). It is not until we read the whole of this story which ends in the marriage of Henry Lee and Anne Vavasour (after she has borne the love-child of Vere) through a courtship that involves a series of poems which Bell reads as a private dialogue between Lee and Vavasour that we discover how the haunting face that appears on the cover of Bell's book could launch so many words and so many intelligent analyses of those words. Bell reads the poems about, in the ventriloquized voice of, and in the answers she attributes to Vavasour as "paradigmatic poems of courtship: their formal doubleness, ambiguous diction and veiled figures of speech make their 'secret meaning' available to the poet/lover's private lyric audience while keeping it 'far from the reste.' The conflation of revelation and mystification makes the courtship more exciting, the gossip more titillating, and the poetry more intricately multivious—its 'secret meaning' dependent on an answering response that is both intrinsic to the functioning of the poem's structure and outside its boundaries" (99).

The historical reality of the Vere-Vavasour-Lee triangle contains the elements that Bell finds in the fictional reality of the poems by Elizabethan women poets—Mary Sidney, Queen Elizabeth, and Isabella Whitney: namely the presence of women as desiring subjects and dissident voices of Sidney, Whitney and Jane Anger, and backwards from her own late twentieth-century stance: "How might the woman feel upon overhearing this wondrous paean of praise?" (156) Maintaining that the way to read the *Am* is to imagine what might have been said in the space between the signs, the pause after the end of one sonnet and the beginning of the next, or in an interruption that occurs within the lines of the poem itself, Bell invites us to imagine a real woman listening to, perhaps reading, and finally influencing, poems that have been critiqued as art that marginalizes and abjects the live women they presumably idealize.

Bell mounts her case impressively: the book is structured to render "the revolution in poetic language" (189) Spenser enacts as the product of the appearance of female voices in English

Renaissance literature. Bell's style is clear and persuasive, her analogies imaginative and compelling. To anticipate the demurrals of other cultural historians who claim that most Elizabethan women didn't read at all, she compares early modern clinging reliance on the spoken rather than on the newly invented printed word to late modern reluctance to read books downloaded from a computer monitor; she parallels what we often construct as the answer upon "overhearing only one side of a phone conversation" (24) to the ways in which we might imagine the lyric audience's response; she uses her experience with her not-yet-literate five-year old daughter to suggest that Elizabethan women *listened* more attentively to spoken language precisely because they could not read it. Bell opens the book with a Stephen-Greenblatt-like anecdote, recounting a Halloween party in Cambridge where she was writing the book, when a stranger, dressed as a ghoul, enthused about her topic by telling her: "I've used Shakespeare and Donne to woo all my lovers" (1).

Like the poets whom she scrutinizes, Bell is willing to adjust her argument, using a combination of historical evidence and critical wit, to convince us that, as intelligent late modern readers, we can use all our powers to mine Renaissance poems of their depths. With a book so thoroughly researched, so brilliantly written—especially with her clever and probing analyses of individual poems—the reader is tempted to say that Bell has every reason to suppose that what she calls Renaissance "pseudo-Petrarchan poems"—ones which use "the conventional tropes of Petrarchan idolatry to conceal an underlying persuasive or reductive purpose" (4)—allow us to imagine a woman whom poets ignored at their peril.

In this major revision of the Renaissance lyric, Bell recovers the poems she studies, particularly the often-dismissed *Am,* as worthy of deconstruction. I think that the real importance of her book for Spenserians—its clarity of purpose, its richness of story, its exuberant style—is that it uses the early modern resistant female reader and writer to return us to the poems themselves. David Kalstone was able to slide with great critical ease between Renaissance and contemporary poets partly because he felt confident that the late twentieth-century poets he was reading had a keen interest in the early modern verse he knew so well and whose study he galvanized in his work on Sidney. In answer to the "anti-generic" writing of the currently fashionable language poets who insist that "poetry will remain ornamental to the degree that it avoids the issues of power, history, bureaucracy, and class that theory addresses,"[3] we need to think of early modern poets (whose forms are currently dismissed) as participants in the central public and private concerns of their age. Books like Bell's, about poets like Spenser, now too often considered as esoteric to the life that inspires them, remind us that the pleasure in the lyric is one that we can "neuer bring to end" (*Am* 23.10).

Barbara L. Estrin is Professor of English and department chair at Stonehill College. She is the author of The Raven and the Lark: Lost Children in Literature of the English Renaissance *and* Laura: Uncovering Gender and Genre in Wyatt, Donne and Marvell; *in press for publication in the fall of 2001 is* The American Love Lyric after Auschwitz and Hiroshima. *She is currently working on a book-length study, "Orphan Envy," connecting contemporary fiction to Shakespearean drama.*

Notes

1. "Letter to a Young Poet," *Midnight Salvage* (New York: Norton, 1999), p. 29.
2. *Five Temperaments: Elizabeth Bishop, Robert Lowell, James Merrill, Adrienne Rich, John Ashbery* (New York: Oxford University Press, 1977), p. 6.
3. Bob Perleman, "Poetry in Theory," *Diacritics* 26.3 and 4 (1996): 160.

01.105

Borris, Kenneth. *Allegory and Epic in English Renaissance Literature: Heroic Form in Sidney, Spenser, and Milton.* Cambridge: Cambridge University Press. xii + 320 pp. ISBN 0-521-78129-9. $64.95 cloth.

Reviewed by Judith H. Anderson

Rejecting both the notion of a literary paradigm shift at the end of the Tudor period and the baleful influence of Benjamin's association of allegory with mourning (too narrowly based on a reading of the seventeenth-century *Trauerspiel*), Kenneth Borris argues the "especial affiliation of allegory with heroic poetry" and the seminal relation of Sidney's allegorism in the *Arcadias* to *FQ* and *Paradise Lost* (1-3, 6). These large claims yield useful readings of all three texts and are especially fruitful in discussion of *Paradise Lost*. But they are also persistently shadowed by questions about where allegory begins or ends, what really is allegory, about the difference between the incorporation of allegorical elements and a definitively allegorical text, and about the distinguishing relation of tone and texture to grid and structure. That language itself and all it means can in some sense be considered allegorical is by now a truism, and another is that when everything is allegorical, nothing is. Such truisms haunt the admirable edifice of *Allegory and Epic*.

Introducing the argument, Borris explains, "Many Arcadian contexts are actually vehicles of figurative significance, so that, if literalized, these texts appear over-elaborated, awkward, wayward, slow-paced, or idiosyncratic, much as *FQ* would." Fine, but he continues, "though we could ignore Sidney's allegorism, as we could Spenser's ... ," and thus effects a characteristic slide from figuration in general to allegory in particular (6). Moreover, where we could, perhaps more often than not, ignore Sidney's allegorism, more often than not, we cannot ignore Spenser's. Here is a distinction—arguably of the litmus-test variety—that we either admit or reject. Very much the same arguments that Borris uses have been tested with *King Lear*, a play in many ways "allegorical," but not to my mind allegory as such. In another early passage, Borris astutely observes that between 1570 and 1600, the advocacy of allegory in English treatises on poetics "remains largely implicit." To find it, we have to mark "injunctions to look beyond the shows of tales for what can make us wise; ... strongly moralized definitions of poetic purpose; ... celebrations of Homer's powers of enlightenment; ... examples of the instructional powers of classical myths," and so on (40). But such injunctions are hardly limited to heroic poetry. Again the general merges with the specific: is all Renaissance literature allegorical? Either this conclusion or those questions of more and less, also known as literary tact, would seem inescapable.

Borris describes allegory as "a mode, in [Alastair] Fowler's generic sense ... , that combines with some host form or compound in a way especially conducive to wide-ranging generic and discursive mixtures and hybridizations." Comparing allegory to satire and parody, he thus sees it producing "formal mixtures or hybrids by bridging or synthesizing diverse texts, discourses, and genres," and doing so "through a distinctively figurative orchestration of the assimilated perspectives and voicings." What is bridged or synthesized "become[s] mutually expressive, and reconstituted within a form that is itself anamorphic" (55-56). While I confess I may lose Borris here, as elsewhere in the disembodied chapter two, I take the anamorph to be allegory. If so, this is an interesting view, but if it is a definition, it is one by refusing to be so. I like this possibility, but I would also like to have it recognized and addressed openly for the refusal it is and related more directly to the

problem of categorizing texts. As it is, Borris seems to me to be trying to have it both ways: an open-ended definition and an absolute assertion that three apparently unlike texts are alike heroic allegories.

Following three chapters on the history and character of heroic allegory (Part I), *Allegory and Epic* offers two on Sidney in Part II (a total of 32 pages), two on Spenser in Part III (35 pages), and three on Milton in Part IV (69 pages). Borris sees the dissociation of Sidney from allegory as resulting from the impression that his *Defence* excludes it, whereas, he argues, the *Defence* actually proposes an allegorical poetics. After all, if Plato is a poet, he is certainly a lover of truth, something of a moralizer, and one given to inventing "other speech" in myth, but here I am off on my own. Borris, having made his point about the *Defence*, focuses his first chapter on "Arcadian verbal devices [names, phrases, narrative techniques] ... that form protracted combinations inviting a relatively programmatic figurative analysis" (116). Animals, for example, are recurrently aligned with the lower nature of humanity and a figure such as a bear or a rebellious mob and signal the "potential inner challenges of disordered appetites and passions" (118). Very much like Plato's in the *Republic*, many of Sidney's figures are jointly psychological and political. Cecropia, of course, represents the inner and outer conditions of tyranny, and her name is a parodic inversion of that of Cecrops, the just civilizer of Athens. Pyrochles, Musidorus, Pamela, and Philoclea, "like Spenser's most amply developed heroes, ... focus allegorical meanings as part of their complex textual development," and it is notable that Abraham Fraunce "features not Spenser but Sidney as his exemplar of allegory and continued irony, which he associates with allegory" (133-34). Indeed, taken together, "the *Arcadias* articulate an oblique yet comprehensive poetic theology" (138). Sidney's choice of a pagan setting for them enabled his presentation of a "diversity of conceptions of human nature" and for him opened questions of belief to freer "inquiry, partly pursued through relatively oblique applications of allegory" (139). The word "oblique" (elsewhere "hidden") in Borris' argument often seems an indirect apology for an exposure of meaning that has itself some violence—not to say allegory—about it. But isn't all meaning allegorical?

Borris' section on Spenser begins by citing Isabel MacCaffrey and Rosemary Freeman as representing the "typical" view that allegory in *FQ* becomes mechanical in Book V and vanishes in Book VI (145). Instead, Borris argues that after Book I, "the poem's Christian orientation becomes highly allegorized," which phrase by this time I take to mean "submerged" or "oblique, hidden" (248). He focuses primarily on the episode in Book VI involving Arthur, Turpine, Enias (a variant of Aeneas), and the Salvage. Turpine, an expression of the Blatant Beast, shares the vices of Malengin and Munera, and Arthur's subjection of him exemplifies *sapientia* and *fortitudo*, also personified in Enias and the Salvage, respectively. Remarking that Enias' fellow knight expires from a head wound, his "beuer" (armor protecting the mouth and chin, visor) pierced by Arthur's lance, Borris finds a further "epistemological" connection in the association of falcons (Enias and companion) and the hernshaw (Arthur) with "intellectual or contemplative endeavor." When the "malitious mynd[ed]" Enias attacks Arthur, and "the steele-head" or spear can find "no stedfast hold," "'steele-head' punningly mocks Enias's density in becoming Turpine's dupe," and Arthur's "well learned spear"— by the spear's long association with Minerva a symbol of intellectual power—teaches him a powerful lesson. (147). Enias' companion (a doubling of sorts) associates him with duplicity and mental fallibility and the reduction of Enias to just himself perhaps puns

as well on a secondary meaning of his name, "unitary," from Greek "ἑνιαῖος." The whole battle figures *recta ratio*, right reason in Christian humanist doctrine (147-48). So far so good, if pretty ingenious, but when Borris goes further, I really begin to want more of a basis in the text: Borris now sees Arthur's spear-thrusts in the episode as reflections of "the irreducible 'Truth'" symbolically focused in his shield and the betrayers Turpine and unreformed Enias as types of Judas. The spear takes on a life of its own, alluding to the spear of the Crucifixion, Arthur becomes the traditional Christ-knight, and Enias's purgative role reflects the Passion (150-51). Borris certainly sees more in the Enias episode than is usually the case, and what he sees will find believers, but his analysis of presumed typicality in *FQ* lacks serious attention to the content of the form. The eventual result is his apparently forgetting how the Melibee episode (for one) raises the very questions about allegory in Book VI—its presence and meaning and the interpretation, or reading, of it—that inform the *FQ* from the start and do so urgently in the 1596 installment, becoming fundamentally thematic in Books V and VI. Given the readings of *FQ* in *Allegory and Epic*, Borris's view that Spenser is far less self-conscious and self-reflective a writer of allegory than Milton, is quite understandable.

With respect to the Salvage Man, Borris reads the narrator's remarks about "gentle bloud" in the two introductory stanzas of canto v as an unambiguous reference to the status of all humanity by virtue of "Adam's creation in God's image" (158-59). From the first stanza of Proem I, however, the word "gentle" has been a richly ambiguous term in the poem and one thematically stressed throughout Book VI, and there is no reason to bleed it of its ambiguity at this point: indeed, by the usually less ambiguous word "noble"—a word weighted toward aristocratic assumptions—the second of the two stanzas Borris examines signals ambiguity at most and, to most readers, aristocratic descent in reference to the Salvage's blood (159). Borris wants to make the interesting argument, in opposition to Helgerson's, that *FQ* and here Book VI promote a "spiritual virtuosity" that contests the conventional distinctions of status and furthers a republican agenda. Such a fostering of "ennobled inwardness," hence "a potentially dissident realm within the political subject, ... [in] Spenser's poem prefigures Milton's" (180). This is certainly an argument that could be made, but it needs a more balanced and broader textual basis than we are given. Even an extensive use of apocalyptic is not *ipso facto* in support of social reform (176).

Noting recent discussions of Milton's allegorism by Treip (1994) and Martin (1998), Borris concentrates on his "transfiguration of the heroic repertoire," especially his employment of "composite characterization," defined in phrasing borrowed from Gordon Teskey as the "image of one body incorporating others" but transforming Teskey's rueful awareness of incorporation *in malo* to *bono* (183-84). Borris relies heavily on Milton's understanding of the hypostatic union as the assumption of a whole person (not just as human nature) and of creation of matter *ex Deo* (not *ex nihilo*) in *Christian Doctrine*. A key text in *Paradise Lost* for his argument comes in God's announcement that "under his [the Son's] great viceregent reign, ... [all will be] United as one individual soul" in an expression of the Mystical (read "allegorical") Body (185, 218). In the incarnate Christ and his significance for humanity, Milton is seen to reconcile "nascent individualism with collectivity," spirituality with social theory (242).

As the result of Milton's monism, "allegorical correlations" are substantiated in "metonymic links implicit in the universally shared material substrate created *ex Deo*, and godly allegorism

becomes intrinsic to literary mimesis" (190). If the much-discussed allegory of Sin and Death, the only explicit allegory generally recognized in *Paradise Lost*, belongs to Satan and his realm, then presumably it is, like Satanic incarnation, an instance of wrong-headed understanding and indeed a parody of truth. But allegory it undeniably is, and it is surprising that Borris does not directly engage the conceptual challenge to Milton's allegorism *per se* that it raises. There is certainly much truth, as well as grandeur, in his concluding view that "Milton sought newly to substantiate universal correspondences by recreating the cosmos *ex Deo*, so that it becomes, in effect, a general allegoresis of his God" (252). Yet a spectral voice within this view must ask whether it is allegoresis that we have at the end or something else historically-minded critics of intellectual culture have tried to distinguish by calling it symbolism. Is there any real or material difference, or is it an undifferentiated continuum? Has the circle really closed upon us?

Judith H. Anderson is Chancellors' Professor of English, Indiana University. She is author of The Growth of a Personal Voice: "Piers Plowman" and "The Faerie Queene," Biographical Truth: The Representation of Historical Persons in Tudor-Stuart Writing, *and* Words That Matter: Linguistic Perception in Renaissance English; *co-editor of* Piers Plowman: An Alliterative Verse Translation *and* Spenser's Life and the Subject of Biography. *She is currently working on two books about metaphor, thought, and culture, one a long-term research project and the other pedagogical in focus.*

01.106

Tasso, Torquato. *Jerusalem Delivered.* Ed. and trans. Anthony M. Esolen. Baltimore: The Johns Hopkins University Press, 2000. 492 pp. ISBN 0-8018-6322-8. $65.00 cloth. ISBN 0-8018-6323-6. $22.50 paper.
Reviewed by Lawrence Rhu

We are fortunate to have Anthony Esolen's new verse Englishing of Torquato Tasso's masterpiece as an instructive and enjoyable reminder of one of the two vernacular classics that Edmund Spenser explicitly sought to rival. Tasso was virtually Spenser's contemporary, and Spenser was acutely aware of the example that Tasso set. The 1590 *FQ* reveals this awareness both in its conspicuous imitation of the episode of Rinaldo in Armida's garden from cantos 15-6 of *Gerusalemme liberata* and in the acknowledgment of the exemplary status of Tasso's heroes, Rinaldo and Goffredo, in the letter to Ralegh that Spenser appended to that edition. In the expanded edition of 1596, Spenser removed the letter to Ralegh, evidently because his overall plans for the poem had altered and the letter misrepresented his new intentions. The three additional books in this second edition contain one notable, but hardly sustained, reprise of a passage from the *Liberata*: through the traditional pastoral personage of Meliboe, Spenser produces (in *FQ* VI.ix) a version of the cautionary tale of the old shepherd's experience as a gardener at the court in Memphis. This tale is delivered to Erminia in *Liberata* 7.8-13, when she gets lost in the forest after her unsuccessful effort to succour her wounded beloved, Tancredi. Observe how skillfully Esolen renders the final pair of these half dozen stanzas:

> "There was a time when I was young and vain,
> when all my longings were far othewise.
> I held the life of shepherds in disdain
> and fled my native land for better skies.
> I lived in Memphis once, and in that reign
> was placed among the royal deputies,
> and though I was the keeper of the grounds
> I saw the sins wherein the court abounds.

"In my heart stirred that ardent hope to climb,
so I bore servitude's indignities.
But after I had passed my manhood's prime,
and saw my bold hopes die, assurance cease,
I longed for the repose of the sweet time
and sighed for lost simplicity and peace.
I bid goodbye to the court and all its strife,
and in these woods have lived a happy life."

Spenser's choice to diminish the presence of Tasso in his poem's second installment should come as no surprise. Despite the prominent imitation of Tasso in the 1590 *FQ*, that poem looks far more like the kind of poem that Tasso sought to supersede with the fresh alternatives to Ariostan romance articulated in his neo-Aristotelian poetics. Given the anti-allegorical tendencies in young Tasso's theory of composition, it is ironic that the allegory of the *Liberata*, as it appeared in early editions of his poem, probably had an exemplary influence upon Spenser. Not only did Spenser choose to append to the first edition of *FQ* his letter to Ralegh, which sets forth his poem's import and design in a manner reminiscent of Tasso's allegory. He also began his poem with an episode that allegorizes the religious controversies of late Tudor England in terms of the structural shortcomings of Ariostan romance as Tasso perceived them.

Errour, the very name of the monster whom the Redcrosse Knight subdues at the poem's outset, symbolizes the heresies of the church of Rome but strongly suggests as well the potentially innumerable divagations of knight errantry that both sustain the plot of a chivalric romance and threaten to make it interminable. Indeed, the dragon lady who succumbs in this opening encounter shares her name with the forest where she meets her end, a locale that further betokens the genre whose potential unruliness Tasso sought to control via the implementation of neo-Aristotelian precepts in his narrative practice. The metapoetic discourse that such language and such a location imply probably takes its inspiration directly from Tasso's allegory where he glosses the enchantments of the forest of Saron by Ismeno as the "errors of opinion." Likewise, the name of Book I's damsel in distress, Una, bespeaks a kindred concern with the neo-Aristotelian emphasis upon unity of plot; however, Spenser's allegory again prevails in endowing that term with an order of meaning quite free of the structural principles of poetic composition dear to Tasso's literary culture.

Spenser's response to Tasso's innovative poetics must be understood within such a context where occasional reprises of particular accomplishments and an awareness of Tasso's European reputation are far likelier than a more comprehensive appropriation of his great example such as Milton would effect almost a century later. Indeed, during the time that he wrote the first installment of *FQ*, Spenser may not even have read Tasso's *Discorsi dell'arte poetica*, first published in Italy in 1587. By then Spenser was far along in the composition of his poem's first three books. The *Liberata* itself and the allegory that accompanied it were Spenser's only certain exposure to Tasso's new poetics, and the latter of these actually constitutes something of a regression, rather than an innovation.

In the letter to Ralegh, Spenser projects 24 books as the ultimate overall length of his narrative. This grand design expresses a remarkable ambition. However, the rhyme scheme of the poem's individual novains repeatedly poses an equally daunting challenge. Italian descends from Latin with its declensions and conjugations that group nouns and verbs into families of words that all share the same endings. This structural feature of the parent language guarantees an abundance of rhymes in Latin's offspring, like Italian and other Romance languages. English, however, inherits no such legacy from its diverse

ancestors. Tudor poets who based their works on Italian verse forms—such as sonnets, terza rima, and ottava rima—put an incredible strain upon the resources of English, and none more so than Edmund Spenser in his effort to overgo the ottava rima of Ariosto and Tasso with his intricately rhymed novain.

Ottava rima is but one of the severe challenges faced by the translator of *Gerusalemme liberata*, whose author also labored to cultivate and expound the *magnificenza* of the grand style. Thus, Tasso provided models for the elevated diction, sinuous syntax, and sustained periods of Milton's *Paradise Lost*, which wisely eschews rhyme. When Tasso's translator encounters Italian magniloquence in regularly rhymed stanzas, he must resist the impossible dream of rendering all of these prominent elements of his admired original. He must, early on and over and over again, figure out ways to cut the painful losses such a project inevitably entails. Fortunately, Esolen has made some shrewd compromises by reducing, but not eliminating, the demands for rhyme and by capturing the narrative drive of his original even though its *fiorita bellezza* or intricate loveliness must be sometimes sacrificed.

My only general reservation about the choices that Esolen has made concerns his commitment to what he accurately describes as accentual pentameter. This means that the line will be measured by five stresses or, more precisely, by the five major stresses in the same number of feet. The feet, however, remain variable in the number of syllables they contain. Though, so far as I can discern, they never contain more than three, it can sometimes become hard to tell where one begins and another ends. One finds oneself occasionally trying to digest a surprising mouthful of syllables and wishing for the stricter metrical discipline of accentual-syllabic measures. In the impressive octaves cited above, for example, there is the minor variation of an anapestic substitution in the penultimate line. Though it creates no significant blemish, the line in question could easily be amended to read, "I bid the court goodbye and all its strife," or "I bid goodbye to court and all its strife." Both lines are more regular. Perhaps the first is preferable because of the slight oddness of its syntax, even though this is a speech in indirect discourse.

Such oddness, on a larger scale, attracted Tasso. His fascination with the uncanny and the strange, along with his unhappy career at court, made him a great favorite among the Romantics, from Goethe to Byron and Baudelaire. Tasso often tried to cast spells that subject his readers *not* to the admiration of heroic virtue, which he openly advocated, but to the enchantment of irresistible forces of wonder and the mysteries of desire. Tasso thus mined his own susceptibility to the marvels of romance to fashion poetry redolent of nostalgia and permeated with an atmosphere of poignancy and loss. Spenser captures some of this quality in the Bower of Bliss; and, as many critics have noted, some of it catches him, despite his conspicuous efforts not to succumb. Edward Fairfax, Tasso's best early modern translator other than Spenser, was fortunate to have *FQ* as a resource to exploit in his 1600 rendition of the *Liberata*, and his version of Armida's garden sometimes sounds more Spenserian than Spenser—certainly more so than Tasso!

Fortunately, the necessarily limited resources of our contemporary poetic idiom have not stopped Esolen from successfully translating such passages, as this rendition of the parrot's *carpe diem* song in 16.13-5 well illustrates:

> Among the rest there flew a dappled bird,
> with gaudy feathers and a purple beak,
> whose tongue was nimble enough to form a word
> and seemed to speak as human beings speak.
> Now he began to make his language heard

continuously, with marvelous technique:
the birds were hushed, intent to hear him sing,
and even the breezes ceased their whispering.

"Look at the chaste and modest little rose
sprung from the green in her virginity!
Half open and half hid; the less she shows,
the less she shows to men, the lovelier she.
Now she displays her bold and amorous
bosom, and now she wilts, and cannot be
the same delight which was the longing of
a thousand girls and a thousand lads in love.

"So passes, in the passing of a day,
the life of man, the fruit, the leaf, the flower;
spring may return, but these will pass away;
the green will fade, and youth will lose its power.
Gather the rose in the fresh of dawn today,
for this sweet time will only last an hour;
gather the rose of love as lovers do,
and love while you yourself can be loved too."

As this passage and many others of equally high quality demonstrate, thanks to Anthony Esolen we now have an English Tasso worthy of use in our classrooms without the sort of fussy apologies that can undermine the experience we are trying to provide our students. In translating the *Liberata* Esolen has undertaken a daunting challenge and met it handsomely.

Lawrence F. Rhu teaches English and Comparative Literature at the University of South Carolina. He is the author of The Genesis of Tasso's Narrative Theory *and numerous articles on Renaissance literature. His current book project is about Stanley Cavell, Shakespeare, and Hollywood movies.*

01.107

King, Andrew. ***"The Faerie Queene" and Middle English Romance: The Matter of Just Memory.*** Oxford English Monographs. Oxford: Oxford University Press, 2000. 246 pp. ISBN 0-19-818722-x. $70.00

Reviewed by Carol Kaske

This book could be called "the continuity of English Arthurian romance." "Memory" in King's title is meant to include cultural memory and hence what used to be called "traditions"; it also includes intertextuality, for the personifi-cation of memory in the House of Alma stores and reads books. Malory and Spenser are the most important but by no means the only authors treated; of Malory's works King concentrates on Tales 1 and 2 in the Winchester ms. (= Caxton Books 1-5) and on Arthur's death (in Caxton Book 21); and of *FQ*, Books I, II, and V. (*FQ* VI should have been considered too because it contains several recognized Malorian borrowings.) King argues a worthwhile and revisionary thesis, or cluster of related theses. He points out that both writers take pains to include English place-names. Both invoke the real-life presence of these names and of objects from the tales which are "still there" as authentication (or pretended authentication) of the historical accuracy of their stories. Hence King's overarching thesis is that both authors are preoccupied with defining the England (or Great Britain) in which they find themselves, its distinctive character and God-given destiny. King makes the unusual claim that Malory relies more on English sources and is generally less Frenchified, more nativist and nationalistic, than his two major editors Caxton and Vinaver have led us to believe—as nativist, in fact, as is Spenser. King's major contribution to *FQ* scholarship is to propose a larger role for

Arthur than meets the eye and a greater dependence on English sources (in which last he resembles John N. King's *Spenser's Poetry and the Reformation Tradition*). Among these borrowings, King rightly cites Hieatt's conjecture that Malory's "Arthur and Lucius" was the model for *FQ*'s projected ending: Gloriana's final victory over "Sarazins" and "that Paynim King" (I.xi.7). Spenser's not-yet-sufficiently recognized borrowings from Malory not only support the existence of nativism in *FQ* but also receive a larger collective significance from this nativism.

As King shows, each writer oscillates between the romance view of England, idealized and providential, and the historical view of it—a view which is somewhat mundane and jaundiced and becomes more so as the works proceed. Each romance begins with praises and high hopes for the English nation. Spenser reflects this duality between romance and history in the two embedded chronicles in II.x, with the Antiquities of Faeryland of course representing the *romancier's* providential view of his nation. Spenser shows his disillusionment with his nation not only there in the gloomy Briton Monuments, but also in the darker implications of the *Vewe* and of the entire Legend of Sir Arthegall in *FQ* V (e.g., King 192). Malory's initial patriotism sounds loud and clear in Winchester Tales 1 and 2 (Caxton Books 1-5). His disillusionment with the English character is spelled out right before the last battle in the jeremiad beginning "Lo ye all Englishmen" (Caxton 21.1).

As for their heroes, in King's view, Spenser starts by portraying Arthur as a super-hero and Red Crosse the protagonist of Book I as, if not always exemplary, at least ultimately so—saved and rendered righteous by a beneficent providence. This sense of a beneficent providence nudging events towards a happy ending is a feature both of early English romance generally (except the *Mort Darthur*) and of Spenser. King ingeniously discovers two analogous elitisms about two points in Arthur's and Redcrosse's lives: providence decrees both happy endings and the required pedigree of the hero in a way that parallels Calvinist predestination determining who is elect and who will finally be saved (pp. 129, 155). In a 16th-century context, to affirm this is to justify not only medieval romance by its analogy with Protestantism but also Protestantism in turn by association with the romance's antiquity and Englishness.

But Spenser's Arthur is not sure that it really was Gloriana who courted him that crucial night in the forest (*FQ* I.ix; King 175) and he becomes less heroic in Books III, IV, and VI, though he has another moment of glory in V. One of King's contributions is to perceive that Spenser substitutes his mostly fictional Arthegall, the hero of Book V, for Arthur by placing him in the prophecy of British history (*FQ* III.iii) as biological progenitor of Elizabeth and of England—which Arthur should have been but never was (see below). Artegall (*FQ* V.xi.36-xii) shares with Arthur (*FQ* V.x-xi.35) the Malorian role of swashbuckling conqueror of foreign lands (201). More than one mirror reflects Malory's nativist and patriotic "Tale of Arthur and Lucius;" his Arthur is present behind Arthegall.

Malory for his part begins with high hopes for Arthur his alleged hero, and, in the "Tale of Arthur and Lucius" with great achievements too. King does not appraise Arthur's personal character, only his racial and dynastic disabilities. Malory's double vision of Arthur is exemplified in Arthur's epitaph "the once [history] and future [romance] king" and in Malory's indecision about "futurus"—about whether Arthur is really dead (history) or whether he "was had by the will of our Lord Jesu into another place" whence he will return to save England (romance). Malory's mundane, unromantic historical view is further

expressed both in the fact that Arthur cannot be seen as England's progenitor because he had no legitimate offspring (177-78) and in the fact that at the last, providence let Arthur and England down (e.g. King 75, 77).

Historians contemporary with Malory and with Spenser (175-76) and at least one romance, *Arthur and Merlin* (57-58) raised a racial objection to Arthur as founding father, that he was "British" in the narrow sense of Welsh or "Celtic" and that his historical enemies were the Anglo-Saxons who ultimately conquered and gave the land their name: hence Arthur has no more claim than do these enemies to epitomize England's true identity (175-78). Malory ducks this problem by never mentioning the Anglo-Saxon enemies at all and making Arthur's enemies either Roman, "Saracen," or internecine. Spenser skirts the problem, King points out, by marginalizing the Saxons (never letting his Arthur engage them and transferring the historical Arthur's battles against them, as explained above, to Arthegall and to the future (III.iii.29-58). Al this is either convincing, or plausible, or at least thought-provoking; it imparts a fresh commonality to two authors whom most of us have regarded as contrasting rather than analogous.

In 1977, A. C. Hamilton called for someone to revisit Malory's influence on Spenser. We now have three recent books on Malory and Spenser. Before the book under review we had Paul Rovang, *Refashioning "Knights and Ladies Gentle Deedes": The Intertextuality of Spenser's "FQ" and Malory's Morte Darthur* (Cranbury, NJ: Associated University Presses, 1996), and David Summers, *Spenser's Arthur: The British Arthurian Tradition and the "FQ"* (Lanham, MD: University Press of America, 1997), each duly cited by King. Each of the three has its virtues. While Rovang does not stress Malory's nationalism (e.g. p. 74), King and Summers share the current fascination with this theme and find it present to some degree in the Arthurs of both Malory and Spenser. Both King and Rovang (as well as the other King, John N., p. 201 of *Spenser's Poetry and the Reformation Tradition)* explain how Spenser managed to use Malory and yet evade Ascham's scathing indictment of him by 'reforming' romance; for example, on the indubitable indebtedness of Redcrosse's arrival at court to that of Gareth. Andrew King's pages 145-48 parallels Rovang's pages 22-25. King excels his two rivals in his combination of historical and bibliographical learning with literary acumen.

Certain other details of King's argument may put some readers off. Despite the indubitable nativist elements he cites—place-names, authentication by relics of the past, Arthur's conquest of Rome, the possibility of his return—I am not sure that Malory is as nativist as King makes out. First, throughout the work, except in "Arthur and Lucius" and "The Tale of Gareth," Malory refers continually to "the French book," as King acknowledges in a footnote. Second, most critics feel that Lancelot more than Arthur is the unifying thread of the work and perhaps its hero; and Lencelot is French in both his genetic and his literary origin. Third, King fails to convince me that Malory's "Tale of Gareth" is English and nativist; as King occasionally admits (e.g. 113), certain themes and certain ultimate sources are French, so that Gareth's background is spangled with fleurdelis. Spenser and Malory might have gone directly to these Gallic originals. "Nativism" and "patriotism" are relative terms; but on balance, most people would say that Malory is less patriotic than Spenser.

King's studious avoidance of two conspicuously French narrative threads—the Grail-Quest and the adultery of Lancelot and Guinevere (to which he makes only one offhand

reference) raises doubts about his thesis. Summers takes the bull by the horns: he blackens Lancelot's character as being too individualistic (not only in relation to Guinevere but even in relation to the Grail) and therefore a counterforce to Malory's supposedly overriding nationalism. Lancelot is therefore unduly attractive to us moderns, "like Milton's Satan," says Summers, and this is why we have glamorized Lancelot as Malory's hero (*Spenser's Arthur*, pp. 59-63). But this does not convince me either because Lancelot's saintly death (Caxton Book 21) and his healing of Sir Urry right after sleeping with Guinevere (Caxton Book 19) preclude so categorical a condemnation; King's silence is the best strategy available.

King is well informed about the Middle Ages, the Reformation, and the Renaissance. His command of the bibliography both on special topics and on his many authors is admirable and always to the point. Many pages are half-full of helpful footnotes. For example, since other writers before Spenser used Chaucer's "Tale of Thopas" and duly replicated "the burlesque humour of the original," Spenser's serious adaptation of it in *FQ* I.ix is not naïve but intended to disarm "Chaucer's irony and his criticism of native romance" (10-11). King skillfully shows the precision of Spenser's adaptations from *Sir Bevis of Hampton* in the Dragon-Fight and how they lend themselves to his religious allegory, and thereby enlist the respect of Spenser's contemporaries for this well-known native romance. Redcrosse's future sainthood "is defined politically, in terms of nationhood, rather than according to a Catholic [i.e., intercessory] understanding of sainthood" (144). A striking generalization which I am not learned enough to evaluate is that English romance is distinguished from the French by portraying "political struggles and injustices" and consequently the unglamorous lower classes. The section "Arthurian History and Romance in [*FQ*] Book II" is particularly insightful. King is especially illuminating on the theme of "displaced youths" which runs through Spenser and all the Middle English romances; he may be right that this theme too is more characteristic of the English romances than of the French. "For Elizabethan readers, the *FQ* is their corporate memory, holding their collective experience of the past and explaining whence they have come." Invoking the high-minded Bevis, he continues, "Middle English romance can be a positive element in that memory, rather than the source of a guilty conscience for [permitting what Ascham labeled] 'bold bawdry and open manslaughter'" (144-45).

Carol Kaske is Professor of English at Cornell University. Her first book was a critical edition with introduction, translation, and notes, in collaboration with John R. Clark, of Marsilio Ficino's Three Books on Life *(Binghamton, NY: MRTS, 1989). Her second book was* Spenser and Biblical Poetics *(Ithaca: Cornell University Press, 1999). She has published about 25 articles on medieval and Renaissance authors and genres.*

01.108

Engel, Bill. ***Education & Anarchy.*** Lanham, New York, Oxford: University Press of America (Rowman & Littlefield Publishing Group), 2001. 208 pp. 42 illustrations. ISBN 0-7618-2052-3. $42.00. (Online Orders Receive 15% discount: www.univpress.com.)
Précis provided by the author.

Education & Anarchy sets in motion a way of approaching the chaos, which, whether we acknowledge it or not, characterizes our relationship to teaching and learning. The first chapter is the one perhaps of greatest interest to Spenserians as it argues that the classical Art of

Memory, revived and theorized during the Renaissance, can be adapted for contemporary classroom use. Not only can it help you organize the material you hope to present to the class and arrange syllabi accordingly, but visual memory cues and related triggering devices are an important part of Spenser's craft. In the context of discussing ways of teaching of *FQ* in a survey course, Chapter 1 offers some practical lesson plans and creative assignments to help students find their way into Fairyland, and not get hopelessly lost once there (35). For example having students construct their own *impresa* tends to give them a solid foundation for making sense, at several allegorical levels, of many episodes in the epic beyond mere shield identification (44). Also take-home assignments, used as study guides, enable students to identify various patterns—structural as well as thematic—in what they are reading so they can check themselves and determine the extent to which they are getting what they are reading (22). Another of the assignment suggestions, which explicitly takes into account the exigencies of limited class time in a survey course that reasonably can be devoted to *FQ*, is to require that each student become "the class expert" on at least one assigned canto. It is expected, of course, that each student knows how his or her canto fits in with the larger design of the book and also with respect to Spenser's overall poetic and political endeavor. It also means that through directed questions with specific students you draw out, in their own words, the salient points you would have the class take away with them.

Building on this "caper," students are required to commit to memory 27 lines (three stanzas) and then use this block of the poem as the basis for both an extemporaneous encomium (or laudatory oration) and also a traditional research paper. Intimate knowledge of the specific poetic and rhetorical principles informing and animating the stanzas gives each student personal points of access to the soul of Spenser's work, just as their research provides a view of the larger body of the text. A further follow-up assignment might be to have students compose three "lost stanzas" and explain where they might properly belong in the poem. Such a pattern of study described here characterizes the method advocated by *Education & Anarchy* designed to help students arrive at the aesthetic core of the subject of instruction. Although Spenser appears most frequently in this chapter, his spirit pervades the remaining four as well.

Among the remarks received from readers, Stephen Orgel reported: "William Engel is a gracious and inspiring guide and a charismatic teacher. His 'revolutionary' system is solidly grounded in both deep and wide learning and strikingly successful classroom experience. His proposals are ingenious, vital, revelatory, and will be as exciting for the instructor as for the student."

Bill Engel is a teacher, independent scholar, and educational consultant. After a decade of university teaching, he was Visiting Scholar at Harvard's Philosophy of Education Research Center. He is the author of Mapping Mortality:The Persistence of Memory and Melancholy in Early Modern England *(University of Massachusetts Press, 1996) and has recently completed work on* Shades of Memory: Death, Drama, and the Soul of History in the Renaissance. *He has designed curriculum and implemented teaching workshops for many organizations. He continues to lecture widely on topics in Renaissance intellectual history, offers seminars in ethics for professionals, and teaches in a variety of other venues.*

Articles: Abstracts and Notices

01.109

Herron, Thomas. "**'Goodly Woods': Irish Forests, Georgic Trees in Books 1 and 4 of Edmund Spenser's *FQ*.**" *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association*, 19 (1998):97-122.

Examines the tree catalogue (*FQ* I.i) and blacksmith Care episodes in light of Irish signifiers. Both the tree catalogue in Virgil's *Georgics* II.343-53 and industrial uses of trees in early modern Ireland inspire Spenser's own catalogue. The *Georgics* help provide the utilitarian-imperial direction of the epic and Spenser's catalogue demonstrates the potentially harmonizing effect of the poet's verse in a chaotic society, particularly Ireland. Uses details about barrel stave-making and iron mills in Ireland within an argument that Spenser's epic demonstrates an ethos of empire-building heroic labor with its roots in the Irish soil; his moral and political purpose waas to rescue the Irish land from industrial neglect and redeem the Christian soul through a combined utilitarian, moral, political, and poetic struggle. "The more we see Spenser's material side as a reflection of Ireland's history, the more we must stress the poet's active force of creation physically bending the world to its plan of plantation."

01.110

Herron, Thomas. "**A Source for Edmund Spenser's 'Blandina' in Holinshed's Irish Chronicle (1587).**" *Notes and Queries* 246 [n.s. vol. 48], 3 (September 2001): 254-56.

Suggests Holinshed's reference to 'Blandina,' a mountain in Ireland, as a source for the name of Spenser's character in *FQ* VI. "He creates toponymical characters elsewhere in *FQ* and in his shorter poetry, most commonly Irish ones associated with rivers and mountains." Blandina's etymological history associates her with deceit and flattery, as does her story in *FQ* VI. Spenser might thus have borrowed the name Blandina in order to make his allegory point towards his own problems in Munster (i.e., Irish malefactors hiding from English justice in the nooks and crannies of Irish mountains); in the Blandina-Turpine story, Spenser may be allegorizing a local history of Irish 'tyranny' and deceitful flattery in northern County Cork.

01.111

Ivic, Chris S. "**Incorporating Ireland: Cultural Conflict in Holinshed's Irish *Chronicles*.**" In *Edges: Dangerous Encounters and Identity Formation*, ed. Annabel Wharton and Kalman Bland. Special issue of *Journal of Medieval and Early Modern Studies* 29, 3 (Fall 1999): 473-98.

Considers identity formation in the much-neglected 1577 and 1587 editions of "Holinshed's Irish *Chronicles*, which foreground competing, conflicting claims to English political and cultural identity by rival representations of Englishness in colonial Ireland: the Old Englishman Richard Stanyhurst, compiler of the first volume, and Richard Hooker, compiler of the second. Though Hooker himself isn't exactly representative of upwardly mobile New English settlers who came to Ireland in the mid-to-late 16th century, Hooker's writings are crucial because they adumbrate the hopes and fears of subsequent English colonials in Ireland, Munster in particular, most notably Spenser. The Irish *Chronicles* enact a discursive struggle for English identity in Ireland, a struggle that took place on the apparent margins of English culture yet had a profound impact on both sides of the Irish Sea.

01.112

Fukuda, Shohachi. **"The Numerological Patterning of *FQ* II."** *VISIO Research Reports* 28 (2001): 153-158.

In this article based on his "The Characters of *The Faerie Queene*" in A.C. Hamilton's *FQ* (London: Pearson, 2001, pp. 776-778), Fukuda subjects the structure of *FQ* to detailed numerological analysis. Fukuda proceeds canto by canto, carefully dividing each according to the number of stanzas it devotes to major plot segments, and outlining numerological correspondences among cantos that reveal Spenser's recognizably symmetrical design, often corresponding to a ration of 2:1. Fukuda notes that the numbers most frequently repeated in Book II are 27 and 40: a grouping of 27 stanzas occurs four times, and a grouping of 40 occurs three times. A grouping of 28, which he points out is "the sum of numbers from 1 to 7" (157), occurs three times in Book I and twice in Book II. Demonstrates that Spenser deploys a balanced and intricate numerological patterning in *FQ*. (Jeremy Kiene)

01.113

McNamara, Richard. **"The Numerological Patterning of Spenser's Dedicatory Sonnets to *FQ*."** *Journal of Sapporo International University* 31 (2000): 19-23.

Argues that the 17 dedicatory sonnets are not only a sequence of compliments to the named individuals, but a superbly crafted symmetrical pageant to the Queen. Although structural comment has tended to ignore the last one, "To all the ladies in the Court," McNamara believes it important because Spenser refers to "that Faerie Queene" in the centrally placed sonnet (*DS* 9) by arranging the whole in a symmetrical pattern. (Shohachi Fukuda)

01.114

Myers, Doris T. **"Spenser."** In *Reading the Classics with C. S. Lewis,* ed. Thomas L. Martin (Grand Rapids: Baker Academic, 2000), 87-103.

Surveys Lewis' work on Spenser, his insistence on appreciating the story first and always, his defense of allegory. His changing commentary on Spenser over his working life "contradicts ... the portrait of him as an emotionally immature person who feared modern psychology, hated women, and never changed his mind" (92). Tracks changes from the tastes of the late adolescent Lewis, hungering for fantasy, to the young adult defending moral allegory, to the converted Christian, who in *Allegory of Love* praised Spenser for "the rustic and humble plenty of his temper—that fine flower of Anglican sanctity which meets us again in Herbert or Walton" (Myers 94; *Allegory* 328). Also finds Spenserian influence in Lewis' fiction.

A brief segment on Spenser appears in the next essay of this book, Gene Edward Veith's "Renaissance," and addresses much the same material—Spenser's appreciation of moral allegory and his deployment of Spenser in his own fiction.

01.115

Vaught, Jennifer C. **"Spenser's Dialogic Voice in Book I of *FQ*."** *SEL* 41.1 (Winter 2001): 71-89.

Discusses Spenser's allusiveness in key episodes of *FQ* I (Redcrosse Knight's adventures in the Wandering wood, his dialogue with Fradubio, the bleeding, speaking tree, and his temptation by Despair) in terms of Bakhtin's "dialogism," with an emphasis on their polyvocality. The Legend of Holiness offers a cooperative, dialogic model of poetic influence. Spenser not only recalls isolated words and phrases from prior works but also brings to mind the larger contexts

of borrowed passages. He thereby preserves the distinctiveness of other texts instead of simply alluding to them for his own ends. Reads Despair as a poet figure who tempts Redcrosse to commit suicide by using fragments from classical and biblical sources in a way that perverts their original meaning, thus parodying Spenser's method of alluding to his literary predecessors. Yet despite differences in Spenser's and Despair's use of other voices, the poet's own polyvocality implicates him in a potentially dangerous doubleness and multiplicity.

The Place of Spenser: Words, Worlds, Works
A Conference of the International Spenser Society
Cambridge, 6-8 July, 2001

SR *begins its reporting on the recent conference in Cambridge with a brief evocation of the setting and events by Andrew King.*

01.116

Spenser in Cambridge, 2001: Social Scenes

"For *Artegall* in swimming skilful was" (V.ii.16), as a line, is hardly a cut jewel amongst the riches of *FQ*, but it aptly brings together two themes that recurred in the conference's social context: heroism and rivers.

Roland Greene began the conference by introducing the notion of the1950s and 1960s as the "heroic era" of Spenserian scholarship, and it was indeed inspiring for younger Spenserians to see such doughty warriors there assembled: Hamilton, Roche, Berger, Alpers, and others. Their reflections on what A. C. Hamilton also dubbed the "pre-industrial age" of Spenser studies were as witty as they were insightful. Where else might one have heard such telling anecdotes about the mere humanity, the daily lives and vagaries, the vulgarities and disappointments, of the likes of William Empson and Rosemond Tuve? But we all felt our humanity that afternoon and throughout the conference in the stifling and airless McCrum lecture theatre; even a younger and hardy warrior such as Richard McCabe began his brilliant closing plenary lecture by apologetically shedding his "Irish mantle" (his sports jacket) as he spoke of Irish bards.

Between this beginning and ending, we enjoyed the magnanimity and hospitality that are rightly intrinsic to the heroic and epic worlds. The tea and coffee intervals, if not quite redolent of the mead-hall, were lively and friendly occasions during which it was a pleasure to meet or see again so many distinguished knights (Britomart proves that this term is unisex). So too the reception held by Cambridge University Press, to mark the publication of the new *Companion to Spenser* edited by Andrew Hadfield, was a highlight in the social revelry of the conference. Some distance away from the central accommodations in Pembroke, Corpus Christi, and St. Catharine's Colleges, on the fringe of the court at the 'salvage land' of Newnham House—for those lucky enough to be

there—Tom Roche generously supplied 15-year-old Laphroaig in 20-odd-year-old coffee mugs.

What about rivers? Of course the Cam murmured sweetly throughout our sojourn, but the watery element became particularly noticeable at the great feast held in Spenser's old College, Pembroke. Later on the banquet evening, Paul Muldoon read a generous extract from the marriage of Thames and Medway. He spoke with infectious enthusiasm of his joyful reaction to this passage, and we were also treated to readings of his own poetry. Equally powerful, if less riparian, were Eiléan Ní Chuilleanain's readings from Spenser and her own poems inspired by him. A little group of singers assembled by (and including) Andrew Zurcher gave us a perfect performance of "His golden locks Time hath to silver turned," which fit beautifully with the readings, and it was also a great pleasure to be welcomed at the outset by the Master of the College, Sir Roger Tomkys. Anne Prescott neatly brought together these various streams when she saw the future direction of Spenserian studies as "the new Hydrology." So we all drifted calmly out to sea, thankfully avoiding the Rock of Vile Reproach. Many thanks to the organizers for helming the whole so splendidly—Patrick Cheney, John Watkins, Elizabeth Fowler, Colin Burrow, Roland Greene, Andrew Hadfield, Willy Maley, and especially Andrew Zurcher.

The first plenary session on Friday, 6 July, "Where We Came From: The Times and Places of Post-War Spenser Scholarship," included a welcome by Patrick Cheney, and generous, generation-linking presentations by Thomas P. Roche, Jr., A. C. Hamilton, and Harry Berger, Jr., all introduced by Roland Greene who described the intent of the session as commemorating and looking forward "from the heroic age of Spenser studies," the late 1950s through the late 1960s.

OI.II7

Thomas P. Roche, Jr. (Princeton U), **"Faster Than a Blink of Eye: Pembroke and Spenser in the Early 1950s,"** gave a witty anecdotal account of his student days—reading Spenser with C. S. Lewis, encounters with Harold Bloom, whom Roche thanked for making him a Spenserian. He surveyed the second half of the 20th century in Spenser studies, from the 1950s, when New Critics couldn't read him, to the breakthrough of Harry Berger's 1957 *The Allegorical Temper*—the first critical study of a single book—and Hamilton's 1962 *The Structure and Meaning of Allegory in the FQ*; thence to a passionate argument for taking seriously and learning from the major contributions of Rosemond Tuve, Alastair Fowler's *Edmund Spenser and the Numbers of Time*, and other work currently neglected or underestimated. (Ed.)

OI.II8

A. C. Hamilton (Queen's U, Ontario), in **"Spenser's *FQ* before the Pre-Industrial Age of Criticism,"** entered "the room of Eumnestes" and relied on Anamnestes to recall his literary experience as a student, writing a dissertation directed by E. M. W. Tillyard in Cambridge after the war, before the "industrialization" of Spenser studies and the bureaucratization of graduate studies. Hamilton recalled mid-century's strong interest in the Jacobean dramatists and Metaphysical poets, Spenser being left, in Britain at least, to C. S. Lewis and Janet Spens. He remembered that he'd come to Spenser through the work of Northrop Frye, and that in a year of reading "every medieval and Renaissance allegory," he learned only that "no other allegory, and nothing ever written on allegory, helped me understand *The Faerie Queene*....I soon realized the poem interprets

itself." So he understands *FQ* as self-contained, self-validating, self-authorizing, self-referential; more, Spenser "presented his poem less to be understood than lived with." (Ed.)

01.119

In **"Wring Out the Old: Squeezing the Text, 1951-2001,"** Harry Berger, Jr. (U California, Santa Cruz) began by briefly describing his education at Yale with New Critics, who steered away from *FQ*, and evoking postwar Spenser criticism, still "domiciled in the manor of the Variorum" and the history of ideas—and gender-blind. Three topics marked crucial changes in his ways of reading: orality and literacy; gender and role of the reader; oppositional discourse. Thus feminist criticism, the most important for himself, gave him a way to stand outside and see poetry as a critique of the poetry it's about; as with the "rubric of embattled male fantasy and discourse" and the notion that misogyny is "a target rather than a donnée of the poem." Berger returned to his 1957 reading of Acrasia in order to revise it, to argue that Acrasia is demonized as the wicked witch, made an "objectification of male hysteria." He elaborated with detail and subtlety on "the principle of specular tautology," viz. that "the evil the allegorical discourse of temperance constructs and represents is always displaced from the discourse itself and blamed on the evil it constructs and represents." (Ed.)

After tea, a later afternoon plenary session introduced by Colin Burrow was presented by Margreta de Grazia.

01.120

In **"Spenser's Antic Disposition,"** de Grazia (U Pennsylvania) pondered the nature of the Gothic in Spenser's verse. She reviewed the various rebirths and returns of the Renaissance and Reformation in order to set Spenser's problem. As the Renaissance turned back to the Ancients so the Reformation reverted to the Primitive Church (and between both sets of termini, a thousand-year interval remained, of barbarous scholasticism and corrupt papism). Yet the Reformation faced a problem in accounting for the earliest Church. As Foxe had his opponents asking, "Where was this church of yours before these fifty years?" How could its pristine past be represented without drawing on the antiquity of Rome, fully occupied and appropriated by the Roman Catholic Church? The "studied barbarity" of *SC* may be Spenser's first published solution to the problem. By avoiding Latinate vocabulary, by experimenting with non-classical versification, by relegating Latin synonyms, allusions, and tags to the ancillary position of gloss, by using Nordic black letter print: *SC* deromanized or declassicized its Vergilian model. It gave a barbaric cast to the classical form of the "Aeglogue"—derived, as its Epistle uncouthly insists, from the logoi of "gotes"or "Goteheards." Thus Spenser boldly styled his debut publication in the fashion not of the eternal city but of the Gothic hordes who destroyed that city. He thereby contrived a gothicism only to be fully appreciated some two hundred years later when Neo-classicism retreated before the ruder aesthetic of Romanticism.

De Grazia's paper generated abundant suggestions, since the Gothic in Spenser is a subject dear to the hearts of Spenserians. People urged the refinement an proliferation of de Grazia's binarism: if there is classical and Gothic, what is "British"? what is "Irish"? How is Spenser's Gothic different from Thomas Churchyard's, which is Gothic but not Gothic *classical?* Who count as England's Goths? The Germans?

Catholics? The Scholastic? Are there good Goths, for Spenser? What about the different Gothicism of *FQ* (the Gothic as Saxon English for *SC*, British English for *FQ*, as Helen Cooper suggested)? What counts as Gothic in the late 16th century ? For those of antiquarian bent, would Roman artifacts from 1st-century Britain mean that Britishness includes the classical?

Saturday, 7 July, began with 4 concurrent sessions. The first was "Education in the Time of Spenser," with Sean Keilen (U Pennsylvania) presiding.

01.121

Rebecca Bushnell (U Pennsylvania), **"The Rod and the Pen,"** addressed matters of education in *FQ* and elsewhere in Elizabethan culture. Spenser clearly took care to separate Fidelia's schoolhouse teaching of the Red Cross Knight from doctor Patience's chastisement, that is, to differentiate uplifting celestial discipline from the painful discipline of repentance, even where they are complementary. Bushnell used this passage as a point of departure to explore the relationship between pain and learning in educational practice and theory in Spenser's time. Focusing on the educational tracts of Richard Mulcaster, Spenser's own teacher, and Roger Ascham, it details the complex alignment of discipline as learning, physical training, and corporal punishment in early modern education, and its consequent confusion of labor, pleasure, and productivity. Bushnell concluded with some thoughts about the relationship between pain, labor, and writing in the first sonnet of Sidney's *Astrophel and Stella*, with its powerful imagery of schoolroom discipline, childbirth labor, and writing from the heart.

The second Saturday session was "Spenser and Elizabeth I: Winning an Audience at Court," with Wallace MacCaffrey (Harvard U) presiding.

01.122

Willim Oram (Smith C) **"Spenser's Audiences 1589-91."**

During his stay in England between October 1589 and February 1591 Spenser's view of his audience changed. The dedicatory sonnets to the 1590 *FQ* present him as a laureate poet, bestowing fame upon a group of worthies, most of them courtiers, and along with the three addresses to Elizabeth in the proems the sonnets suggest a confidence in his imagined role as a poet-councilor and the court as his audience. But by the end of this period, with the publication of the *Complaints* and the retrospective view of *Colin Clout*, Spenser has changed his views. Burghley, formerly the subject of a dedicatory sonnet, is now attacked and the court as a whole appears a place in which poets and poetry are not taken seriously. The reasons for the shift are multiple; among them the court's lack of sympathy with Spenser's view of the poet's place in the culture; Spenser's increased independence of court patronage on his Irish plantation; and the diminishing part played by the aggressive Protestant faction in the decisions of the English government.

01.123

Leah Marcus (Vanderbilt U) responded to Oram's paper by expanding his queries: to what extent might Spenser's gesture be understood as a version of the standard authorial ploy of dedicating different presentation copies of an edition to different patrons? And to what extent might the whole series be influenced by the final poem to the ladies of the court? Oram presented that poem as obligatory and essentially trivial in that, unlike the poems to men, it treats a large group of women generically. But the "ladies of the court" were, specifically, Elizabeth I's ladies

in waiting—hardly a large, amorphous mass, and hardly influential, especially in terms of the dissemination of literary materials. As Marcus' own work on the writings of Elizabeth I makes clear, the queen sometimes, perhaps often, gave her ladies in waiting copies of her writings with the expectation that they would be disseminated more widely, perhaps even targeted to specific recipients. Small wonder, then, that they were the focus of one of Spenser's dedicatory poems.

The third Saturday session was "The Language of Culture," with Nicholas Canny (National U of Ireland, Galway) presiding.

01.124

Graham Hammill (U of Notre Dame) argued in **"Allegory, Enmity, and 'the thing which never was'"** that the failure of English campaigns in the Low Countries in the mid-1580's led Spenser to envisage a new, specifically Protestant mode of historical allegory that shifted from *FQ* III's mythifying history of sovereignty to the political topicality of *FQ* V. Central to this shift is *Time*, which initiates an opaque historical allegory that is the basis for history's necessary re-interpretation over and against the events presented.

The fourth Saturday session, "The Politics of Comparison," was presided over by Alan Stewart (U London).

01.125

In **"Cynthia Observed: A Politics of Metaphor for Shakespeare and Spenser,"** James Nohrnberg (U Virginia) argued for topical and political constructions of the fairy plot of *A Midsummer Night's Dream* and *Mut*'s subplot on the basis of the allegory of Belphoebe-Cynthia-Diana-Artemis-Titania as Elizabeth in Lyly, Shakespeare, Spenser, and Raleigh, and on the basis of the Alençon match as allegorized in *Mother Hubberd, FQ* II.iii, and *Nov*. Much is made of the Queen's and her avatars' critical or negative attitudes toward marriage, whether her own or her courtiers', or Amoret's (*Apr, Epith, FQ* III.xi-xii and IV.vii-viii). England is read into Oberon, Alençon into Bottom, James I into the changeling boy, Raleigh into Molanna, Elizabeth's poet into Faunus, matters of state into Cynthia's "somewhat," and the representations of the *Vewe* and the National Virgin in *FQ* into the censored and Actaeon-ized faun's skeptophilia.

01.126

In **"Red Crosse, St. George, and the Appropriation of Popular Culture,"** Mary Ellen Lamb (Southern Illinois U) contextualized Spenser's use of St. George in *FQ* I within a widespread shift in the character of popular culture from 1500, when popular culture was everyone's culture, to 1800, when popular culture was for the lower classes. Saw Spenser's Red Crosse Knight as enacting an alliance between popular culture and the Protestant middling sort, and as contributing to a process of popular reform by sanctifying a tradition of bawdy performances. The spiritual battles of Red Crosse Knight against the dragon presented Spenser's readers not with a conflation, but with a necessary interpretive choice. This appropriation of St. George participated in deliberate "rhetoric of amnesia"; and Elizabeth Mazzola's argument for the 'afterlife for abandoned symbols' of the Catholic church applies as well to combats between St. George and the dragon. The forgetting of these practices was as crucial to Protestant nationhood, and finally just as impossible.

The late Saturday morning held 4 more concurrent sessions, first "Spenser and Elizabeth I: Fashioning Images of the Queen," with Helen Hackett (U London) presiding.

01.127

In **"Una in the Reign of Bloody Mary: Spenser as 'Poet Historicall,'"** Donald Stump (St. Louis U) read *FQ* I as an historical allegory of events of the English Reformation, beginning with the hero's defeat of Errour in *FQ* I.i as extended figure for Henry VIII and his break with Rome. Stump concentrated on Una; e.g. the break in her story between I.iii and vi "corresponds, not only with the end of Edward's reign and the beginning of Mary's, but also with Elizabeth's coming of age as a political agent." Mediating between poem and event for Stump was Foxe's *Acts and Monuments;* "no other [work] is so important in shaping events and imagery of the book."

01.128

In **"The Privacy of Mercy is not Strained"** Roger Kuin (York U, Ontario) drew from Judith Swanson's work on "public" and "private" in Aristotle, in order to argue that Mercilla's mercy is a *private virtue*, a term indicating not a quality of mind but an independence of virtuous action. As a Queen – in whom, uniquely, public and private meet – Mercilla can decide the dimension of an action; and Spenser here insists that Mercilla's tears are not a sign of weakness but an exercise of private Royal virtue. That this is overridden by other considerations is, again, not a defeat but the proper preponderance of other virtues necessary in a ruler: prudence, and listening to subjects' concerns. Spenser here gives his own Queen a magnificent rationale for a controversial (re)action, which should alone have been enough to earn him his Royal pension.

01.129

Carole Levin's (U Nebraska) response welcomed Stump's articulations of factors complicating 'Old Historicism's' attempts to find one-to-one correspondences between poetic and historical event: "Una can sometimes be the true church and sometimes Elizabeth herself and sometimes Elizabeth's mother Anne Boleyn." She urged caution in details of parallels; "the larger themes work far better than more specific examples. Expanding Stump's "double view of history," she suggested a 'triple vision or third eye': "We have Spenser's use of heroes of the dim Arthurian past, the representation of contemporary heroes such as Howard or Essex, and—third—how our views of the Elizabethan age influences how we read *FQ* and how we understand Elizabethans' view of history (as with Foxe's idealization of Anne Boleyn).

In response to Kuin, Levin aimed to complicate the categories of 'public' and 'private' for the period, offering historical examples in which public and private blurred, or intruded on each other, and affirmed Kuin's point that in the case of Queen Elizabeth, the private is for the most part subsumed by the public.

The 2nd of the late Saturday morning sessions was called "Topographies," presided over by Juliet Fleming (U Cambridge).

01.130

Bart van Es (Christ Church C, Oxford), **"'The Streame and Currant of Time': Land, Myth, and History in the Works of Edmund Spenser,"** argued that Spenser's habit of situating himself in relation to rivers may be productively approached through an analysis of the genre of chorography. Considered the marriage of rivers episode in *FQ* IV and the opening section of *Colin Clout* as texts

concerned with the simultaneous foreignness and familiarity of Irish rivers, these passages develop a tension between the power of local stories and a compromised geographic unity that is one of the defining features of Spenser's use of the chorographic mode.

01.131

Maura Tarnoff (U Virginia), **"Space and Spectacle: Spenser and *Theatre*,"** made the case that *Theatre* blurs the boundaries between graphic and bibliographic features, revealing the inherent performativity of these materials. In comparing *Theatre*'s vision of iconoclasm to *FQ* V's Malfont episode and its strategies of revision, suggests that these texts expand the possibilities they seek to repress, as the clarification of meaning requires that what is erased is also made visible. In both pieces, the attempt to fix meaning within a printed text underscores the dynamic contingencies inherent in the forms of representation.

01.132

Christopher Burlinson (Peterhouse, Cambridge), in **"The Places of the Poor in *FQ* and *Vewe*,"** examined the hovels which are described in two episodes of *FQ*, the "little cottage" inhabited by the witch and her son who Florimell encounters in III.vii, and the "secret cabin" where Satyrane's mother, Thyamis, is raped, in relation to the Irish booleys that Spenser discusses in the *Vewe*. Discussed the ideological conditions behind the imaginary topographies upon which both descriptions depend.

The session "Civil and Sacred Irish Places" was chaired by Anne Fogarty (University C, Dublin).

01.133

Maryclaire Moroney (John Carroll U), **"Una and the Satyrs: The Irish Reformation in *FQ* I."** If the satyrs Una encounters in I.vi are Irish, as Andrew Hadfield argues, then several aspects of the ecclesiastical allegory of *FQ* I warrant reconsideration. The narrative's initial emphasis on achieving religious conformity through preaching and education rather than through the coercive power of the state marks this scene as an early Spenserian intervention in the ongoing debate concerning the methods to be pursued in the reformation of Ireland. On the other hand, these claims are undermined by the futility of Una's efforts to convert the satyrs to her "discipline of faith and veritie," and her rapid abandonment of her savage charges in order to follow her own erring knight illustrates the ideological as well as the practical difficulties inherent to contemporary approaches to reform in a colonial context.

01.134

Thomas Herron (moving from Carleton C to Centre for the Study of Human Settlement and Historical Change, National U of Ireland, Galway) presented a paper called **"The Civic Conquest of Ireland in Book I of *FQ*,"** in which he argued that Spenser has a triumphant vision for Ireland, no more so than in *FQ* I, which, like John Derricke's *Image of Irelande*, promotes militant Protestant civic virtues at the expense of the Old English order. The defeat of the dragon is, in part, the defeat of the Desmond rebellion and by extension the Baltinglass rebellion in the Pale. Red Cross Knight's prior vision of Cleopolis can be read as an idealized view of Dublin (and Christ Church Cathedral in particular) that reflects the glory of the New Jerusalem, just as a newly reconstructed Dublin is idealized in Derricke's woodcuts. Hence

Cleopolis/New Jerusalem is an apocalyptic model for the New English transformation of Ireland. Like *Epith*, written in Spenser's supposedly darker, more pessimistic years in the mid-1590's, Book I uses images of victorious town festivities to celebrate civilized planter rule and civic marriage in Ireland, despite significant native adversity.

The fourth concurrent session of the morning, "Antiquity," was chaired by Georgia E. Brown (Queen's C, Cambridge).

01.135

Melinda Weinstein (Lawrence Technological U) **"'Well couthe he tune his pipe and frame his stile': Alexandrianism in Spenser's *SC.*"** Explored form of the embedded song about a dying boy in a framing narrative that casts relations between students and teachers as shepherds and goatherds, in *Jan, March, Apr, Dec.* Brought to light continuities between Theocritus's first Idyll and Spenser's: both write in an amalgamative poetic that amplifies the regional specificity of voice while drawing attention to the material presence of the written word, and both embed songs about dying boys in framing narratives that dramatize relations between men as satisfied and fulfilled. Above all, both poets engage the pastoral trope in its Alexandrian bucolic sense: The bucolic poem posits a fiction of its own origins, a genealogy for itself that obscures or mystifies as oral, improvised and "natural" practices that readerly, allusive and "cultural." Nature is the field of textuality, and the shepherd a poet scholar.

01.136

Mark Rasmussen (Centre C), **"Pastoral Complaint and Poetic Rivalry in Virgil and Spenser,"** accounted for the difference in status of complaint in the pastoral sequences of Virgil and Spenser by suggesting that it results primarily from the poets' differing motives and social contexts. Virgil sought to distance his project from the self-absorption of predecessors such as Catullus, whereas Spenser links complaint's insistence on sameness to "baseness," lowness, and masculine community so as to assert a non-aristocratic social identity.

01.137

Raphael Lyne (New Hall, Cambridge), **"Grille's Moral Dialogue: Spenser and Plutarch,"** traced the literary history of Spenser's Grille *(FQ* II.xii) from Homer's *Odyssey* through Plutarch's *Moralia* to Renaissance interpreters who align him with biblical descriptions of unregenerate humanity, and other commentators who emphasize the temperance of animals in comparison with humans. This view, put forward by Erasmus, Montaigne, Gelli, jars with the abrupt conclusion of Book II and makes the clarity of Guyon and the Palmer look like haste. The episode demonstrates the capacity of Spenser's poem to conflict with the ostensible argument.

Four more concurrent sessions followed Saturday's lunch. The first, "Petrarch," was chaired by David Galbraith (U Toronto).

01.138

Gordon Braden (U Virginia), **"Humble Pride and the Petrarchan Happy Ending."** Discussed the oxymoronic humility and pride characteristic of 16th-century love poetry; the terms sometimes refer to the male lover's spiritual state but more often to the woman being wooed. Spenser's *Am* makes especially prominent use of the pride-humility opposition, but to unconventional effect. There are numerous sonnets attacking the woman's pride,

conventional in their argument though sometimes extreme in their anger; but beginning with 5 and 6 there are also sonnets in praise of the woman's pride. These reflect a clear awareness on the man's part that the character traits that make the woman difficult to win are also part of what makes her attractive to him and makes him think that any final union with her will be secure and lasting; sonnet 6 predicts the sequence's unconventional happy ending with considerable confidence. The alternation of sonnets criticizing and praising the woman's pride culminates in the direct juxtaposition of 58 (the speaker of which, Braden argued, is the same as the speaker of all the other poems) and 59; coming directly before the woman's consent, the juxtaposition implies that that consent will represent not a mere humiliation of the woman but a mixture of pride and humility that leaves the former intact. Sonnets such as 45 and 75 explore the ways in which such a mixture might function as a psychological transaction between the man and the woman.

01.139

In **"Sexual Mercy: The Politics of Pity in *FQ*,"** Mary Villeponteaux (U Southern Mississippi) discussed Britomart and Mercilla as representations of mercy in the contexts of Petrarchan love and Elizabethan politics. Suggested that Spenser fears that mercy offered in either context makes the giver dangerously vulnerable and proposes that through Britomart and Mercilla, Spenser imaginatively resolves tensions surrounding Queen Elizabeth's chastity and mercy, two qualities symbolically powerful yet actually problematic during her reign.

The second concurrent session on Saturday afternoon was "Irigaray Engages Spenser," over which Michelle O'Callaghan (Oxford Brookes U) presided.

01.140

In **"Plurality and Intensity: Erotic Value in Irigaray and Spenser,"** Dorothy Stephens (U Arkansas), Stephens used Irigaray's theories about links between state-sponsored violence and sexual competition to illuminate the early modern theory that sexual intercourse was a competition between masculine and feminine pleasures; argued that Spenser's wedding poem participated in England's competitive need to inseminate Ireland. This contest is also figured in the *Vewe* and in *FQ* V, as when Grantorto's impotent desire to 'reign' over Irena fails because of Artegall's manly bestowal of life-giving 'raine' upon Irena's body. Yet the poet cannot defend himself from the allegory he has fathered: the *FQ* speaker is made potently erect by thoughts of Ireland that repair his 'dulled spright,' but his seed does not grow inside of Irena; he turns out to be superfluous to the conception at hand. Similarly, Ireland rendered English insemination superfluous by reproducing herself both biologically and through the bards. Spenser's seed may have inherited 'heauenly tabernacles,' but they didn't possess Ireland.

01.141

Katherine Eggert (U Colorado, Boulder), **"This Sex Which Is Not Nothing: The Wonder of Feminine Space in *FQ*,"** used Irigaray's analysis of Cartesian wonder (as well as Catherine Clément, Valerie Traub and Janet Adelman) to dispute Jonathan Goldberg's argument, apropos Amoret's 'perfect hole,' that Spenser designs feminine erotic spaces only as hollow, vacant interiors to be filled with masculine presences; rather Spenser attempts in *FQ* to depict these feminine spaces as being of self-sufficient sensual plenitude. Observers encountering these spaces in *FQ*—both characters and the narrator— can respond in one of two ways: with the desire to

destroy or defile it, making it into the vacant waste they imagine it should be (Guyon in the Bower of Bliss); or with delight.

OI.142

Theresa Krier (U Notre Dame), **"Theory and the Four Elements in Irigaray and Spenser: Hopes for a Philosophical Poetry,"** discussed the odd importance of the pre-Socratic elements to Irigaray, and their link to the Irigarayan emphasis on mobility; then transferred this elemental mobility to the movements of Spenser's narratives to discuss sequence of literary events, specifically the movements by which Mutabilitie's forensic speech leads to the pageant of months and seasons. Irigaray's linked concepts of mutability and wonder allow us to see how archaism and personification are made new in *Mut.*

Diane Purkiss (Keble C, Oxford) presided over the session "Polities."

OI.143

Samuel R. Kessler (Merton C, Oxford), **"'Thine Offred Grace': Calvinism and the Legend of Temperance"** examined *FQ* II as a series of graces offered to Sir Guyon. These include Belphoebe's grace, honour; Phaedria's grace, hedonism; Mammon's graces, wealth and worldly success; and Arthur's saving grace. The allegory in which Arthur offers his grace to Pyrochles and Guyon (II.viii) sees a shift in the tone of the narrative as Spenser's language becomes explicitly theological. The allegory not only asserts the irresistibility of Arthur's grace to the unconscious Guyon, but draws upon the contemporary discourse of Calvinist apologetics in the 1580s and 1590s to demonstrate Pyrochles's freedom in choosing his own damnation. Linked *FQ* II.viii to Spenser's conception of heroic election, shown elsewhere in Gloriana's appointment of heroes (in Books I, II, V and VI), and Merlin's prophecy to the romantically-elect Britomart in III.iii.

OI.144

In **"Spenser and the Crowd: Republicanism and Nostalgia,"** David Wilson-Okamura (Macalester C) reconsidered evidence for Spenser's republicanism, arguing that what looks like proto-revolutionary sentiment is actually a conservative response to the waning autonomy of the old aristocracy; critical of tyranny, Spenser is nonetheless a reformer rather than a revolutionary. The paper concluded by trying to place Spenser's crowd scenes in the tradition of classical epic and history-writing.

OI.145

Bradin Cormack (U Chicago), **"Custom, Commonness and the Place of Law in Spenser's Ireland,"** examined key passages and strategies in *FQ* V and VI in light of the difficulties that New English officials had in imagining a place for English common law in 16c. Ireland. Cormack argued that Spenserian pastoral is the reconfiguration of originary myths about the status of property and custom in natural law, and that his allegory contributes to his legal polemic about Ireland, as a system of quasi-legal interpretation and a hermeneutic opposed to the exemplarity of the English practice of law-as-custom. The relation between interpretation and authority in *FQ* underlines the extent to which the idea of jurisdictional difference was constitutive of early modern power.

Henry R. Woudhuysen (University C, London) presided over the session titled "Texts."

01.146

In **"The Renaissance of Unediting,"** Joseph Loewenstein (Washington U) borrowed Leah Marcus's concept of "unediting," describing a reading practice that resists obfuscations imposed upon early modern texts by nineteenth- and twentieth-century editorial methods, to discuss the current state of textual scholarship and to outline the features and editorial principles of the new Oxford edition of Spenser. Included discussion of textual problems, intrusion of light annotation only so as to preserve the epic's cognitive rhythm and the university-level reader's proper "contour of frustration," and supplementation of the school text with an open-access electronic archive containing digital facsimiles.

01.147

Toshiyuki Suzuki (Kinjo Gakuin U), in **"Editing the Text of *FQ* for the Longman Annotated English Poets Series,"** reported on editorial decisions for the new Longman edition of *FQ*. The Oxford edition and the Johns Hopkins Variorum both based texts of Books I-III on the second edition (1596), instead of the first (1590), though the former is virtually a page-for-page reprint of the latter, except for a few major revisions. Through bibliographical and textual studies on the poem, the project team has clarified the complicated printing process of the 1590 edition and demonstrated that it is closer to Spenser's lost manuscript and further that the 1596 edition far more often introduced new misprints than it corrected errors in the 1590 edition. In editing the new Longman edition, the team chose the first edition of each part of the poem for copy-text and refrained, as far as possible, from incorporating later alterations into the text. They standardized only a few confusing spellings, but attempted no modernization of punctuation.

01.148

In **"Materialist History of the Publication of Spenser's *FQ*,"** Jean R. Brink (U of Arizona) noted that the 1596 *FQ* has been used as the copy-text for 20th-century editions of both1590 (Books I-III) and 1596 (Books IV-VI) of Spenser's epic. The dedications to prominent courtiers, however, were present only in 1590 and appeared there at the conclusion of Book III in two different but overlapping sets. The original set of ten dedications was printed with a second set of fifteen sonnets that repeated eight of the first set, but added an additional seven, thus underscoring who had been omitted from the first set. At first encounter a contemporary reader of the 1590 *FQ* would have been confronted by twenty-five dedicatory sonnets. All of these dedicatory sonnets were omitted from 1596, but in many influential twentieth-century textbook editions the sonnets were imported from 1590 to 1596 and silently offered as a preface and context for the poem. This privileging of the dedicatory sonnets helped to fashion Spenser as a court poet. Spenser was thus less responsible for the presentation of his poem than has been assumed; further, we need reassessment of the bibliographical assumptions underlying our critical fashioning of Spenser.

A longer version of this paper will appear in *Review of English Studies*.

A special book exhibit accompanied by papers took place in the Old Library of Christ's C after tea; Gavin Alexander (Christ's C, Cambridge) chaired the panel. This might be the place to record another event concerning Spenser and books: Andrew Zurcher guided small groups of Spenserians over two days to King's College Library, which houses John Maynard Keynes' collection of editions of Spenser, e.g. the rare 1591 Complaints. *Thanks to the King's College librarian, Peter Jones, who put them on display, and to Andrew Zurcher.*

Lars-Håkan Svensson sends abstracts on the session "Spenser's Books," presided over by Gavin Alexander (Christ's C, Cambrodge).

01.149

The first speaker in the session on "Spenser's Books" was Carol Kaske, whose paper **"Books that Spenser and His Audience Might Have Read at Cambridge: Line-by-Line Commentaries, Systematic Theologies, and Distinctiones,"** had a clear pedagogic aim. After reminding the audience of 3 types of criteria whereby we can connect Spenser to a book in his Cambridge milieu—its proximity, its contemporaneity, and its popularity—she posited 3 research situations where the 3 types of sources come in handy: (1) finding out how Spenser (and the 16th century) construed a specific passage; (2) determining how a particular doctrine such as predestination was treated; and (3) establishing how an image or a symbol was understood; if the symbol was a biblical one, so-called distinctiones—concordances with annotations—were the obvious choice.

01.150

Harold Weatherby's paper **"Patristic Spenser"** examined the evidence for the familiarity of Spenser and his Cambridge contemporaries with 16th-century editions of the Greek Church Fathers. Pointing out that E.S. Leedham-Green has demonstrated that 176 Cambridge scholars owned among them 277 editions of the principal Greek Fathers, he emphasized that Pembroke College had Greek patristic scholars at least from the time of Grindal's tenure, and several editions may have existed in Pembroke in Spenser's time. There is evidence in Spenser's theology allegory suggesting doctrinal emphases peculiar to the Eastern Fathers: the treatment of original sin in the Ruddymane episode and of the passions in *FQ* II as well as the puzzling presence of destructive time in the otherwise Edenic Garden of Adonis—paralleled in the hexaemeral treatises of Basil and Gregory of Nyssa.

01.151

Jim Schiavoni (Hiwassee C), **"Spenser's Augustine,"** provided evidence that Erasmus's ten-volume edition of Augustine's works was part of the collection at Pembroke College during Spenser's career as an undergraduate there, and suggests that close examination of Erasmus's notes and commentary would help us to understand how a reader like Spenser would have understood Augustine, filtered through the lens of Erasmus's scholarship.

01.152

Lee Piepho (Sweet Briar C), **"Spenser and Sixteenth-Century Neo-Latin Poetry"** argued, using his discovery that Spenser owned a volume of Neo-Latin poetry now in the Folger Shakespeare Library, that Spenser's debts in writing pastoral poetry extend beyond those to Theocritus and Virgil and their humanist imitators in Italy and France. The eclogues of Georgius Sabinus and Petrus Lotichius Secondus broadened and complicated the options open to Spenser, highlighting choices that he denied and strikingly adapted in *SC*. More important, his ownership of their poetry indicates his connection with the international Latinate literature and culture that continued to flourish throughout Europe in the sixteenth century.

The *Times Literary Supplement* for 5 January 2001, Letters column, gave a general notice of the discovery; more detail, and the content of the Sabinus and Lotichius volumes, will appear in *Spenser Studies*.

01.153

In her response, Elisabeth Leedham-Greene (U Library, Cambridge) surveyed the nature of the evidence for book ownership and the presence of books in Cambridge libraries: actual surviving books, library catalogues, private catalogues, booksellers' inventories, booksellers' daybooks, wills, publishers' catalogues, etc.

From the audience, Nicholas Canny warned against overestimating the size of Spenser's library in Ireland, describing him as more or less "bookless in Kilcolman."

The papers made occasional reference to specific books temporarily on display in Christ College's Old Library. After the talk, the audience resorted to the library for some quiet browsing among editions Spenser may have known.

Also in the late-Saturday-afternoon time slot, 4 workshops took place. Participants had posted their papers on the web in advance, so that discussion in the workshop itself could work off that common base. The first workshop, "Book III of The Faerie Queene," *was chaired by Lauren Silberman (Baruch C) and Amelia Sandy (Marquette U). Here we provide brief abstracts of each paper.*

01.154

In **"Paridell, Hellenore, and Britomart: Ironic Trojan History in *FQ* III.ix,"** Andrew King (University C, Oxford) argued that Spenser creates a tension, figured in terms of literary genre, between historiographical modes in *FQ* III.ix-x in his presentation of Paridell as a parodic figure recalling Chaucerian fabliaux and Sir Thopas, and Britomart, who counters with an epic narrative of genealogical descent. This tension is relevant to the figure of Elizabeth, who is unsuited to the genealogical tendencies of epic due to her heirlessness.

01.155

William O'Neil (University School) sought, **"Queen Elizabeth and the White Wand: Power, Justice, and Gender in Two Passages of *FQ*,"** to provide further historical context for references that link Elizabeth I to the image of a "white wand" in *FQ* III.iii and V.vii. Suggested that we read the first of these as a military symbol (a marshal's baton) projecting victory over Spanish forces in the Low Countries, and the second as a vice-regal wand posing the necessity of justice untempered by equity in governance of English colonial possessions.

01.156

Genevieve Guenther (U California, Berkeley), **"Spenser's Magic, or Instrumental Aesthetics in *FQ*."** The 1590 *FQ* exemplifies Elizabethan "instrumental aesthetics," which aim to fashion the reader as a disciplined subject through the process of aesthetic experience. The claim to ethical instrumentality was related to early modern magic's claim to occult efficacy: magic neither as an hermetic, contemplative endeavor nor as proto-science, but as a form of addressed language that engages and controls what Elizabethans, including Spenser, understood to be potentially supernatural phantasms in the imagination. Working with such a cultural conception, Spenser represented socially valuable and destructive forms of instrumental aesthetic experience precisely as good and bad forms of magic. Magic in *FQ* is thus more than a metaphor for poetry: though it represents Spenser's attempt to critique and banish a poetic abuse which stifles disciplined action, the Busirane episode demonstrates that the ontological ambiguities enacted by the magical episodes are central to Spenser's attempt to fashion disciplined subjects.

01.157

Christopher Warley (Oakland U), **"Gentlemen, Noble Persons, Redoubted Knights, Honorable Dames: Malbecco and the Production of Class in *FQ* III.ix-x."** Examined the interplay between the production of an ideal reader and the "discarding" of Malbecco in *FQ* III.ix-x, suggesting that the episode facilitates the equation of terms "gentleman" and "noble person" (and their attendant social classes) through its solicitation of readerly disidentification with Malbecco and Hellenore. Proposes that *FQ* ought to be read, then, as performative social struggle rather than as dialectical reinforcement of Elizabethan absolutism.

01.158

Jason Gleckman (Chinese U of Hong Kong), in **"Love and Suffering in *The Faerie Queene*, Book III,"** argued that Spenser's Book of Chastity provides, in the figure of Britomart, an interpretive paradigm for negotiating the subtle but significant difference between two kinds of human suffering: an unproductive, self-generated discomfort, and an ennobling, Job-like anguish arising from conditions imposed on the self from outside.

01.159

In **"'Perfect hole': Elizabeth I, Edmund Spenser, and Chaste Productions,"** Kim Coles (St. Catherine's C, Oxford) considered Elizabeth's deployment of enabling metaphors of her identity as mother, wife, and sister to the English people, and the meditations on literary production and violent female subjection in *FQ* III's House of Busirane episode, in the context of sixteenth-century debates over the legitimacy of female rule. Argued that Spenser poses Britomart, the progenitor (with Artegall) of the line of British kings culminating with the Tudors, as a critical revision of Elizabeth's non-generative model of virginal chastity.

01.160

William C. Johnson (Northern Illinois U), **"The Squire of Dames as Hermetic Trickster in *FQ*,"** suggested that one root of the oft-noticed disequilibrium of *FQ* III and IV in comparison with the other books centered on the adventures of knights representing their titular virtues, is Spenser's introduction of Trickster figures, of whom the Squire of Dames is the predominant example. Exhibiting characteristics of their classical predecessors, the Squire and his associates function to unravel normative cultural assumptions and perceptions.

01.161

In **"Spenser and Cultural Hybridity,"** Gary Schmidt (U California, Berkeley) used the idea of "hybridity"—a concept elaborated by postmodern theorists such as Bakhtin, Lévi-Strauss, and Homi Bhabha, among others—as a grounding metaphor for Spenser's attempt to de- and remythologize the past and future of the English nation. Within the context of an emerging pluralism in the culture and literature of the English Renaissance toward the end of the 1590s, Spenser's works challenged earlier notions of the fixity and purity of England's nationhood. Throughout the *Vewe* and *FQ*, Spenser uses symbolic hybrids to challenge the assumptions of conservative, monologic, nationalistic theories of origin. Focused on three 'hybrid' characters in *FQ* III who play important roles in Spenser's mythmaking: the half-human half-devil Merlin, who is also half Englishman and half Welshman; the half-Briton half-Saxon Arthur; and the half-man half-woman Britomart, who finally effects the fusion of elements that remained incomplete in Merlin and Arthur.

01.162

Hester Lees-Jeffries (Magdalen C, Cambridge), **"Reading Fountains: Britomart and Nonsuch in 1590,"** contextualized references to fountains in *FQ* I, II, and especially III via discussion of the iconographic and mythographic tribute paid to Elizabeth by the great gardens and fountains at Nonsuch Palace. Proposed that the strategies of reading promulgated by the fountains of Book III are analogous to the interpretive imperatives of Nonsuch's fountains, which are, in both text and landscape, multiply resonant, palimpsestic sites that explore, promote, and enhance the work of reading.

01.163

Ann Marie Ross (U California, Riverside), **"'Painted Forgery' or 'Iust Memorie': The 'Antique History' of *FQ* III.iii."** Explored historiographical patterns of narration in Canto 3, Book 3 of *FQ*, contextualizing the history canto within both the textual material that prefaces the poem and the travel and historical literature of Elizabethan England. Ross interpreted the episode of Merlin's cave in terms of Book III's exaltation of the biological principle of generation, arguing that the wasteland component of Arthurian myth is embodied in the symbol of Merlin's hollow cave.

01.164

Wayne Erickson (Georgia SU) addressed the problem of Amoret in **"'Brought ... forth into the worldes vew': Amoret's Courtly Socialization."** Supplemented commentary on Amoret's story by scrutinizing the two penultimate stanzas of *FQ* III.vi, an often overlooked passage that offers significant additions to the story, including a non-allegorical account of Amoret and Scudamour's betrothal from her point of view and a twofold portrait of Amoret as an allegorical figure and as a young woman. Suggested that this passage provides a ground on which to test the validity of psychological interpretations of Spenserian characters and their relationship to their allegorical settings.

A workshop called "Memory" was chaired by Chris Ivic (SUNY Potsdam) and Garrett A. Sullivan (Pennsylvania SU). Thomas Herron provides this report on the conversation (paper abstracts follow his report).

01.165

The papers ranged from the political to the psychological to classical source-studies, from questions of how historical memory erases or modifies true events in favor of a particular ideology, to the ways in which Aristotelian concepts of the sensitive vs. the intelligible soul relate to Arthur's problems coming to trips, literally, with history in Alma's castle, to questions regarding the relevance of "repressed memory" found in Spenser's works by New Historicist and psychoanalytic criticism.

1) *Carruthers and the body.* The first question posed by Ivic and Sullivan focused on the usefulness of Mary Carruthers, who writes on memory in the Middle Ages. How easily could Carruthers' work also be applied to the early modern period and Spenser? This touched off a long discussion. First, it was agreed that Carruthers' emphasis on memory and manuscript culture neglects questions of collective memory as they occur in the politics of early modern statehood, for example. A debate then ensued over the relation of body to memory in the Middle Ages and in the Renaissance, and whether or not Carruthers properly took "the body" into account. Many examples of bodies "consuming" texts in the act of reading were

presented, from Pliny and the Middle Ages on, and Gabriel Harvey's conceit of the body as a library was put on the table.

A fascinating discussion then ensued regarding Aristotle's concepts of the sensitive (mutable and tactile) vs. intelligible (eternal and ideal) aspects of the mind and soul in relation to the control of memory. Whereas these concepts are held in a dynamic tension in medical texts of the period, one participant argued that Spenser favors the latter in the House of Alma episode as a means of "freezing" and "controlling" the more sensitive (and bodily) faculties with artistic (intelligent) will; Spenser's worldly fantasies do not fly as freely between the cranial lobes as some contemporaries allow.

2) *Is memory a culturally oppressive force?* Commentators then slipped into the Maley/Baker/Ivic/Donnelly camp of papers (see abstracts below) by asking about the use of the *Vewe* and other political tracts (e.g., Henry Sidney's *Memoir* and B. Rich's *Remembrances*) and their use as repressive acts of memory. Despite Spenser's use of the Brutus myth to cover the "facts," noted Baker, Spenser still displays a fascination with the facts and an early historiographer's interest in the process of manipulating them. The idea then floated that Spenser used memory to create histories that circumvented the common law in Ireland, as colonial process demanded.

3) *Forgetting?* Not many papers touched on the idea of trauma as something remembered or forgotten, although everyone expressed interest in exploring this topic more. Is forgetting a type of lethargic forgiving in Spenser, so that Grill can be left alone to blissfully wallow, having "forgot the excellence of his creation," or is forgetting typically more traumatic in the early modern period? Correspondingly, does the concept exemplified by South Africa's Truth and Reconciliation Commission of remembering in order to forgive operate in any way in Spenser? Or, as in Milton's observations on the Irish situation, should one remember in order to heighten the trauma of a factual or fabled bloody event, as a spur to revenge?

4) *Racial memory.* Spenser's episode in the *Vewe* describing the transmission of the distrusted Irish language and culture through breast-feeding of a foster-child by an Irish matron brought to mind theories of race and (again) the body. Was Spenser formulating the idea of a "collective unconscious" among the inter-fluid Irish as a chilly early modern precursor to our century's shameful racial theorizing?

5) *Virgil.* On the topic of Arthur's interrupted historical reading in Alma's castle, David Lee Miller (in the audience) connected the jumbled syntax and failure of language in the prophecies of patriarchal power in Virgil's *Aeneid* to this episode of Spenser's poem. Miller theorized that the patriarchal line of memory often conflicts with the maternal in the western literary tradition (a point highly relevant to Spenser's own imperial genealogies and prophecies of English primogeniture in mother Ireland).

01.166

David Baker (U Hawaii), **"The Tale of Brutus in *FQ* II and *Vewe* (1633),"** considered the implications of the existence of competing versions of the Tale of Brutus in *FQ* II, which promotes the historical myth, and the 1633 edition of *Vewe*, which dismisses its validity. Suggests that in so doing, Spenser adopts a pose of "historical fideism," or broad skepticism that leads to limited and qualified belief, which enables an understanding of the two versions as an index of both the dubiousness and the

authority that the archive, a figure of institutional memory, offers.

01.167

In **"Refashioning Gentlemen: Collective Memory in *A Vewe*,"** Chris Ivic (SUNY, Potsdam) discussed *Vewe*'s acute anxiety about cultural amnesia among the Old English in Ireland, manifested in Spenser's account of the Lydians, in relation to questions about the crucial role forgetting played in early modern notions of national and cultural identity, race, hybridity, and degeneracy. Argued that for the early modern English, forgetting oneself was not merely a lapse of memory, but also an erosion of the self, a shift from civility to incivility or from masculinity to femininity.

01.168

Jennifer Summit (Stanford U), **"The Memory of Books in *FQ* II."** Reexamined Eumnestes' library in Book II in the context of Tudor efforts to recuperate medieval books following the dissolution of the monasteries, which both decimated England's monastic and university book collections and inspired a new generation of book collectors like John Bale, John Leland and Matthew Parker. This Tudor salvage effort reinvented the library from an ecclesiastical receptacle of written tradition to a state-sponsored center of national history whose aim was less to preserve the past than to remake it by actively adapting medieval books to new uses. Spenser invokes a post-Reformation vision of the library as a center for reshaping national memory Protestant identity. Shifted the defining act of the Reformation in Spenser from iconoclasm, on which readings of Spenser's Protestantism have long focused, to biblioclasm, which broke from the textual practices of the past and produced new ways of thinking about books, reading, and libraries.

This paper will appear in longer form in "Monuments and Ruins: Spenser and the Problem of the English Library," forthcoming in *ELH*.

01.169

In **"Phantastes's Flies: The Trauma of Forgetting in Spenser's Memory Palace,"** Grant Williams (Nipissing U) discussed *FQ* II in the context of sixteenth-century mnemonic practices, arguing that the House of Alma functions as a memory palace that demonstrates the extent to which the trauma of forgetting necessitates a fantasy support for heroic subjectivity. The symbolic structures of Alma's house and Guyon's quest may be understood in terms of the fantasy of the remembering and remembered body, but each seeks to mask and externalize the threat to identity posed by the eruptive trauma of forgetting.

01.170

Willy Maley (U Glasgow), **"Lethe Said, Soonest Minded, Being a draft of a paper intituled Dismembering Ireland: From Henry Sidney's 'Memoir' (1583) to Baraby Rich's 'Remembrances' (1612)."** Explored official amnesia in early modern Ireland by attending to two texts by English military administrators written at the end of their authors' careers, unpublished in their day, and neglected since texts, Sir Henry Sidney's *Memoir of his Government of Ireland* (1583) and Barnaby Rich's *Remembrances of the State of Ireland* (1612). Reads as discursive and political acts of dismembering as well as remembering, forgetting and forging, with the aim is to remind readers of the lapses of memory, as well as the moments of clarity and insight, that characterized the colonial discourse of the New English colonists, a discourse that is

more contradictory and ambiguous, more forgetful and fraught, than previous accounts have allowed.

01.171

Jennifer Lewin (moving from Sewanee U to U Kentucky) explored, in **"Memory, Dreams, and Cognition in *FQ* and *Am*,"** the ways in which Spenser's representations of sleeping and dreaming raise important questions about the epistemological status of the poetic hero. Focusing primarily on the account of his vision of Gloriana Arthur delivers to Una and Redcrosse in *FQ* I, suggests that as sleep and dreaming leave characters open to external manipulation and facilitate the mental repetition of loss, they challenge our intuitions about what it means for both characters and readers to act, to know, and to experience in the poem.

01.172

Lisa Broome-Price (U Kentucky), **"Note to Self: Recollecting Anamnestes in *FQ* II.ix."** Argued that Memory's young page, Anamnestes, is more important to Arthur's and Guyon's reading and learning experiences than is usually recognized among critics of *FQ* II. Anamnestes moves peripatetically between the past and the present, between memory and active intellect, behavior that emblematizes the forward-backward movement of Book II's narrative, and his characterization as a "litel boy" underscores the sense in which the cognitive development of collective memory requires correlative bodily and linguistic development.

1.173

Michael Donnelly (Kansas SU), in **"Living with/ Memory: History, Fame, and the Humanist Legacy,"** discussed Spenser's controversial prose tract in relation to humanist ethical norms and historiographical methods, arguing that *Vewe* in fact embodies "typical humanist assumptions and attitudes" in its "use of history and memory, and even its attempt in the end at the erasure of Irish memory from the Irish mind." Proposes that *Vewe* sets the written legal code of the colonizer against the unverifiable, oral modes of transmission of the Irish "other," supports a humanistic agenda of maintaining natural order, and weighs in with those who argued that the intransigent Irish ought to subdued to English law.

David Breen (Duke U) chaired the third session, "Allegory." He offers this introduction, and thanks all the participants "for their wonderful work, their enthusiasm, and their kindness and support."

01.174

The structure of the allegory workshop was conceived to provide scholars with concise, detailed feedback on their contributions. Besides reading all the papers, participants were asked to prepare a specific response to a specific assigned essay. The essays were remarkably diverse, but we were struck by the frequency with which violence presented itself for consideration. This theme, and its connection with the allegorical mode of representation, have been touchstones for Spenserians over the last 20 years. The tendency has been to consider the one (violence) as an instrument of the other (allegory). Whether allegory serves generally to impose the ideology of form on indeterminate matter, or, as for New Historicists, it's employed by both the state and its subjects in contests over artistic self-definition, much recent criticism understands early modern allegory as a political and social weapon, changing only in response to changes in the character of the violence that works beneath

its surface. Many of the essays abstracted here leave open the possibility that this relationship can be reversed, in the question "How does allegory affect the nature of violence?"

01.175

David Morrow (U California, San Diego), **"Reaping eternall glorie of his restless paines": Edmund Spenser and the ideology of *travell*."** Traced the discursive sources and explores the social significance of Spenser's 'appropriation' of an ideology of *travell*, a composite of images and practices that allegorizes and advocates productive engagement with the world. Travell, a pun on the English words *travel* and *travail* and the French *travail*, provides access to the ways in which Spenser and his contemporaries could simultaneously think forms of activity that later eras would separate. The ideology of *travell* is at once anti-courtly and extra-courtly; it enables Spenser's critiques of court culture. "To fashion a gentleman or noble person in virtuous and gentle discipline," is to *subject* him to productive labor. Read Guyon's voyage to the Bower as an allegory for the interpellation of a productive subject. It enacts the heroic mental effort required to manage and resist beautiful imagery. The episode allows Spenser to display his own fitness for the task of transforming elite males into virtuous subjects. The same disciplined exertion that models his characters' virtuous engagement with the world serves as the basis upon which Spenser makes claims for the place of poetry and poet in the political nation.

01.176

In **"'That Troublous Dreame': An Exploration of Allegory and Subjectivity in *FQ*,"** Galina Yermolenko (Marquette U) explored the relationship between allegory and subjectivity in two 'troublous' dream passages: Redcrosse's sleep at Archimago's Hermitage (I.i.36-ii.6) and Scudamour's sleep at Care's Cottage (IV.v.33-46), passages problematizing the interaction between allegory and human subjectivity. These two passages are moments of interpretive hesitation for both the characters and the readers. Located the source of this hesitation in the text's formal and narrative strategies, i.e. relations between the main story and the embedded stories (or, diegesis and metadiegesis) and between two narrative registers of time (narrated time and narration time). The shifting and collapsing of distinctions between these narrative phenomena correlate with the blurring of the boundaries between the internal and external worlds/allegories, precluding both the heroes and the readers from recuperating the meanings of these 'visions' satisfactorily.

01.177

Consuelo Concepcion (George Mason U), in **"Dragons and Changelings and Bears Oh My! Representations of Animals in *FQ*,"** argued that depictions of animals in *FQ* represent political and cultural anxieties surrounding Elizabethan policies in Ireland, Scotland, and Wales. Focused especially on *FQ* I, read as a political text intended to justify these policies, in order to argue that Spenser's use of animals depicts the failures of colonialism and how Elizabeth subterfuges the anxieties surrounding her rule.

01.178

Elizabeth Koblyk (McMaster U) confronted, in **"Allegory and Activity: The Reader's Role in Applying Justice,"** the problem of *FQ*'s paradoxical presentation of an elaborately constructed exercise in poetic order alongside a sustained pattern of graphic violence, arguing that Spenser establishes a role for violence as a civilizing force in *FQ*, and details his negotiation

of the knowledge that violence is sinful and the need for order in a post-lapsarian world.

01.179

In **"The 'Discovery' of the Large, Rich, and Beautiful Empire of Faery Land,"** Jane Grogan (Royal Holloway, U London) explored the relationship between allegory and ekphrasis in *FQ* V.iii's False Florimel episode, suggesting that the knotting together of the vocabulary of allegory with the symbolic and narrative functions of ekphrasis in the episode facilitates a mode of reading that is predominantly visual. This visual mode of reading is suggested by the catalytic term "discover" in the "Letter to Ralegh" and V.iii.17. Turns finally to implications this raises beyond the rhetorical of the inexpressibility topos for the poet.

01.180

Frank Ardolino (U Hawaii), **"The Influence of Books II and V of *The FQ* on Kyd's *The Spanish Tragedy*,"** proposed a date for *The Spanish Tragedy* somewhere between 1588 and 1592 and argues that its depiction of vengeance is influenced in important ways by Books II and V of Spenser's poem. Focuses on characters who enact various forms of vengeance, suggesting affinities between Spenserian representatives of justice, whose actions are providentially rather than privately motivated, and the conventions of Elizabethan revenge tragedy.

01.181

In **"Mourning, Mobility, and Britomart's Gift of Death,"** Joseph Parry (Brigham Young U) used Scudamour to ask some of the same questions about the nature and constitution of the desiring, erotic soul that Petrarch asks in his poetry, questions which are for Spenser and Petrarch ambivalent, conflicted responses to Augustine's refusal to mourn for our mortal lives and desires. Through Scudamour's weeping, Amoret's captivity, and Britomart's gift of her life for another and for another's union, Spenser explores the predicament and philosophical implications of monogamous lovers who at the moment of promised fulfillment must also contemplate the even surer promise of their final, ineluctable separation in death.

01.182

Leslie A. Taylor (Edwardsville, Illinois), **"The Descent of Form / the Ascent of the Poet: Cosmological Tensions in Spenser's *Mut.*"** Argues that Spenser collapses an expansive emanationist hierarchy, evolving over centuries, into a dualist cosmology of physical world / ideal world, creation / creator. The expansive model of cosmology demonstrated the hierarchical dynamic of the descending hypostases of the ideal realm and the ascending representatives of matter that were essential for the creation of the physical realm. Mutabilitie aspires to influence the ideal world also. Nature's decision upholds the traditional emanationist hierarchy, yet the two stanza's of the eighth Canto "unperfite" look forward to an Eternity when the forces which govern physical existence are subsumed in the eternal, ideal realm. Spenser's concluding prayer anticipates an eventual reconciling of the two realms, an eventual ascent of material Spenser to the ideal realm through the descending grace of God. Spenser's direct appeal to the ideal realm simplifies the cosmological model to its most basic structure of two-world dualism and records a Renaissance judgment on the limitations of hierarchical emanationism to define cosmology.

01.183

Claire Summers' paper, **"The Establishment Prevails: Guyon's Destruction of the Bower of Bliss,"** argued that the falseness of the Bower contradicts a specific "Christian" ideal that pervades Guyon's consciousness: nature must be divinely created and subsequently, regenerative. Yet, the Bower is not only expert artifice, it exists for pleasure for its own sake. Moreover, the institutions that create Guyon instill in him a singular work ethic that requires endless quests. However, although the Bower consists of artificial naturalism and only simulates the regenerative powers of nature, it remains a closed, plastic system and a harmless anomaly. Therefore Guyon's destruction of the Bower is unwarranted, and he displays the opposite of temperance in his excessive reaction to it and to Acrasia. Guyon's intrusion is gratuitous because the Bower of Bliss will never contain progressive action in the normal sense, it is a separate, disembodied system that exists only for its own purposes and poses no threat to those willing to forego it.

The fourth workshop, "Pedagogy," was chaired by John Webster (U Washington).

01.184

Holly Crocker (St. Lawrence U), **"Note to Self: Recollecting Anamnestes in *FQ* II.ix."** Argued that Memory's young page, Anamnestes, is more important to Arthur's and Guyon's reading and learning experiences than is usually recognized among critics of *FQ* II. Anamnestes moves peripatetically between the past and the present, between memory and active intellect, behavior that emblematizes the forward-backward movement of Book II's narrative, and his characterization as a "litel boy" underscores the sense in which the cognitive development of recollective memory requires correlative bodily and linguistic development.

01.185

In **"Teaching Spenser: A Constructivist Approach,"** Jennifer Morrison (Regis C) tackled the special challenges for teachers of Renaissance literature, especially Spenser: difficulties posed by the language and poetry, little historical knowledge, allegory found difficult and obscure, all contributing to crippling lack of confidence. Recent educational theory has moved from a traditional, teacher-centered model of instruction to a constructivist-cognitive approach that is student-centered, stresses active learning that takes place socially and creatively, and transforms the teacher from 'the sage on the stage' to a 'guide on the side.' Presented strategies for an upper-level Spenser, Donne and Milton course to create a student-centered learning environment that addresses these needs and empowers students to approach the texts with knowledge and confidence.

01.186

In **"Encyclopedia Elizabethana: *FQ* as Introduction to Late Tudor Culture,"** Ty Buckman (Wittenberg U) drew upon experience designing a course on literature and culture of 1590's London, based on the first three books of *FQ*. After discussing the rationale for limiting such a course to a single decade, he outlined an opening dialectic drawn from Tillyard's *Elizabethan World Picture* and Orlin's *Material London, ca. 1600*. Buckman argued that the encyclopedic function of Spenser's epic makes it invaluable as an overview of late Tudor culture, and he concluded his paper with a description of a formal writing assignment from the course that incorporated the educational writings of Richard Mulcaster, *FQ* I, and several collateral texts.

01.187

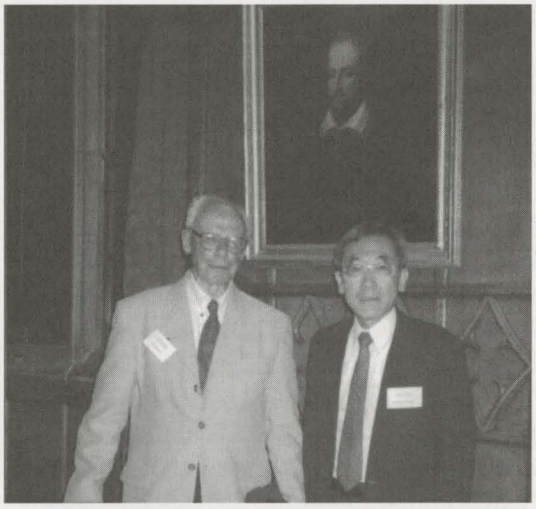
Patricia Wareh (U California, Berkeley), **"Spenser's Pedagogy: The Complex Pleasure of the Example."** Set *FQ* VI in the context of sixteenth-century pedagogical texts deploying pleasurable narrative example rather than precepts, arguing that the poem implies that the value of its literary play is as a source of pleasure and an end in itself. Nonetheless, it retains the framework of an instructional text, within which it comments on the disparity between show and substance in the society that it claims to instruct. A fundamental paradox of the poem, then, and one that enables it to generate constantly shifting meanings, is the fact that the premise of the text's pedagogy of pleasure (that the pleasing play of literary appearances will lead to actual learning) constantly threatens to undo the lessons of the text.

01.188

Heather Easterling (U Washington), **"Working in Subtitles: Activating Book I's Allegory with Undergraduates."** Argued for the importance of getting undergraduates not just to read *FQ*, but to write about the poem in ways that actively engage them in what is bound to be the unfamiliar manner in which the poem's allegorical narrative unfolds. Included a description of "Reading Spenser with Subtitles," a writing assignment designed to push students to do their own interpretive work and to shore up their understanding of allegorical process.

Late on Saturday afternoon, Spenserians gathered at the Cambridge University Press bookshop to celebrate the publication of the Cambridge Companion to Spenser, *edited by Andrew Hadfield. CUP's Ray Ryan introduced Andrew as "Spenser's representative on earth," and Andrew issued many thanks to contributors.*

At the banquet. Left to right: John Moore, Jr.; Jennifer Lewin; Lars-Håkan Svensson.



Portrait of Edmund Spenser presiding over A.C. Hamilton and Shohachi Fukuda. Thanks to Prof. Fukuda for these photos.

On Saturday evening Sir Roger Tomkys, Master of Pembroke College, welcomed Spenserians assembled in the hall for banquet, music, and poetry. Paul Muldoon (Princeton U) read Spenser's marriage of the Thames and the Medway and his own poem "Green Gown;" Eiléan Ní Chuilleanáin (Trinity College, Dublin) read excerpts from the Vewe, *from the late 18th-century lament "Caoineadh Airt Uí Laoghaire," by Eibhlín Dubh Ní Chonaill and translated by Eilis Dillon, and her own poem "The Barn."*

Sunday morning began with a plenary session: Susanne Wofford (U Wisconsin, Madison) introduced Louis Montrose (U California, San Diego), whose lecture was called, simply, "O Queene, the matter of my song." Chris Ivic reports.

01.189

Susanne Wofford called attention to four signal issues in Montrose's work: figuration, critique, gender, and pastoral—all of which surfaced in his paper. Montrose noted that his paper would be both an extension and a rethinking of his earlier essay ("The Elizabethan Subject and the Spenserian Text," *Literary Theory / Renaissance Texts*, eds. Patricia Parker and David Quint); Montrose was interested in revisiting what he termed "Spenserian ambivalence, " i.e., masculine resistance to female rule.

Central to Montrose's paper was the term "Elizabethan political imaginary," a repertoire of images, figures, tropes that surfaces in various cultural sites—mythological, rhetorical, iconic. Literature played a crucial role in shaping it: indeed, for Montrose the printed book signaled an "affective and cognitive change into the realm of political culture." The Elizabethan political imaginary , he argued, was not monolithic but "unstable, growing, shifting." Thus John Knox's ill-timed *First Blast of the Trumpet Against the Monstrous Regiment of Women* (1558)—a crucial political, cultural intertext for Elizabethans—disseminated thematic, imagistic, and rhetorical schemes that surface in Spenser's encomiastic, dynastic epic. The Elizabethan political imaginary was fraught with complexity and contradiction, a point evident in Montrose's discussion of "quasi-republican modes," a term he borrows from Patrick Collinson's work on resistance to Elizabeth. Citing Sidney's "Letter" to the Queen and Stubbes' *Gaping Gulf*, Montrose spoke of "citizens concealed within subjects." Such citizens/subjects sought to "bridle the Queen's will," and it is precisely such bridling that marked the subject of the next section of the paper.

Montrose argued that in *FQ* II.iii. and xii, Spenser interrogates political orthodoxies of "the second reign of Elizabeth I." Belphoebe's first appearance, underpinned by Ovidian and Petrarchan resonances, e.g. the Ovidian Diana and Actaeon, a tale marking the danger of exposing a monarch's nakedness, evinces Spenser's "conspicuous self-censorship" in order to register the danger of "that which cannot be discovered." But it also bears witness to an empowered, critical poet insofar as Belphoebe's praise of honor and labor offers a moral philosophy demonstrating the culture's rising interest in free speech. In a discussion of the Bower of Bliss taken as a dark conceit for Elizabeth's court, Montrose charged that Greenblatt's chapter on that canto effaced the notion that collective identity was threatened at the center.

Sunday morning began with 3 concurrent sessions. "The Medieval Connection" was chaired by Colin Wilcockson (Pembroke C, Cambridge).

01.190

John Watkins (U Minnesota, Twin Cities), "A **Proud Descent: Spenser and Late Medieval Figurations of Pride.**" Watkins focused on Spenser's revision of one medieval topos, the procession of the Seven Deadly Sins, as it maps the transition from corporate to individualist modes of representing social relationships. In the procession in Lucifera's house, Spenser dampens the social critique that had become part of the topos's representational inheritance by an excessive emphasis on formal symmetry and coherence. The very features that make the procession such a rich anthology piece limited its capacity for social commentary. The episode is

thus a belated foil for the stronger social commentary of the Orgoglio episode, where the condemnation of pride is part of a sweeping Protestant interrogation of the limits of human agency. Spenser thus privileges himself as the inventor of a new kind of allegory, one that overgoes the splendid but morally inadequate formalism of his medieval precursors.

01.191

In **"Gentle Courtesy: Chaucerian Courtesy in *FQ* VI,"** Craig Berry (SignalTree Solutions) focused on Chaucer as a purveyor of the gentle in both social and poetic forms, who wrote about proper behavior for the same courtly audience he served professionally. Argued that Chaucer's career-long interest in the application of *gentilesse* served as a model for Spenser's treatment of the related virtue courtesy in *FQ* VI. Compared Spenser's use of "gentle" and "courteous," concluding that "gentle" almost always implies an uncorrupted authenticity that is intrinsic to the person so described, but also denotes the status of those who do not yet (but perhaps will) hold the reins of power. The epigram "The gentle minde by gentle deeds is knowne" at the beginning of VI.iii provoked an analysis of Chaucerian intertextuality in the adjoining narrative of Priscilla and Aladine, where Priscilla's night-long care of the wounded Aladine springs from her gentle nature but also risks angering her father because it breaches taboos that also fall under the rubric of gentility. The Chaucer that Spenser's audience gets is very much like the Priscilla that her father gets: reputation intact but secretly cleaned up a bit to meet expectations. Berry concluded suggesting that telling stories about virtue and the virtue of telling stories intersect in Colin Clout's conversation with Calidore on Mt. Acidale, where the poet must become a gentleman in every sense of the term to offer moral instruction to his social superior.

01.192

In **"Epic Absence, Marginal Presence: *Troilus and Criseyde* and/in *SC*,"** Clare Kinney (U Virginia) worked outward from the marginal suggestions of a Spenserian dialogue with *Troilus & Criseyde*, in Spenser's Immerito's echo of the envoy of *Troilus and Criseyde* in his dedicatory poem and Epilogue and E.K.'s (mis)quotation of Pandarus's admonition to Troilus ("Uncouthe, unkiste") as he introduces the New Poet. Colin Clout, as well as Immerito, is "uncouthe, unkiste," and the Petrarchan impasse which threatens his artistic career resonates interestingly against the lovelorn Troilus's own rehearsal of the first English translation of a Petrarchan sonnet. *SC* provides an alternative to Colin's narcissistic lyricism in the "famous flight" to epic; this suggests a telling revision of Troilus's very different (and post-mortem) "flight" (which triggers Chaucer's Christian epilogue). Chaucer's roman antique teases the proto-Virgilian Spenser with an English epic precursor that never was and perhaps renders all the more significant his later enfolding of another Chaucerian romance within his encyclopedic "poem historicall." *FQ* IV's reinvocation of the English Tityrus revises, furthermore, E.K.'s brokering of Immerito: Spenser now mediates an alienated, "uncouthe, unkiste" Chaucer.

After this session, Colin Wilcockson took attendees on a tour to Penbroke College's Old Library and to Thomas Gray's rooms.

"Thinking in The Faerie Queene" *was chaired by Elizabeth Heale (U Reading).*

01.193

Kenneth Gross (U Rochester), **"Green Thoughts in a Green Shade."** Brooded on the Garden of Adonis less as a cosmological fiction than as a garden of mind, an image of the motion and

terrific mutability of human thought. It does recall Neoplatonic figures of the natural world as something full of a cosmic, inseminating "Mind," an originary entity whose power is itself mirrored in the human mind's own capacity for knowledge and artistic creation. But the order of creation in the Garden of Adonis cannot be fixed by such hierarchical, transcendental measures; it is more cut off from cosmic origins, more diffuse, secular, and volatile. It is a garden of the middle, rather than of pure beginnings and ends; a picture of the human mind as something both inside and outside the world, secret and exposed, inside and outside of time. Its very geography and history shifts as we read about it. It is at once a refuge from time and yet soaked and watered by time, contains time as both enemy and friend. This garden-mind shows itself clearly as a space of memory and mourning, its central grove filled with recollected traces of poetic work as well as the emptied clichés or *copia* of poetic tradition. In this garden we see Spenser's image of the mind as something able to terrorize itself, able to keep dire secrets from itself, a domain whose mysterious and fecund centers ride over a buried chaos and a buried monster. In the end, Spenser's fiction shows us something more like the mind as described by Montaigne than that described by Ficino or Pico.

"Pain and Poetics" was chaired by William Sherman of U Maryland, College Park.

01.194

In **"Allegory and Punishment,"** Jeff Dolven (Princeton U) took the phrase "poetic justice" seriously: punishment which not only fits but allegorizes the crime was a common feature of sentencing in Elizabethan courts, whether cutting off a seditious pamphleteer's hand or pillorying a dishonest baker with his loaves around his neck. Throughout *FQ* Spenser explores the relation between his chosen poetic mode and such punishments: what does it mean to sentence someone to a life of allegory? How might questions of decorum and of justice contaminate one another? This paper reads the Munera episode (V.ii) to study how allegorical artifice can make a post hoc argument for particular punishments, or convert violence into justice. It argues more generally that we should consider contemporary sentencing among the sources (and targets) of Spenser's allegory, and considers ways in which the violence of his poetics (especially in Teskey's diagnosis) may be related to questions of right and wrong, both ethical and political.

An expanded version of Dolven's paper has appeared in *Raritan* 21,1 (2001): 127-40.

01.195

Judith H. Anderson (Indiana U), **"Busirane's Place: The House of Rhetoric."** The House of Busirane is a cultural site, and representation of it is finally the poet's, as are all the figures within it. In recent years, Busirane's House has most often been discussed in Petrarchan terms, yet this enchanted site is no less classical and specifically Ovidian. While Britomart's arrival in Busirane's "vtmost rowme" isn't exactly a homecoming, it is a familiar "place" or "house" in the rhetorical sense both to her and to Spenser's readers, for whom Ovid's figures provided mirrors for their own emotions. The specific Ovidian passage on which the tapestries in the House of Busirane draw is the ecphrasis of Arachne's woven art, a fact immediately producing complex ironies and crossings of gender and equally complex questions about artistic agency, meaning, and motivation, and these questions resonate with Spenser's use of the Arachne myth elsewhere in his poetry. The tapestries, unlike the landscape of

the Bower of Bliss but like the masquers in the House of Busirane that succeed them, insistently display their art and make no claim on nature. The artificiality of the masquers—personified, hence metaphorized forms as fixed and fixated as Malbecco's emblem "Gealosie"—further define the character of this house of rhetoric: this is the place of abusio—catachresis, a wrenching of metaphor or an an extravagant use of it. In this "place," this house of rhetoric, abusio would appear to reign, or "rane," supreme.

On Sunday afternoon after lunch there were 3 more concurrent panel sessions, papers from 2 of which are abstracted below. "Spenser, Milton, and Death" was chaired by Martin Dzelzainis (U London). Its papers are part of a book project called Imagining Death in Spenser and Milton, *edited by Elizabeth J. Bellamy, Patrick Cheney, and Michael Schoenfeldt.*

01.196

Marshall Grossman (U Maryland), **"Reading, Death and the Ethics of Enjoyment in Spenser and Milton."** Proposed that whereas death in Spenser is always something to come and can only be read, death in Milton has always already occurred and is never read but always re-read. The first affords the reader the pleasures of anticipation and deferral, the second the fascination of retrospection. Argues finally that *FQ* instantiates an "endlesse werke" of self-generation, while in *Paradise Lost* self-generation is presumptuous and erroneous, a perpetual reenactment of "man's first disobedience."

"Corporealities in The Faerie Queene*" was chaired by Michael C. Schoenfeldt (U Michigan).*

01.197

Sujata Iyengar (U Georgia), **"Fantasies of Female Touch,"** argued that *FQ* dramatizes early modern anxieties about female touch, frottage and penetration, by portraying in Belphoebe a mystical, virginal healer who purveys a manual, sexually-charged cure. Belphoebe's anger with Timias makes clear the relationship between sexual and curative touch, complicating her own avowal of chastity: therapeutic physical contact sullies the healer by association (or "touch" [OED sb. 2c]).When Spenser's chaste Belphoebe "infuse[s]" medicine into Timias' thigh, this point of physical contact cures the patient's physical wound only to inflict emotional ones on both doctor and patient instead; Timias falls in unrequited love with Belphoebe, who herself is wounded by Timias' apparent faithlessness when he strives to become a healer in his own right by "handling soft the hurts" that Amoret has received.

A longer version of this paper will appear in the collection *On Touch: Early Modern Senses of Tactility*, edited by Elizabeth Harvey and forthcoming from University of Pennsylvania Press.

01.198

In **"Entering the Body: Allegorical and Medical Ways of Knowing,"** Elizabeth D. Harvey (U Toronto) examined early modern constructions of the body's interior by comparing Spenser's allegorical representation of Alma's Castle in *FQ* II with Helkiah Crooke's anatomical description in *Microcosmographia* (1615), which incorporates elements from Spenser's allegory of the body. Explored Spenser's and Crooke's representation of the boundary between inside and outside, a border presided over by the senses understood as sentinels or 'intelligencers' (Crooke), and especially tactility, depicted as a property of the skin, and thus dispersed throughout the body. Argued that an investigation of the history of

tactility that considers skin, that sheath of sensation that both clothes the body and renders its inner spaces secret, will allow us better to understand how interiority is ideologically constituted for the early modern subject.

After tea, Patrick Cheney introduced a plenary by Richard McCabe (Merton C, Oxford), with the title ***"Not One Parnassus: Spenser and the Rival Poets."***

01.199

McCabe considered Spenser's attitude towards Gaelic poetry in light of Irenius's condemnation of contemporary Irish 'bards' in the *Vewe*. By drawing attention to the prevalence of the Gaelic language even within the Pale, it demonstrated the centrality of Gaelic literature and mythology to Old English culture, thus providing a new, and positive, perspective upon the phenomenon of acculturation which Spenser and his fellow New English commentators dismissed as racial and social degeneracy. Analysis of the language and imagery of the 'bards' reveals the fundamental similarity between Spenser and the poets he professes to despise but whose social status was, in many respects, more secure than his own. In order to gain the patronage of figures such as the Earl of Ormond, Spenser would have been forced to compete on equal terms with poets who regarded themselves as the arbiters of civility and who sought to fashion a very different Ireland from that envisaged by Irenius.

A fuller version of this essay will appear in *Spenser's Monstrous Regiment: Elizabethan Ireland and the Poetics of Difference* (Oxford, 2003). (Jennifer Lewin)

The conference concluded with a roundtable called "Where We Are: Responses and Directions." John Watkins presided after reading aloud from a Russian translation of "Januarie" by Marina Sherbina; Paul Alpers, Debora Shuger, Kathryn Schwarz, Helen Cooper, Patricia Coughlan, David Lee Miller, and Anne Lake Prescott—who among them had attended all the sessions and events of the conference— each spoke for 5 minutes. Thomas Herron and Chris Ivic provide the following survey.

01.200

— Paul Alpers (U California, Berkeley) noted that the decades-old "paradigm shift" to gender studies, feminism, and New Historicist criticism continues unabated, while also stressing the view of William Empson (Cambridge student and notorious expellee) that Spenser remains a writer of contradictions and hence of "a large mind." He ended by asking "What is Spenser's place in English, British, Anglophone culture?"

— Kathryn Schwarz (Vanderbilt U) focused on the popularity of Shakespeare at the moment and wondered how Spenser might attract the same attention in popular culture. She raised the question of Spenser's place in the classroom, since how we teach him and how students get to his writing are crucial to his staying power.

— Helen Cooper (University C, Oxford) noted that many an antiquated binary opposition—English/Irish, Self/Other, Present/Past—has been complicated by current critical discourse and that this is a good thing. Nor did the names Foucault, Derrida, or Said explicitly grace many lecterns at the conference; rather Augustine, Petrarch, Sanazarro. We are again finding "Spenser himself." For Cooper, this signals a "disposing of the monolithic authority of the immediate past."

— Patricia Coughlan (University C, Cork) summed up a bevy of Ireland-focused papers and lauded their trend toward increased materialist attention to detail.

— David Lee Miller (U Kentucky) listed twelve lessons learnt, concentrating partly on Spenser as

the dispenser and de-Spenser of paradoxical language.
— Heralding the "New Hydrology" of Spenser criticism today, Anne Lake Prescott (Barnard C) praised the vital and ever-changing flood of ideas and called attention to Spenser's riverine and lacustrine aspects once found lackluster; "there are no dull rivers in Spenser, only dull questions about them."
— Debora Shuger promoted the further study of Spenser's Cambridge contemporary Lancelot Andrewes.

In response to Anne Prescott's query "What should we have done?", panel and audience together reflected on what went missing at this conference, with suggestions for further conferences and research:
— Renew and bolster attention to numerological studies, Spenser reception history, modes of reading in the 16th century, Spenser's rhythms and versification, and shorter poetry.
— Record a CD of Spenser passages by poets and/or scholars.
— Given the concentration on "The Place of Spenser" and continuing interest in Irish issues, an audience member suggested having the next Spenser conference in Ireland, perhaps in the Dublin or Cork area. Thomas Herron suggests that a "Spenser at Cambridge" panel, and city walking tour, would have been a terrific addition to the present conference. What was the daily routine of a Pembroke graduate in the 16th century? What would Cambridge and the lauded, highly mercantile Cam have looked like? How many ornate doors, church spires, etc. still exist from that time? What of nearby Saffron Walden? Perhaps future Spenser conferences could move further to discover the Spenser beneath our feet.

Announcements and Queries

01.201

Spenser at MLA, 2001: The Program

I. Session 102. *The Faerie Queene*: Geography, Religion, Sexuality, Style
Thursday, December 27, 8:45 to 10:00 p.m.
Salon 816/820/824, Sheraton
—Chair: Roland Greene, Stanford U
—Catherine Gimelli Martin (U Memphis): "Passionate Geography: Spenser's Allegorical Representation of Emotional 'Space' in Book I"
—Lisa Broome-Price, (U Kentucky): "Attending Duly: Another Look at Iconography and Sexual Identity in Spenser's Poetry"
—Nina Chordas, (U Oregon): "Free Will, Reason, and the Offices of Pity: Spenser as Heir to Luther's Critique"
—David Scott Wilson-Okamura (Macalester C): "Spenser's Epic Style"

II. Session 519. Luncheon and Business Meeting Arranged by the International Spenser Society.
Saturday, 29 December, 12:00 noon, Cape Shisa, 1011 Decatur Street.
Lorna Hutson (U California, Berkeley): "Spenser and Suspicion."
For reservations, contact John Watkins by 10 December.

III. Session 593. "Teach *The Faerie Queene* in a Week? Spenser in Today's Curriculum." Saturday, 29 December, 3:30-4:45 p.m., Salon 817/821, Sheraton.
—Chair: Sheila T. Cavanagh, Emory U
—Judith H. Anderson (Indiana U): "What I Really Teach When I'm Teaching Spenser"
—Daniel T. Lochman, Southwest Texas State U, "'Mishaps...Maistred by Advice Discrete': Teaching *The Faerie Queene*"
—John M. Webster (U Washington): "Whose Poem Is This, Anyway? Teaching and Learning Spenser in a Survey Class"
—Susannah Brietz Monta (Lousiana State U, Baton Rouge): "Teaching Spenser as Fantasy Literature: or, How to Lure Unsuspecting Undergraduates into a Spenser Course"

01.202

Call for Papers: **The Presence of the Past.** *34th Annual Meeting of the RMMRA*, Rocky Mountain Medieval and Renaissance Assn., RSA Affiliate, Las Vegas, University of Las Vegas, May 23-25, 2002

Plenary speakers
—Wole Soyinka, Nobel Laureate and Director, International Institute of Modern Letters, U Nevada, Las Vegas
—Terence Hawkes, English, Cardiff U, Wales
—Diane Wolfthal, Art History, Arizona State U

Topic Open
You are cordially invited to submit abstracts for session and paper proposals either on the conference theme or on any topic in medieval, Renaissance, or early modern studies. "The Presence of the Past" concerns such questions as these: in what ways are images, artifacts, texts, and institutions of the medieval and early modern periods part of the contemporary world? What valid parallels or narratives connect these periods to the world today? How can we address our own historical and cultural situatedness? How did medieval and early modern cultures themselves apprehend and address the presence of the past?

Deadline: March 1, 2002
Submit by January 15 for early response
Please send session proposals or one-page abstracts to: Elspeth Whitney, Dept. of History, University of Nevada, Las Vegas, NV, 89154-5020
Phone: 702-895-3350; Fax: 702-895-1782; E-mail: elspeth@nevada.edu

Questions? Contact Charles Whitney, Dept. of English, University of Nevada at Las Vegas, Las Vegas, NV 89154-5011, Phone: 702-895-3920; Fax: 702-895-4801; E-mail: whitney@nevada.edu

01.203

Call for Papers
RENAISSANCE POWER PLAY: The Uses and Abuses of Power in Early Modern Europe, Annual Conference of the Pacific Northwest Renaissance Society, Marlborough School, Los Angeles, California, 4-6 April, 2002
It will come as no surprise that the current state of Renaissance studies has emerged from a fruitful engagement with "discourses of power," both in terms of the discipline's relation to its traditional historical subject matter, as well as its place within a larger postmodern academic climate. Recognizing that discussions of power relations have, by now, reached their denouement, this conference endeavours to assess where this dominant critical paradigm has left us, and where we might proceed from here. This year's theme should be interpreted broadly, and papers are invited to consider any aspect of

power negotiations in political, social, or artistic spheres throughout the Renaissance. We're especially interested in studies that adopt a comparative approach, perhaps discussing "power" in more than one national, social, or institutional context. We hope that the dynamic created among the papers will articulate new directions for understanding how our positioning within current academic culture informs—or betrays—our analyses of early-modern power configurations.

Plenary Speakers:
—Richard Helgerson (Department of English, U California-Santa Barbara)
—Kenneth Bartlett (Department of History, U Toronto)

Proposals of no more than 500 words should be sent to either of the following conveners before 31 December, 2001. Electronic submissions are encouraged. Please visit the conference website at http://www.english.ohio state.edu/people/bayer.23/pnrs.htm

Brent Whitted, Marlborough School, 250 South Rossmore Avenue, Los Angeles, California 90004. Phone: 323-935-7978; Fax: 323-933-0542; E-mail: whittedb@marlborough.la.ca.us

Mark Bayer, Department of English, Ohio State University, 164 West 17th Avenue, Columbus, Ohio 43210. Phone: 614-292-6065; Fax: 614-292-7816; E-mail: bayer.23@osu.edu

01.204

Call for Papers: *6th Annual Claremont Early Modern Studies Graduate Symposium*, 9 March 2002, Claremont Graduate University, Claremont, California
"Aliens and Outsiders: Beyond the Margins of Early Modern Europe, 1450-1750"
Graduate students are invited to submit one page abstracts for papers of 20-minute reading length on any topic related to the interactions between marginalized or outsider groups in the Early Modern World and European people and cultures (1450-1750). We welcome submissions from students in the humanities and related disciplines. Proposals for complete panels will also be considered. Suggested topics include, but are not limited to:

— The New World and cross-cultural contact: Asia, the Americas, Africa, or the Middle East
— Travel narratives or diaries
— Art
— Representations of "others" or otherness
— Gender
— Ethnicity
— Constructions of class, hierarchy, or rank
— Slavery and Colonialism
— Imperialism
— Trade and commerce
— Medicine
— Architecture
— Missions and missionaries
— Judaism, Islam, and indigenous religions of the New World
— Education
— Languages and linguistics
— Natural philosophy: botany, cartography, geography, astronomy, astrology
— Concepts of space, borders, and boundaries
— Witchcraft

Submissions should be postmarked or sent via email or fax by November 30, 2001 to:
Claremont Graduate University, Humanities Center, Attn: Early Modern Studies Group
740 N. College Avenue, Claremont, CA 91711-6163, Phone: (909) 621-8612, Fax: (909) 607-1221, Email: Stephanie.Sleeper@cgu.edu
Web site: http://www.cgu.edu/hum/earlymod/

01.205

Call for Papers: The *59th meeting of The Southeastern Renaissance Conference* will be held at North Carolina State University in Raleigh, April 5-6, 2002. By 10 January 2002, submissions (in duplicate) of 20 minutes' reading time should be addressed to:
Prof. John N. Wall, President, SRC, Dept. of English, Box 8105, North Carolina State University, Raleigh NC 27695-8105

All papers submitted are automatically considered for publication in *Renaissance Papers*, even if not accepted for reading. Information:
SRC website at <www.tulane.edu/~toheff>
Or from Gerald Snare, secretary, English Dept., Tulane University, New Orleans, LA 70118 or snare@tulane.edu.

01.206

Call for Papers: *Thirteenth Biennial New College Conference on Medieval-Renaissance Studies,* 14-16 March, 2002, Sarasota, Florida

All aspects of Europe and the Mediterranean before 1630 A.D., any discipline. Especially interested in papers on Italian Studies, Burgundian-Netherlandish Studies, Medieval/Renaissance Humanism, Medieval/Renaissance courtly culture, art and society, ritual and drama, and urban history. Planned sessions welcome.

Deadline of submission of a one-page abstract: December 1, 2001.
Notification of acceptance by January 3, 2002 or earlier.
Send inquiries and abstracts to:

Professor Lee D. Snyder
Director of Medieval-Renaissance Studies
New College of USF
5700 North Tamiami Trail
Sarasota, FL 34243-2197
Fax: 941-359-4475
E-mail: lsnyder@virtu.sar.usf.edu

Corrections and Changes

— In the last issue (32.2), we failed to include publication data on the book reviewed by Peter Herman, Robert Matz's *Defending Literature in Early Modern England.* We didn't mean to 'write him small,' so here is the full data:
Matz, Robert. *Defending Literature in Early Modern England: Renaissance Literary Theory in Social Context.* Cambridge Studies in Renaissance Literature and Culture. Cambridge: Cambridge University Press, 2000. xi + 188 pp. ISBN 0521660807. $54.95 cloth.
— In the Winter issue (32.1), Joseph Loewenstein's affiliation was mistakenly listed as U Wisconsin, Madison. Of course he teaches at Washington U, St. Louis.

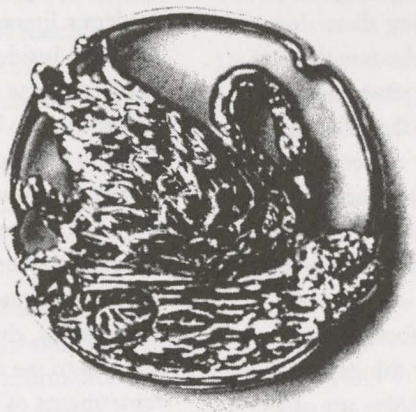
01.207

I asked Lauren Silberman to augment her remarks, as initially reported in the last issue, from a session on "Why Spenser Matters" at the May 2001 meeting of Spenser at Kalamazoo.

I began by rephrasing the question. In asking, 'Why Spenser matters?' we are fundamentally asking, "What are we to do with people who do not understand that Edmund Spenser is incontrovertibly the greatest poet of what is arguably the greatest era of English poetry—or who don't care—when shooting them does not seem to be an option?" Even the members of this audience of teachers of Spenser need to remind themselves of the fact that if there is resistance to studying Spenser's poetry, the problem is not with the poetry. I think it is worth saying that we shouldn't *need* to address the question of whether Spenser is important, although we do need to do so.

Spenser matters because poetry matters; poetry matters as, among other things, an intense, concentrated, self-reflective use of language, and language is a fundamental human instrument. Spenser matters because history matters. In the words of the great film auteur, Ed Wood, "We are all interested in the future because that's where we are going to spend the rest of our lives." Similarly, we should all be concerned with history because history is where we all come from. Spenser offers us particularly astute reflections of issues of Early Modern Culture, some aspects of which are important to study because they remain issues of contemporary culture, and some aspects of which are important to study because they are no longer issues of contemporary culture, and the perspective on our own times that we gain by considering them is instructive. *A fortiori*, studying Spenser is important for students of English literature, who might be presumed to concern themselves with the function of literary language and the particulars of literary history.

That is, in the context of academic literary study, the importance of Spenser needs to be addressed says a lot about the current state of academic literary study. The phrase "running the zoo from inside the cages" comes to mind, but that is perhaps the counsel of cheerful despair. Perhaps we do better to think about whom we invite to share our zoo and what we put on display. Since we are all living in the future produced by trends, institutional choices, accepted conventional wisdom of the immediate past, we can make an effort to revisit and reassess those trends, choices and conventional wisdom. It seems to me that the proposition that departments of English are places for people with an interest in English literature is a modest, but useful place to begin. One might go on to posit that a degree in English should presuppose some reasonably broad knowledge of English literature. If the importance of Spenser in English studies is measured by the willingness or reluctance of students to take courses on Spenser, that is good news, because where students are concerned, there is always the option of educating them. And in the process we can let them in on what we have always known: the reason to read Spenser is for the high.



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David L. Miller
Department of English
1215 Patterson Office Tower
University of Kentucky
Lexington, KY 40506-0027