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To Our Readers

02.131

With this issue the annual bibliography update returns, due to the extraordinary efforts of Craig Berry and Melvin Peña in the absence of John Moore. We hope that you will send in additions and corrections; we need our readers in making the bibliography as comprehensive as possible. Please also remember to send us information about presentations of interest to Spenserians from conferences: we rely on you to keep word of Spenser circulating.

We are grateful to Jeremy Kiene, former editor's assistant, who has left the *Review* in order to spend a year editing the journal *Religion and Literature*. We welcome Sarah Luckey, who assists during the 2002-3 year, and Jane Pitz, who's taken over software matters in the production of the *Review*, to the editor's great relief. I'd like especially to thank the good folks who gladly took on the job of correspondent editor beginning in 2000-2001: Sheila Cavanagh, Christopher Ivic, Thomas Herron, Jennifer Lewin, John Staines, Linda Tredennick. As it turned out, there was less work for them than we first anticipated, and I have freed them from their obligations. I am especially glad for the continuing help of correspondent editors abroad: Shohachi Fukuda in Japan, Andrew King in Ireland, Lars-Håkan Svensson in Sweden.

By the time you read this issue, you may have received a letter about renewals for 2003. You'll be glad to hear that, although subscription rates are going up for libraries, they'll remain the same for individual subscribers and members. Subscribers abroad will also be glad to hear that they no longer need go to their local banks, pay dearly for a money order or cheque, then mail it to the *Review*; we are trying an online payment service which will allow you to pay by credit card, online. Please see the *Spenser Review* website (URL on copyright page of this issue) for details. If you receive *no* letter from the International Spenser Society or from the *Review*, then you are paid up and need do nothing to continue membership or subscription.

This issue includes details of the Spenser events at MLA in New York this December (Item 02.157 below). Please, if you attend MLA, turn out for the sessions sponsored by the International Spenser Society. As you probably know, MLA counts heads and then allocates future sessions in part on the basis of attendance. This year's sessions are very strong on their own merits, and worth your time.

Book Reviews and Notices

02.132

Galbraith, David. ***Architectonics of Imitation in Spenser, Daniel, and Drayton.*** Toronto: U of Toronto P, 2000. 229 pp. 5 plates. ISBN 0-8020-4451-4. $55.00 cloth.

Reviewed by Anne Lake Prescott

Imitatio can be improving. It can, thought Joachim du Bellay, graft us on to past greatness and make us famous. It can also be, in a more spatialized metaphor, what Protestants were to call "edifying" and Sidney called "architectonic," building up our moral architecture and its surrounding landscape with sustaining rectitude, as though we were the Rome of noble buildings and gardens before the Caesars of pride and the Goths of confusion did horrible things to the city's moral and physical fabric. At least that is one humanist pedagogical theory. Good poets tend to treat *imitatio* with more ambivalence: Rome's ruin, du Bellay knew, gave French *gloire* room to expand, and good moral architecture also needs the morally problematic Phantastes up there in his cerebral tower busily imagining other ways of being and doing so as usefully or pleasurably to bend our architecture's straight lines and shapes into something more interestingly curvy. The poets that David Galbraith examines were alive both to the desire to remember history and to the desire to make things up as well—and to the spatial metaphors through which we imagine such enterprises. For Renaissance writers, moreover, Rome was the chief secular locus of memorable history and imitable historians and poets. Because it could remember earlier forms of *mimesis*, Latin culture was itself imitative; because so grand in its accomplishments it was also the source of *imitatio* in others. It is for that reason the arguments of Galbraith's brief but packed book have as a major narrative thread the varied way in which his three poets positioned themselves and their nation against or with the eternal if ruined city.

Galbraith begins with a chapter on allegory, asking how Renaissance *allegoresis* can relate to *mimesis* and to classical models, as well as how Renaissance poets dealt with the associated challenge of connecting language to image. Spenser, he suggests, followed and extended Tasso "by making the very question of allegory and its status so central to the meaning of *The Faerie Queene*" (28). Perhaps so, although this particular approach to poetry may itself be a little imitative of the urge, now some decades old, to read texts recursively, to find in them a fascination with their own textuality or genre. The textual self-mirroring English professors look for, however, seems suspiciously suitable to our own behavior: we readily turn a *mise en abîme* into the pool of Narcissus. Sometimes an allegory is just an allegory. Still, Galbraith makes an interesting case, particularly in a compelling passage that juxtaposes poor Fradubio's woody cortex with Calvin's phrase "sub literae cortice altiora mysteria" (46; "deeper mysteries beneath the bark of the letter"; or as we might say nowadays the letter's bark hides significant bytes).

The two chapters on Spenser make a cleverly executed and exciting diptych. To summarize Galbraith's subtle argument in crude terms: in *FQ* I, which explores a variety of false imitations and images, papal Rome is built on bad *imitatio*; it pretends but fails to be Christ's true Church. Claiming to be an original, modern Rome is a copy, an image. Book III, though,

values *imitatio* more highly, for Troynovant will overgo its original and perhaps even Rome. One might well object that in Book I Arthur and Redcrosse are at least up to a point imitators of Christ himself (Arthur harrows a sort of Hell when he descends to liberate Redcrosse, and the latter, whatever his inadequacies and need for help, slays a Satanic dragon). In Book III, on the other hand, the snowy Florimell is in the long run a failed imitation, mere bad chemistry, although pretty enough for a time to fool even the brighter figures in the poem. Galbraith is on to something important, however, and his paradoxical Rome (imitative in one book, imitable in the other) is an interesting place/*topos*, as is his suggestion that Spenser's Faerie Land, a realm both more and less than England, is also "simultaneously a model and a copy" (60). As for Spenser's Trojans, who will erect a mimetic city that so outdoes the original as to *be* original, remembering them allows the poet to meditate—at a moment when history and poetry are parting ways—on how history relates to "violence and violation," to "insemination and dissemination" (66). Thinking about Troy, says Galbraith, also enables Spenser, like other early modern writers (and the rulers who encouraged them), to figure spatial difference as a story of multi-directional migrations. I might add that there are political and psychological curiosities in such a scheme. One would think that a shared origin in Troy would give European dynasties a sense of commonality ("all sons of Tros are brothers"). One could even imagine a United Trojan Kingdom with the "troy" as a common currency unit. But of course stories of Trojan dispersal had no such effect and only gave further expression to rivalries among the Habsburg, Valois, and Tudor dynasties (Galbraith cites Frances Yates and Roy Strong, but a longer look at Marie Tanner's *Last Descendant of Aeneas* and even a quick glance at Ronsard's *Franciade* might add further depth to his finely textured arguments.) In Galbraith's plausible view, remembering Trojan pseudohistory also helped Spenser to explore, in the Book of Chastity, how that titular virtue might relate to tales of violence, dispersal, and errancy—and how all these might relate to Elizabethan *imperium*. One way to imitate Trojans, after all, might be to get moving again and found a New London somewhere far to the west.

The chapter on Daniel performs a rescue operation to snatch his *Civil Wars* from the condescension of Jonson, who scoffed that Daniel's poem on war lacks battle scenes (82), and from recent critical neglect. As a sympathetic reader of this unfinished epic Galbraith is, for me, entirely persuasive, making it seem once again worth reading for its experimental generic complexity (it imitates the content of Lucan's *Pharsalia* but in a very different stylistic register), the tensions it traces between Calliope and Clio, and the quick revisionary footwork after the first edition as the author's hero, Essex, first began to annoy Elizabeth. Galbraith is particularly intriguing on possible reasons for Daniel's failure to finish his quasi-epic and his eventual turn to prose. Denying that the poet was simply discouraged, for his career was in fact proceeding nicely under James, Galbraith argues that Daniel was more probably responding to new views of historiography and history that seemed to delegitimize the taste of Roman historians and their humanist imitators for made-up speeches, plausible fictions, and fancy metaphors. Daniel had asserted that "I versifie the troth, not poetize" (90), but his Roman models were themselves by no means free of "poetry." Under James, moreover, ancient Rome's typological relation to England had shifted. So far as Daniel knew, a new civil war was unlikely and the great empire that he had thought earlier civil conflicts had precluded or postponed looked more possible. Lucan, in sum, must have seemed to

him less relevant politically. And Essex was dead. Drayton, however, responded to sibling tensions between Clio and Calliope by continuing to explore the shifting property lines that divided their terrains. "For Spenser's poem," says Galbraith, " the ambiguity of the Muse's name marks a carefully contrived indeterminacy in the boundary which separates poetry from history; for Daniel's epic, the polemical appeal to Memory initiates an assertive rhetoric in which fiction is first explicitly repudiated and then obliquely reintroduced into the text. In *Poly-Olbion*, . . . the attributes of the poet's muse are conditioned by the relationship between poetry, on the one hand, and history and geography, on the other." That relationship is in turn connected to another: that of England to Rome as "figured in the common Trojan ancestors of the Romans and the Britons" (129). Drayton's Albion, argues Galbraith, is both the ancient land/giant to which Brutus brought his Trojans and the golden age/land of "polyolbion" or "many blessings," the territorial equivalent of Astraea in Virgil's messianic eclogue. It is also Drayton's version of Fairyland, one in which Britain's relation to its opposite twin is "both closer and more vexed" (140), while the literal similarity of the land in the poem to the actual Britain required Drayton to reconceive poetry's "relationship to other forms of intellectual discourse" (141). In *Poly-Olbion*, then, "the presentation of the muse and her interlocutors is closely associated with the elaborate defence of poetry which lies at the centre of Drayton's concerns" (129). Drayton himself might add, I think, that the poetry he means to defend is not that of the successful court butterflies who flitted their insignificant way around the court on wings of charm and sycophancy, for by the time he wrote *Poly-Olbion* he had also aimed some injudicious satire at the society he was convinced had failed to appreciate him.[1]

In concluding this engaging book, Galbraith remarks that Spenser's "colonization of fairyland resisted subsequent encroachments" until Milton and that "*The Faerie Queene* made it impossible to return to the Arthurian legends for his material" (141). Fair enough, if Galbraith means to apply this only to Milton. Indeed, Milton chose to sing of losing Paradise rather than of mislaying Gloriana—perhaps, I might add, because Spenser had written a great poem and Du Bartas, who also described the Creation and Fall, seemed by then to have written a much lesser one—but others were not so sensible, and at the end of the seventeenth century Sir Richard Blackmore wrote two epics on Arthur. I confess I have read only a few lines (a very elderly authority on Arthurian matters took me out to tea many years ago, told me about them, and then, as I began dutifully to take notes, raised a shaking forefinger and quavered, "My dear young woman, I have read them. *Spare* yourself!"). But extracts are available on the web. In truth, very little ever truly dies in cultural history: not only will allegory persist so long as we dream in some version of "otherspeech," but in the summer of 2002 elves, dwarves, magicians, and dragons, some with a touch of Spenser to them, flew off the shelves as DVDs and videotapes. It might be entertaining to imagine how they illustrate the architectonics of imitation or if they do.

Galbraith writes good clean prose and can be dryly witty. He even ventures one outrageous pun, one that some (not many of them, I hope, readers of this journal) might choke on, calling Spenser's use of the uncanny an "*unheimlich* manoeuvre" (44). But even such readers, when recovered, will enjoy this humane and thoughtful book. The capacity of Galbraith's Spenser to provoke thought is indeed a little *unheimlich*, which is the best compliment I can pay this book. How *does* the spatiality implied by Trojan dispersal, *imitatio*, civil war, and chorography relate to the more general human condition of

living in perpetual *error* here in what Augustine, in a haunting phrase, calls our post-Edenic "land of unlikeness," itself a spatial metaphor that builds on the original sense of the word "metaphor"? Galbraith quotes Puttenham, for whom "the Figure of transporte" is "a kinde of wresting of a single word from his owne right signification" (72). In other words, errancy, narrative, transport, migration, and metaphor all do the twist in space and story. Perhaps Book V's Grantorto is, among other things, a figure for metaphor and migration gone wrong. Galbraith will, I hope, write a sequel on Spenser's later books.

Anne Lake Prescott, co-editor with Thomas P. Roche and William Oram, of Spenser Studies, *teaches at Barnard and Columbia; she is the author of* Imagining Rabelais in the English Renaissance.

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1 Drayton's most entertaining mention of his own abilities comes not in a poem but in a court deposition of 1627. An innkeeper had accused her chambermaid of entering Drayton's room, hoisting up her skirts, and asking the elderly poet to agree what she showed him "was a good one." According to the complaint, he fondled the bit in question and agreed it was indeed a good one. At the hearing, besides denying that this poignant encounter ever happened, Drayton reported that although worth only 20 nobles, debts paid, he was "worth at least 2000 li. in good parts." And so he was. On the case, see Bernard Capp, "The Poet and the Bawdy Court: Michael Drayton and the Lodging-House World in Early Stuart London," *The Seventeenth Century* 10 (1995), 27-37.

02.133

Huntington, John. ***Ambition, Rank, and Poetry in 1590s England.*** Urbana and Chicago: University of Illinois Press, 2001. ix + 194 pp. ISBN 0-252-02628-4. $35.00 cloth.
Reviewed by Christopher Warley

In *Ambition, Rank, and Poetry in 1590s England* John Huntington sets himself the problem of explaining why any Elizabethan who wasn't an aristocrat would ever want to write poetry. What cultural or economic benefits might poetry possibly offer to the otherwise poor person? At the center of his study sits George Chapman, a second son who inherited a hundred pounds and two silver spoons rather than the estate that went to his brother. Departing from New Historicism's close connections between poetry and court power, Huntington turns to the sociology of Pierre Bourdieu to reimagine the relations between poetry and social privilege. Huntington suggests that writers such as Chapman, Marlowe, Jonson, and (at times) Spenser sought to create in poetry a form of "cultural capital" that rivaled, and sharply critiqued, the privileges enjoyed by blood aristocrats. This alternative form of "nobility" evolved over the next few hundred years into the tasteful "aristocracy of culture" that Bourdieu argues structures modernity. Huntington's central thesis is that these poets tended to write obscure works in order to articulate their social dissatisfaction while avoiding the juridical gaze of the censors. Such latent social criticism often remains transparent to "the dominant culture" (it never occurs to them to look for it), but it remains quite conspicuous to those with an eye for such bitterness—that is, those disadvantaged intellects who take poetry seriously. Far from the moralist he has often been made out to be, Chapman's difficult poetry consequently sets in motion a social strategy: "[t]o a large extent it is Chapman's intention that we should have misinterpreted him for so long...[stylistic] obscurity allows him freedom to speak social truths that can be perceived only by sympathetic,

enlightened spirits who can pick out what matters to them" (88).

Though Chapman remains the focus of consideration, Huntington discusses an extensive range of work in six chapters—*Willobie, His Avisa*, Barnes' *Parthenophil and Parthenophe*, Matthew Roydon's elegy for Sidney, Phillip Stubbes' *Anatomy of Abuses*, Ficino's commentaries, Lanyer's *Salve Deus Rex Judaeorum*, among others—alongside works by Marlowe, Shakespeare, Spenser, and Jonson. Indeed, one of the book's primary interests lies in Huntington's ability to situate lesser-known works squarely at the center of poetic and social concerns in the 1590s (he shows, for instance, that the apparently inoffensive *Willobie, His Avisa* was likely censored in 1599 less for its negligible sexual content than for its praise of the virtue of a non-noble woman). The book develops four principle themes—"the expression of resentment, the idea of true nobility, the championing of obscurity, and the invocation of poetic furor" (11). The main poetic well-spring for these themes is Marlowe. Moving away from the current critical emphasis on Marlowe's religious and sexual outrageousness, Huntington instead stresses his social resentment. Marlowe's recurrent turn to themes of immortality—in the Mercury myth in *Hero and Leander*, or in the figures of Tamburlaine and Faustus—"is a code for a social ambition" that "lays claim to the idea that the 'cunning' 'artizan' is the most successful man" (55). In this light, Chapman pens a continuation of *Hero and Leander* because he "shares Marlowe's sense of outrage at the economics of learning and poetry" (58). Chapman places Marlowe's passion "in a social setting," creating in the tale of Teras, for instance, "a fantasy of a meritocratic world in which inheritance and rank acknowledge accomplishment" (59). Such outrage participates in a broader, delicate debate in the 1590s about the meaning of "nobility:" it might indicate familial blood lines, or it might signify virtue. The tension between these two positions is explicitly interrogated in William Jones' 1595 translation of Sir John Baptista Nenna of Bari's *Nennio, or a treatise of Nobility*, a work published with commendatory sonnets by Chapman, Spenser, Daniel, and Day. *Nennio*, suggests Huntington, differs from previous nobility tracts that tend to veer into advice manuals like *The Courtier* (and thereby avoid the political implications of their topic) because it "disregards the practical issues and poses bluntly and at length the radical and socially basic question in any aristocracy, what is nobility?" (69) The radicalism of such an undertaking is nonetheless tempered by *Nennio's* disavowal of any overt criticism of aristocrats. Instead, the social implications of *Nennio* depend upon a reader who catches the implied criticism: the ironies and "numerous moments of blatant contradiction" in the work function as "expressive devices," not "evidence of confusion" (74). As a result, Huntington sees *Nennio* as "a text that seems intent on voicing a critique but at the same time achieving deniability" (74).

Huntington's readings throughout address the poetic and social implications of such "deniability." Chapman's poetic murkiness is part and parcel of a social critique that celebrates stylistic obscurity both as a means of protection from censors as well as a social value, cultural capital, in its own right; poetic obscurity expresses a virtuous, platonic sense of poetic furor. Chapman's sense of a virtuous "nobler nobility" (in *Bussy D'Ambois*, the translations of Homer, and *Ovids Banquet of Sence*) that lies in the cultural capital of serious poetry, coupled with his intense social resentment, consequently accounts for his notoriously opaque writing: by "resurrecting the archaic ideology of inspiration," Chapman and to a lesser extent Spenser "find a way to assert, over morals, courtesy, rank, and political power, the value of 'culture,' which the

poet alone possesses, and they thereby begin to create cultural capital and with it the modern aesthetic stance" (121). In contrast, Sidney and Shakespeare, for Huntington, tend to belittle the concept of poetic furor as a result of their debts to the aristocracy. Spenser sits with difficulty between Chapman and Shakespeare. Spenser's "dark conceit" celebrates poetic furor, but he is for Huntington "too indebted to the queen and the courtly system to allow him to take Chapman's outrageous position." Thus while many of Spenser's works (Huntington discusses *FH*, *SC*, Nennio Son, *Colin Clout*, and *FQ* VI.x) suggest more than a little distaste for court, Spenser's "laureate stance" tempers the social "insolence" that often lurks in his poems (92-93, 106-107). Huntington's Spenser is consequently less contained by the monarchical gaze than he is in earlier new historicist accounts, but he remains an effectively conservative poet.

While the revisionary reading of social resentment, and particularly the portrait of Chapman, remains persuasive throughout the book, the theorization of that reading is more problematic. Huntington's broad interest lies in the "paradoxical stance of the obscure poet who begrudges his social insignificance" (102), and he is at his best when Bourdieu's language helps open up the possibility of reading the ambiguity and resentment in these works as a mark of social differentiation. Nevertheless, Huntington's sense of "deniability" sometimes puts him in the awkward position of having to defend each obscurity, each hazy critique of aristocrats, as a conscious poetic intention; his explication of poetic furor occasionally gives the impression of a carefully planned social plot by disgruntled poets. Positing the intentionality of these writers (partially a result of the lingering presence of Annabel Patterson's work on the hermeneutics of censorship) is a problem in a work otherwise so informed by Bourdieu, because Bourdieu's conception of habitus quite explicitly and unrelentingly attacks theories of rational consciousness. A lingering sense of such liberalism throughout the book tacitly contradicts Huntington's interest in a "more purely social, less individually psychological, model of how a hierarchic social structure generates a discourse within a certain fraction which out of necessity speaks *obscurely*" (96). Though he briefly invokes the work of Richard Burt, other recent scholarship on censorship (e.g., M. Lindsay Kaplan, Deborah Shuger, Peter McCullough) might have profitably complicated things. Similarly, at such theoretical cruxes the relative absence of reference to the growing secondary literature on Bourdieu is apparent—the issues of social class and social agency in Bourdieu's work have been topics of considerable debate. Huntington's use of Bourdieu seems to me to depart interestingly from recent readings of Bourdieu as a sort of closet structuralist, but situating the book in the secondary literature might have sharpened the social critique that Huntington compellingly uncovers.

In the *Postscript* discussion of Lanyer, Huntington moves away from an emphasis on conscious intention by suggesting that, after King James' accession, poetic resentment expresses a paradox basic to the shifting field of nobility itself: "[a]s poets like Chapman, Jonson, and [Lanyer] begin to invent the modern idea of cultural capital they express their ambitions in a moral...or pious...vocabulary that refers to such culturally undoubted goods that the social contradictions analysis uncovers do not present themselves as problems. If this means that they do not see their ambitions as 'subversive,' it also means they may not entirely understand themselves what they are seeking" (151). Cultural capital, the virtue of taste, becomes an effectively unintended product of a series of structural contradictions ("culturally undoubted goods") which poets and their verse embody. Obscurity here seems less a rational intention, a

means of avoiding censorship, and more what Bourdieu describes as a tacit, entirely implicit, feel for the cultural game. This construction seems equally applicable to Elizabethans and may complicate Huntington's initial question—"why would a man of Chapman's social background...choose to be a poet whom no one seems able to read?" (viii)—by stressing that poetry chose Chapman (and Marlowe, Jonson, Spenser, *et al.*) as much as the other way around. Such complex issues are, nevertheless, a signal of the provocativeness and timeliness of Huntington's work, as well as a sign of the increased critical sympathy for social anger that his book vitally cultivates. It is an opportune project that promises to facilitate new avenues of critical investigation.

Christopher Warley is Assistant Professor of English at Oakland University. He has articles in ELH, Spenser Studies, *and* Material Culture and Cultural Materialism, *ed. Curtis Perry. He is currently completing a manuscript titled "The English Straine: Sonnet Sequences and Social Distinction 1560-1619."*

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Owens, Judith. ***Enabling Engagements: Edmund Spenser and the Politics of Patronage.*** Montreal & Kingston, CA: McGill-Queens University Press. 2002 xii+183 pp. ISBN 0-7735-2331-6. $65.00 cloth.

Reviewed by William Oram

Marx famously called Spenser an "ass-kissing poet", and his account is echoed by much new historicist criticism which, like Greenblatt's *Renaissance Self-Fashioning,* sees him as an apologist for the crown. This view is often modified to take into account an uneasiness with or dislike of his female ruler, but much current critical practice tends to ally him with the English court. Judith Owens' original, intelligent and sometimes irritating book makes a convincing counter-case. Spenser here has independence and edgy integrity: he stands off from the court as an English poet in Ireland, and he quietly but insistently criticizes his betters.

The first chapter of the book, "Contexts" points to a miscellany of evidence that Elizabeth's subjects, including Spenser, could often display personal agency in their dealings with the crown. The royal entertainments of the dowager Lady Russell and the Norris family assert their own rights and importance even while praising the Queen. Richard Mulcaster's writings stress his own importance in deciding who is worthy to "[fashion] corporate citizens" (16), and in his *Treatise of the Lawes of the Forest* the lawyer John Manwood finds ways in which the forest laws safeguarding royal and aristocratic prerogatives also protect the rights of subjects. In these instances there is a repeated negotiation, similar to the kinds of negotiations Louis Montrose describes in the literary relations between subject and ruler, between royal power and individual autonomy. The topic of forest law leads to literary references to forest, in particular to critical references about Elizabeth's court in *1 Henry IV* and *As You Like It* and to Wyatt's ambivalence toward his monarch in his famous reference to the "heart's forest." The chapter ends by looking briefly at the *Com*, contrasting Ponsonby's assumption that it ought to be a *court*-centered book, with the centrifugal stress implicit in Spenser's multiple dedications to a series of noble or gentry families. It points out how Spenser contrasts Leicester and Sidney in *Time*: "Sidney's Christlike proximity to God contrasts with Leicester's favored position in 'the bosome of his Soveraine,' the two men thus representing two kinds of fealty, to otherworldly and to temporal authorities respectively" (37).

The second chapter argues that *The Shepheardes Calender* is about the failure of patronage. It highlights "Spenser's concern to preserve poetic and moral autonomy, and to find such autonomy associated with selfhood, private experience, romantic love (what E.K. terms 'gynerastice') and anti-courtly poetics" against the pressures of patronage. The former are embodied in Immerito and in Colin, who stress their distance from the court, from public poetry and homosocial alliances, and the latter are embodied in E.K. and (often) Hobbinol who fill the role of patrons. This approach illuminates the way in which E.K. often seems not only uncertain about the lines he glosses but slightly antagonistic toward their likely meanings. Owens reads Spenser as largely sympathetic to Colin whose deeply-felt, interiorizing poetry is discounted or considered simply as rhetoric by E.K. or by Colin's interlocutors.

The center of the book considers the treatment of patronage in the first installment *FQ*, the third chapter dealing with the *Commendatory Verses* appended to the epic, the fourth with Spenser's *Dedicatory Sonnets*, and the fifth to Spenser's treatment of his patron, Sir Walter Ralegh. The persuasive argument of the third chapter shows the wide range of ways that the writers of the *CV* view Spenser in his relation to the Queen and his country. Ralegh and Gabriel Harvey both see him as a court-dependent poet, though they differ strikingly in emphasis. Ralegh conceives of him as a potential rival and maximizes the distance between him and the Queen, while Harvey sees him as utterly dependent on her: "Subject thy dome to her Empyring spright,/ From whence thy Muse and all the world takes light." (ll.35-36). Against these court-centered praisers are R.S., whose poem stresses the poet's independent London connection. W.L.'s curious comparison of Spenser to Achilles, found out and brought to the Trojan war by Ulysses/Sidney "imagines Spenser's enterprise to be independent of the sovereign" (84), and the final poem by Ignoto conceives of the epic simply as "a work of rare devise" to be offered for sale. "We might remark that while the sequence begins with a patron firmly located in the manuscript culture, it ends with an entrepreneur [Owens speculates that "Ignoto" may be Ponsonby himself] who thinks of Spenser's *Faerie Queene* as a physical, marketable object—a 'worke' for sale" (86-7).

The fourth chapter, on the *Dedicatory Sonnets,* is the most original and the most important of the book. These sonnets have, until recently, been neglected by critics who have assumed that they are fulsome praise without looking at them closely to see what they actually do. The best discussion of them to date is David Miller's in *The Poem's Two Bodies*, which treats them as a respectful, hierarchically organized vision of Elizabeth's court. What Owens does is to show Spenser's striking independence in relation to the figures he addresses, and his espousal of a strong, Protestant militarism. As she points out the sonnets frequently withhold praise where one might expect it, or imply (without insisting on) specific censure. Her stylistic acuteness appears in a discussion of the elaborate ending of *DS* 3 to the Earl of Oxford, which focuses on the relation between the muses and the earl:

> And also for the love which thou doest beare
> To the *Heleconian* ymps, and they to thee,
> They unto thee, and thou to them most deare:
> Deare as thou art unto thy selfe, so love
> That loves & honours thee, as doth behove.

The echoic structure of the last five lines [Owens writes], which repeatedly ring on "thou," "thee, "thy," figures the danger of excessive self- (or family-) centredness. The

> danger appears especially imminent when the generative dyadic structure of the affection between Oxford and the Heleconian ymps—so carefully established in the phrases "they to thee/ They unto thee and thou to them" collapses into "Deare as thou art unto thy selfe." At the end of the line, however, Spenser effects Oxford's rescue from such entrapment, by extending the correlative structure and making Oxford's self-love the pattern form which to derive other love. (99-100)

One of the most illuminating readings of the chapter is the comparison of two Irish sonnets, the address to the Earl of Ormond (whom Spenser criticizes indirectly in *Vewe*) in *DS* 7 and *DS* 10 to Lord Grey. Grey's sonnet, she points out, stresses Grey's generative bounty in the landscape, while Ormond's gives us an Ireland "irredeemably split between wastelands and pockets of culture." (103) "Unlike Grey's, Ormond's presence does not transform the landscape: the poet begins and ends with a wasteland" (104). Not all the readings of this chapter are so compelling, but it suggests that the Dedicatory sonnets are poems as complex as any other group of sonnets Spenser wrote.

The fifth chapter argues that both the proem and the Timeas episode of Book III criticize Ralegh's pseudo-Petrarchan wooing of the Queen and his related abandonment of an (Irish) military career. "Ralegh relies nearly exclusively on Petrarchan tropes to figure, and to manoevre within, his relationship with the Queen. Spenser certainly recognizes, and regrets, this feature of his patron's career and poetics. Always concerned to construct a position of authority for himself as a poet and for the corporate subject generally, Spenser sees clearly that Ralegh's Petrarchism vitiates agency and autonomy, not least because it locks Ralegh into solipsism" (113). Spenser's description of Ralegh's verse in the proem is a veiled critique, and Timias' loss of self in his love for Belphoebe further images Ralegh's diminishment as a member of the court. In addition the chapter offers an elaborately historicized account of the battle between Timias and the foresters, by which Timias represents the claims of the English, as opposed to the Irish foresters, for Irish territory.

A concluding chapter develops an elegant, judicious reading of the Timias episode in Book IV, with a wonderfully tactful discussion of Belphoebe ("In Spenser's moral world, self-containment shades easily into a self-absorption that precludes the beneficent outward movement so crucial, in his view, to the sustaining of life" [134]). This interpretation builds on Patrick Cheney's, and argues that Timias' dove, affecting the reconciliation of Timias and Belphoebe, figures a poetry "which remains flexibly circumstantial" (141) as opposed to the rigid, contextless Petrarchan roles that Timias and Belphoebe have played.

This is in many ways a fine book. It's imaginative, original and bold in its argument, and the overarching stress on Spenser's autonomy is timely. It's written with a subtle precision that makes it a pleasure to read. It joins a number of other works that argue for the relative autonomy of certain English poets, most recently John Huntington's brilliant treatment of Chapman in his *Ambition, Rank, and Poetry in 1590's England*. It's widely read and often incisive in its attention to the phrasing of particular passages. Its heart lies in the three chapters dealing with *FQ*. The chapter on *CV* gives one a new sense of the standpoints from which he might have been read, and reminds one how much London, as well as the court, mattered to an aspiring Englishman, while the account of *DS* is likely to change the way in which we understand these poems.

Its primary weakness comes largely from a tendency to overstate its case. Owens seems never to have met an argument or a possible pun that she didn't like: weak and unconvincing readings appear side by side with incisive ones. Wolfe's printing the 1590 *FQ*, for instance, suggests that the poem might be associated with subversive attitudes because Wolfe had been important in the printers' revolt of the mid-1580's (89-92). But Wolfe had, as Owens points out, sold out to the Stationer's Company in 1587 and become a beadle, enforcing the laws of the company. Again, in the opening of the proem to Book III, "It falls me here to write of Chastity," Owens' decision to read "here" as "Ireland" seems to me to go counter to the immediate context of the sentence, and the absence of other Irish references in the proem also suggests that "here" refers to *this book*. As a result I often found myself having to pick my way through the arguments, forced to dismiss readings that I would have liked to accept. This is a shame, because the overarching thesis of the book is both shrewd and convincing, and the local weaknesses may prevent its being seen as important as it is. The first two chapters are weaker than those that follow: despite good parts, the first seems scattershot and uneven, and the second depends very heavily on taking Colin's theatrics as deeply felt. Yet it should be said that even her willingness on occasion to overread means that Owens takes Spenser's language seriously, and one's disagreements with her make one think about it more carefully. In its picture of a Spenser who keeps his distance from the culture of Elizabeth's court, this intelligent book makes us see him—and other Renaissance writers—more clearly.

William Oram, Smith College, is the coordinating editor of The Yale Edition of the Shorter Poems of Edmund Spenser, *and the author of* Edumund Spenser *and articles on Spenser, Milton and other poets.*

02.135

Because this review is about a book written by the editor of this journal, A. C. Hamilton chose the reviewer—Donald Cheney. I print it here exactly as the latter sent it.

Krier, Theresa M. *Birth Passages: Maternity and Nostalgia, Antiquity to Shakespeare.* Ithaca and London: Cornell University Press. xvii + 266 pp. ISBN 0-8014-3893-4. $42.50 cloth. Reviewed by Donald Cheney

"Literature is mostly about having sex," David Lodge tells us (on the January page of the *TLS Centenary Calendar* for 2002), "and not much about having children. Life is the other way round." Theresa Krier undertakes an infinitely nuanced defense of the proposition that a literary tradition extending from Biblical and classical antiquity through the English Renaissance imitates nature more directly and fully than we have been encouraged in recent times to recognize or appreciate. "We hardly know what to do these days with works unabashedly about fecundity, Dame Nature, or procreation," she observes, "once we have exposed the benighted idealogies that could give rise to their intertwined appropriations, idealizings, and defenses against the maternal." (ix) Taken out of context, this remark sounds more ironic than Krier intends, as if she were merely proposing to defend those repudiated idealogies much as C. S. Lewis defended Christianity in his preface to *Paradise Lost*. To the contrary, she takes the psychoanalytic master-theme of nostalgia for the maternal as a "true enough" characterization of human self-consciousness in our exposed and vulnerable state of being between womb and tomb, but she interrogates a sampling of literary texts that seem to her to give a positive, life-enhancing valence to the space between mother and child. For her, literature is indeed about

having, and having been, children.

Krier's bases her argument on a reading of post-Freudian theorists that this reviewer is ill prepared to follow, let alone evaluate: Melanie Klein, Luce Irigaray, and most insistently, D.W. Winnicott. Feminine and feminist psychoanalists are a logical enough resource for talking about theories of the maternal; but Krier seems to have a temperamental affinity for the pragmatic British school of analysis and for Winnicott's understated, allusive way of expressing himself. More attracted to the laconic than to the Lacanian, she embraces texts that allow themselves to be unfolded fully and creatively; and although Winnicott (like the other authors she explores) may not have said everything she finds in him, apparently he was not inclined to exclude or deny any of all that. Krier's central thesis is that mother love unfolds and realizes itself precisely in letting go of the child, and that the child reciprocates by participating creatively in the tango of leaving and returning, aggression and nostalgia, that is self-actualization. Too much of recent criticism, she implies, has focused on the agonistic, Oedipal struggles, whereas much that we call aggressive in classical Freudian theory might better be called gumption, or moxie, or getting on with it. Post-partum grief may be (as Stephen Dedalus remarked of mother love) both subjective and objective genitive; but for both mother and child it is a productive or self-correcting and self-generating force.

Spenser figures prominently in Krier's list of literary examples, as we might expect of the editor of this *Review* and the author of *Gazing on Secret Sights* (1990). A sympathetic reading of the Song of Songs is followed by a novel but persuasive claim that *Amoretti* may be in fact the lost "Version of the *Canticles*" that his contemporaries lamented. Its basis is a defense of the literary blazon against claims that it diminishes or commodifies the object of praise and desire; Krier reads both the Biblical original and Spenser's "translation" in a way that gives full credit to both parties in the exchange. Although other commentaries on Spenser's use of Biblical and Petrarchan imagery have said something similar, Krier makes a useful contribution here in moving away from the New-Critical invocation of irony and paradox toward a frank expansiveness of generative meaning. Here, and in a subsequent chapter on the idea of absorption into a chthonic mother in Spenser's imitation of the Squire's Tale in *FQ* IV, the feminine presence is allowed to assume greater prominence than we have seen in earlier critics. Spenser's tracing of Chaucer's footsteps is less dogged by the Oedipal need to supplant the phallic father; and although there is plenty of male energy circulating furiously through the legend of friendship, it's good to be reminded here of Lucretius' focus on the Magna Mater in all her aspects.

Krier does not discuss *FQ* I in any detail as she unfolds her argument here; but it seems that Spenser's treatment of maternity in his legend of Holiness is neatly illustrative of her thesis. The reformed vision of woman that Redcrosse encounters in the form of Charissa at the House of Holiness—at the point where he is presumably no longer afflicted in his "cheere" by Sans Joy—is described as "Full of great loue, but *Cupids* wanton snare / As hell she hated, chaste in worke and will." She is an emblem of exuberant fecundity with her multitude of babes "Whom still she fed, whiles they were weak and young, / But thrust them forth still, as they wexed old" (I.x.30-1). In this she contrasts with the similarly fecund monster of Errour whose offspring suck up "their dying mothers bloud, / Making her death their life, and eke her hurt their good" (I.i.25). This seems almost an overt

gloss on Krier; although it has a strong hint of Spenser's Protestant rhetoric (whereby Catholic Errour in its idolatrous literalizing of the image of Christ as pelican anticipates the similar perversity of Milton's incestuous Sin and Death), it introduces the pervasive theme of generative love as needing to move on, beyond Cupid's snare, Acrasia's bower, even the nostalgic longings of Agape, whose dimwittedness Northrop Frye memorably lamented. Spenser seems to have chosen early in his career (when Colin politely declined Hobbinol's blandishments and chose to move on from his academic bower) generative love over the spiritual, and to have given Agape correspondingly short shrift. His *FQ*, and indeed his entire literary corpus, might well be titled *Of Generation* in the sense that Krier has so thoroughly explored in this book.

Donald Cheney, of the University of Massachusetts, Amherst, is co-editor and translator, with Brenda Hosington, of The Collected Writings of Elizabeth Jane Weston, *and numerous essays on Spenser.*

Articles: Abstracts and Notices

02.136

Fike, Matthew. **"'Not without Theseus': The Mythic Weave of *The Faerie Queene*, Book I."** *Classic and Modern Literature* 17, 3 (Spring 1997): 231-49.

Traces elements of myth associated with Theseus through *FQ* I: labyrinth, wood, and cave; Ariadne and Una; labyrinthine underworld and House of Pride; themes of justice and damnation. Argues that as a natural man whose moral decay contrasts with the spiritual improvement that a Protestant knight must achieve, Theseus provides a negative gloss on Redcrosse's journey to mature holiness.

02.137

Fukuda, Shohachi. **"Translating Spenser into Japanese Verse: A Beautiful Mind in Beautiful Lines."** *VISIO* (Research Reports #29, Kyushu Lutheran College), July 2002: 91-100.

Describes his early participation in translating all of Spenser into Japanese prose, and his conversion to the notion that Spenser's lines should be translated into Japanese metrical lines. Demonstrates the 7-5 rhythm of Japanese poetry; mentions crucial differences between Japanese and English; discusses examples of his translations from *FQ* and *SC*. Speaks a good word on behalf of the numerological structures of Spenser's work; he seems to have created beautiful patterns incorporating numbers and to depict his own beautiful mind.

02.138

Herron, Thomas. **"The Spanish Armada, Ireland, and Spenser's *The Faerie Queene*."** *New Hibernia Review / Iris Éireannach Nua* 6:2 (Summer/Samhradh, 2002), 82-105.

The defeat of the Souldan in *FQ* V represents the violent destruction of the combined Spanish naval and Irish territorial threat in the north and west of Ireland, a theme relevant to Spenser's ambitions in Munster. The accidental landing of the Spanish Armada on Irish shores (including Munseter) in 1588 provoked disturbances in many parts of Ireland as well as rebellion in the province of Connaught. It represented the greatest combined threat to English rule since the Spanish and Italian expeditionary force had landed at Smerwick, Co. Kerry, in 1580. Spenser allegorizes the defeat of the combined Spanish-Irish Armada threat in order to memorialize victory for the Protestant forces in Ireland, and to encourage continued colonial endeavor in the name of an expanding English empire.

02.139

Rambuss, Richard. **"Spenser and Milton at Mardi Gras: English Literature, American Cultural Capital, and the Reformation of New Orleans Carnival."** *Boundary 2* 27, 2 (2000): 45-72.

Discusses the 1857 New Orleans Mardi Gras debut, in an evening parade, of the secret-society Carnival organization Mistick Krewe of Comus, with a procession called "The Demon Actors in *Paradise Lost*." Both Milton's masque and the Mistick Krewe's pageantry sought to reform holiday festivity by critiquing and curbing their excess; Mistick Krewe promotes itself as the new aristocracy of Carnival. The society's fifteenth annual Mardi Gras presentation in 1871 emphasizes faux-archaic, alliterative spellings in Spenserian gestures, in a parade depicting

characters and set pieces from all 6 books of *FQ* and *Mut*, a float for the Faerie Queene and her attendants, and the captain of the Society as Prince Arthur. Suggests that the Society's presentation of *FQ* operated as a rejoinder to the social innovations of Reconstruction and the vulgarity of the carpetbagger. The Society's resistance to the new-fangled and unseemly takes the form of nostalgia, enlisting Spenser on behalf of southern gentlemen.

02.140

Stapleton, M. L. **"'Loue my lewd Pilot': The *Ars Amatoria* in *The Faerie Queene*."** *TSLL* 40, 3 (Fall 1998): 328-46.

Argues that Spenser raids Ovid's *Ars amatoria* for ideas and images, in tacit admiration and tribute. For instance, Ovid uses the helmsman and fisherman of love as controlling metaphors for the *magister;* Spenser adapts them in Florimell's adventures in *FQ* III, as he does Ovid's forester or his eloquent, deceiving lover. Argues that, in this context, it is surprisingly Britomart who often carries Ovidian tones of lust.

02.141

Michael Whitworth, **"'Sweet Thames' and *The Waste Land*'s Allusions."** *Essays in Criticism* 48, 1 (January 1998): 35-58.

Studies the poetic problem of allusion through the multiple sources of Eliot's "Sweet Thames run softly . . ." in "The Fire Sermon:" not only Spenser's *Proth*, but Pope's "Spring" ("Fair *Thames* flow gently from thy sacred Spring"), Kipling's short story "Brugglesmith," Ernest Radford's 1896 elegy for William Morris, D. H. Lawrence's 1915 reference in *The Rainbow*, J. E. G. De Montmorency's 1920 short story "Sweet Thames, Run Softly."

Reformation *6 (2002) was devoted entirely to Spenser, and to essays based on a round table discussion at the 1998 Sixteenth-Century Studies Conference in Toronto. We print the abstracts here as a cluster.*

02.142

Christian, Margaret. **"Spenser's Theology: the Sacraments in *FQ*."** *Reformation* 6 (2002): 103-7.

Frames the volume's discussion of *FQ* in relation to Spenser's own religion and the doctrinal debates of his time, specifically the changing views of the sacraments. Summarizes positions held by seven participants in the original roundtable discussion. Groups John King, James Schiavoni, and Harold Weatherby together as attempting to identify Spenser's religion through interpretation of the epic, and Carol Kaske, Brand, and Kenneth Borris together as trying to uncover the meaning of an episode through Spenser's portrayal of an episode. All display how sacramental thelogy and representations in the poem lead to an understanding of both Spenser's religion and his poem. Points out, however, that as Darryl Gless suggests, seeking to define Spenser's religion may inhibit a response to the "elusive complexity" of the work. (Sarah Luckey)

02.143

Borris, Kenneth. **"The Sacraments in *FQ*."** *Reformation* 6 (2002): 145-54.

Suggests that Spenser presents allusions to Christ's life, an emphasis on the sacraments, and biblical references throughout *FQ*; therefore the epic as a whole can be called sacramental. Discusses a composite heroism in which relations between Arthur and the knights constitute a trope for membership in Christ. Claims that allusions to Christ's life set the heroes' actions in a christological context, and that emphasis on

sacraments at crucial points, as well as the bloodshed during battles of virtue, suggest Christian sacrifice and sacramental efficacy. Challenges the notion that Book II is concerned only with the natural, citing Maleger's "Flesh without bloud" (II.xi), Alma's white robe (a baptismal reference), and her need of Arthur's intervention as evidence of the struggle between spirit and flesh in Book II. (Sarah Luckey)

02.144

Brand, Clinton Allen. **"Sacramental Initiation and Residual Catholicism in the Legend of Holiness."** *Reformation* 6 (2002): 133-44.
Spenser offers in the last three cantos of Book I a sustained allegory of sacramental initiation, moving from penance through baptism, confirmation and the eucharist, and does so within the liturgical and typological framework of the pre-Reformation observances of Lent and Easter. The collocation of rich sacramental occasions and connotations in a suggestively liturgical and paschal context is distinctively Catholic, and the product of patristic and medieval liturgical commentary and mystagogic catecheses. (Sarah Luckey)

02.145

Gless, Darryl. **"Acts of Construction: The Sacraments and Spenser."** *Reformation* 6 (2002): 155-61.
Does not seek to align Spenser with a specific position; argues rather that by transferring our attention to possible readings by modestly informed readers, we are less likely to underestimate the complexity of sacramental doctrines. *FQ* focuses on the virtue of true holiness, which in Spenser's time accrued meaning from election, grace, justification, faith, sanctification, sin, and other theological ideas. This complexity allows for differing interpretations of sacramental images, as in the case of *FQ* I.xi.36. Protestant belief allows for the knight's lack of consciousness, as recipients of grace can be temporarily unaware of their gifts. Yet there is nothing to prevent a Catholic reading of the passage. (Sarah Luckey)

02.146

Kaske, Carol. **"The Eucharistic Cup: Romanist, Establishment and Communitarian."** *Reformation* 6 (2002): 125-32.
Examines Spenser's use of cups in defining the eucharist and its effects. Duessa's cup is enchanted and weakens Timias. "The good eucharist" is Fidelia's, implying that faith, not magic, is the agency through which a valid eucharist works. Spenser's rejection of Romanism supports the Zwinglian view of eucharistic elements as mere symbols. The serpent in Fidelia's cup suggests the Establishment's belief in the Real Presence, a view situated between Zwinglian memorialism and transubstantiation. Cambina's cup and the biography of her mother Agape symbolize the eucharist as ritual and as Christian love of God and neighbor. This complexity forces the reader to join Spenser in fine-tuning his definition of the eucharist. (Sarah Luckey)

02.147

King, John N. **"Sacramental Parody in *FQ*."** *Reformation* 6 (2002): 109-14.
Discusses the tension between images of Catholic culture and Protesetant beliefs in *FQ*, especially in allegories of the sacraments. Points out that Spenser only allegorizes baptism and eucharist rather than the seven sacraments revered by Catholics. King argues that even though "soft Catholic tropes permeate Spenser's

imagination" (111), *FQ* emphasizes Protestant beliefs: primacy of faith (Fidelia's seniority) and depravity of humanity (Redcrosse's assertion that "all the good is Gods" ([I.x.1]). Suggests that the feeding of Errour's brood upon their mother attacks Mother Church and portrays Catholic ritual as cannibalistic. Cites three instances of anti-mass satire in Books I and V to argue that Spenser uses cannibalistic, monstrous images and puns on *mass* to show opposition to Catholic ritual and belief in transubstantiation. (Sarah Luckey)

02.148

Prescott, Anne Lake. **"Why Arguments over Communion Matter to Allegory: Or, Why are Catholics like Orgoglio?"** *Reformation* 6 (2002): 163-70.

Discusses 4 topics which contributed to religious debates of Spenser's day and to the metaphors and images of *FQ*. The nature of signs contributes to one's understanding both of the eucharist and of allegory in fiction. Questions of homogeneous space bear on the interpretation of Christ's presence in the eucharist as well as on action in fiction, e.g. Redcrosse's swift journey to Una's country. The questioning of physical bodies and what constitutes real presence are at work as well. Orgoglio is identified often with Catholics who, like giants, mangle and cannibalize Christ's body. The issue of time is central in defining the eucharist as either memorial or actual re-enactment. Prescott includes an appendix: Theodore Beza on Signs. (Sarah Luckey)

02.149

Schiavoni, James. **"Sacrament and Structure in *FQ*."** *Reformation* 6 (2002): 115-18.

Argues that the images and structure of Books I and II accord with Augustinian theology. His images reflect the Augustinian emphasis on both the *ex opere operato* interpretation of the sacraments and human depravity in need of God's grace. This Augustinian distinction reconciles Spenser's Calvinistic statements with his Catholic imagery. Discusses also how the structures of Books I-II reflect Augustinian theology—Book I by presenting images of imprisonment, Book II by images of bodily frailties. This reflects the Augustinian distinction between the guilt of original sin, which baptism washes away, and the inherited concupiscence that remains. Cites the Well of Life episode in Book I and the washing of Ruddymane's hands in II as examples of this distinction: in Book I the sacrament (baptism) works, in Book II it doesn't. (Sarah Luckey)

02.150

Weatherby, H. L. **"Spenser and the Sacraments."** *Reformation* 6 (2002): 119-23.

Examines the Well of Life and the Tree of Life in an attempt to understand Spenser's beliefs on the communication of grace through the sacraments. Argues that Redcrosse's passivity indicates that he is newborn through the virtue bestowed upon him by the water and the oil. The effectual power of the signs to convey grace is thus in line with Catholic doctrine. Also claims, through interpretation of *Epith*, that Spenser presents marriage as a sacrament. Points to Spensr's use of 'holy priest' and 'th' high altar' as creating "a Catholic ambience." Concludes not that Spenser was crypto-Catholic but that he was not consistently Protestant in every presentation of religious matters. Spensr's dislike of the Roman Church does not preclude the possibility of his embracing other aspects of Catholicism. (Sarah Luckey)

Abstracts of Conference Activities

The theme of the thirteenth biennial congress of the New Chaucer Society in Boulder, Colorado, July 18-21, 2002, was "Chaucer and After," and the program included a session entitled "Chaucer and Spenser" chaired by Craig Berry. The following papers were presented.

02.151

Judith H. Anderson (Indiana U), **"Allegory, Irony, Despair: Chaucer's Pardoner's Tale and Spenser's *Faerie Queene*, Book I."** Whereas discussions of the relationship between Spenser's and Chaucer's writings have tended to focus on verbal echoes of Chaucer, Anderson argued for a relationship more imaginative and conceptual than local and verbal. Suggested that awareness of the Pardoner's Tale is pervasive in *FQ* I, beginning with Archimago and climaxing in the related character of Despair. It involves the Redcrosse Knight's encounters with mirrors of himself that he fails to recognize and the identification of sleep with death. A central narrative thread in Book I becomes an intensification and examination not alone of a Chaucerian theme, despair, but also of Chaucerian character, irony, and allegorical reflection. While a new creation and different sort of poem, Book I becomes also a reading of Chaucer and a text in the history of interpretation, and form. Relation between the Pardoner's Tale and Book I becomes an intertextuality that is truly inter-text, text being understood as a whole.

02.152

Glenn A. Steinberg (The College of New Jersey), **"Chaucer's Mute-ability in Spenser's Mutabilitie Cantos,"** argued that Spenser's allusions to Chaucer in *Mut* suggest rather that Chaucer possesses mute ability even in the face of mutability and that Chaucer's poetry has the potential to die late because of its ability to dilate through imitation by later writers. Yet Spenser's dilations of Chaucer indicate a fundamental change in allegorical paradigm that belies a Calvinist, Renaissance perspective totally foreign to Chaucer. Whereas Chaucer in *The Parliament of Fowls* posits a tension between Nature and Venus (that is, between natural harmony and humanity's artificial, disruptive formulations of love), Spenser generally reconciles Nature and Venus in *FQ* and instead posits a tension-turned-reconciliation between Nature and Mutability.

02.153

Mark Rasmussen (Centre College), **"Spenser, The Franklin's Tale, and Complaint."** Spenser read The Franklin's Tale with particular attention, his interest lasts throughout his career. *FQ* III.i contains the closest verbal borrowing from Chaucer to be found anywhere in Spenser's works, when Britomart's reproach to Malecasta's knights censuring the use of maistrye in love— a central theme of Books III and IV. Also discussed prominence of complaint in both poets—in Spenser, not only *FQ* but also *SC* ("June" and "Julye"). Spenser identifies complaint's antithesis with a more therapeutic poetic approach exemplified by the figure of Chaucer himself, "the god of shepheards Tityrus." The art of flexible accommodation that

this figure represents is not yet an option for Spenser at this threshold moment of his poetic career.

Spenser also in a session called "Speaking in Tongues: Allegory, Language and the Marvelous in Chaucer — and After."

02.154

Mark A. Sherman (Rhode Island School of Design), **"Dante's Topazio, Chaucer's Thopas: Problems of Spenserian Genealogy,"** argued that a recurrent misapprehension grounded in disciplinary assumptions about historical period and fostered by readers of Renaissance allegory is symptomatic of what might be called the Chaucerian "exception" that prompts a failure among literary historians to include Chaucer as a significant figure in critical histories of allegorical poetry. Spenser's frequent reworking of the Tale of Sir Thopas constitutes a reading of the critique that Chaucer undertook of epic's imperative to establish literary and cultural authority by way of the genealogical trope. Thus, e.g., Spenser's Redcrosse Knight and the messianic figure of Prince Arthur, bifurcated facets of Chaucer's Thopas, are characters in search of genealogical roots, a historical legacy, and philosophical legitimacy.

In Kalamazoo last May, Lauren Silberman gave the Kathleen Williams Lecture. Here she provides a synopsis of that lecture.

02.155

This talk considered two passages from *FQ* V often regarded as straightforward examples of Spenserian sexism, in expanding contexts of Book V, the entire *Faerie Queene*, literary traditions with which Spenser was familiar and of 16th-century political history. I examined these passages in order to critique a narrow construction of Spenser as what Louis Montrose has termed a "racist/misogynist/elitist/ imperialist" poet. The talk began with a general discussion of the perils of political criticism. Enlightening and, indeed, morally necessary as politically informed criticism of literature may be, reductively political reading remains a concern, particularly when such reading results in the de-canonization of Spenser for alleged political incorrectness.

Book V examines the use of political, propagandistic discourse: it registers the need for manifestly political discourse while at the same time making its operations available for scrutiny. Propagandistic discourse appears, to a great extent, as the manipulation of sexual ideology and images for political ends. The particular, apparently misogynistic passages occur at V.v.25 (Artegall has been captured by the Amazon Radigund and forced to wear a dress and spin, and the narrator condemns the cruelty of womankind when they repudiate their just subjection to men) and V.vii. 42-43 (after killing Radigund, Britomart restores women to subjection and men to rule in the city Radigund had usurped). A close reading of both passages reveals how the poem places each in a context that complicates it as a political statement without actually repudiating the politics. The representation of 16th-century European history and politics in general in Book V is complicated poetically in a way that should reward much further exploration.

Obituary

2.156

Daniel Traister, Curator of the Annenberg Rare Book and Manuscript Library at the Van Pelt Dietrich Library and Adjunct Professor of English at the University of Pennsylvania, has permitted us to reprint his piece on Ruth Luborsky, circulated on the ExLibris and Sidney-Spenser email lists. Luborsky died in late August, 2002.

An independent scholar whose major work, co-authored with Elizabeth Ingram, *A Guide to English Illustrated Books 1536-1603* (1998 for 1999), gave bibliographers, other scholars, and the public a new tool for understanding Elizabethan print culture, Ruth Samson Luborsky died of pancreatic cancer. She was 77. She is survived by her husband, Lester Luborsky, Professor emeritus of Psychology in Psychiatry at the University of Pennsylvania; two daughters, Lise Luborsky of Philadelphia and Ellen Luborsky of New York; a son, Peter Luborsky of Chester Springs, Pennsylvania; and four grandchildren.

Ruth was born in Philadelphia. A graduate of Olney High School, she attended the University of Chicago and completed her B.A. at the University of Kansas while raising three children. The family returned to Philadelphia in 1959. Her 1977 doctorate was—unusually—a joint degree awarded both in English literature (at Temple University) and in Renaissance art history (at the University of Pennsylvania). This dual interest in the art and literature of the Renaissance was the mainspring of Ruth's scholarly career.

Fundamental to that career was the meticulously detailed work done in preparing, over many years, for publication of the *Guide to English Illustrated Books*. Continuing a path initiated by Edward Hodnett's 1935 *English Woodcuts, 1480-1535*, Ruth greatly expanded on Hodnett's access points and added immensely to the information about the history of uses of the woodblocks found in the books the *Guide* covers. Looking both at reappearances of the same cuts within one work and their re-use in others, the *Guide* is a resource for several aspects of printing history. It offers information about the circulation of cuts within the trade, as well as, more generally, the visual basis of Tudor (and Continental) print culture that text alone does not reveal. The *Guide* also discusses relationships between image and text in headnotes to the works it lists.

Ruth also wrote important essays on the illustrative tradition of Edmund Spenser's *Shepheardes Calendar* (*Spenser Studies* 1980, 1981, 1988). An article on "Connections and Disconnections between Images and Texts: The Case of Secular Tudor Book Illustration" appeared in *Word and Image* (1987). Her contribution to the Library of Congress memorial volume honoring Lessing J. Rosenwald, *Vision of a Collector* (1990), was an article about the *Hypnerotomachi Poliphili*. "Woodcuts in Tudor Books" appeared in *PBSA*

(1992); "The Pictorial Image of the Jew in Elizabethan Secular Books" in *Shakespeare Quarterly* (1995). The first of a projected longer series of essays on the illustrative tradition of John Foxe appeared in 1999.

Full of plans from the professional to the personal—papers to revise for publication, long-term projects to be developed, Philadelphia Zoo balloons to be ridden—Ruth was no septuagenarian sitting on a shelf. A constant fixture in the reading room of the Rare Book and Manuscript Library at Penn, a constant participant in the long-term seminar at Penn of the History of Material Texts (History of the Book), always working, reading, commenting, Ruth is someone whose absence will be felt for a very long time to come. Plans for posthumous publication of essays at or very near completion are already under discussion.

Announcements and News

02.157

Spenser at MLA 2002

Saturday, 28 December
Session 245. **Politics and Spenser**
1:45–3:00 p.m., Sutton Center, Hilton. Program arranged by the International Spenser Society. Presiding: Andrew D. Hadfield, Univ. of Wales, Aberystwyth
1. "They Do It with Mirrors: Spenser's Political Vanishing Act," Bart B. van Es, Univ. of Oxford
2. "Ovid among the Goths: The Politics and Poetics of Exile," Heather James, Univ. of Southern California
3. "Gloriana's Gray Eminence," David Scott Wilson-Okamura, East Carolina Univ.
4. "Spenser and Buchanan," Andrew D. Hadfield

Sunday, 29 December
Session 488. Luncheon Arranged by the International Spenser Society. 12:00 noon–2:00 p.m., Yale Club of New York.
Hugh Maclean Memorial Lecture: David Quint, **"The Anatomy of Epic in Book 2 of *The Faerie Queene*."** For more information, contact Dorothy Stephens by 10 December.

Monday, 30 December
Session 728. **Revisiting the Spenserian Stanza**
12:00 noon–1:15 p.m., Rendezvous Trianon, Hilton. Program arranged by the International Spenser Society. Presiding: John Watkins, Univ. of Minnesota, Twin Cities
1. "Shapes of Time," Kenneth Gross, Univ. of Rochester
2. "Spenser's Thinking Machine," Jeffrey A. Dolven, Princeton Univ.
3. "'The Old Age of Alexander': Spenserian Traces in Contemporary Poetry," Marjorie Gabrielle Perloff, Stanford Univ.

02.158

Spenser on Sale. Professor Naseeb Shaheen writes that although his *Biblical References in The Faerie Queene* is out of print, he has extra copies that will be made available to readers of *The Spenser Review* at the original 1976 price of $12.50 + $2.00 for shipping and handling, a total of $14.50 per volume. These are hard-bound volumes still in their original shrink wrappings. Spenser scholars desiring a copy should send a check for $14.50 to: Prof. Naseeb Shaheen, Dept. of English, University of Memphis, Memphis, TN 38152. (Payment can also be made in British pounds at £12 per copy, including shipping and handling.)

02.159

CALL FOR PAPERS. 60th Annual meeting, Southeastern Renaissance Conference, to be held April 4th and 5th, 2003, at the University of South Carolina, Beaufort, SC. Now receiving papers on all aspects of Renaissance Culture. All papers submitted will be considered for publication in *Renaissance Papers*. Please send two copies and a one-page abstract postmarked by January 15, 2003, to: Boyd Berry, President, Southeastern Renaissance Conference, Dept. of English, Virginia Commonwealth University, P. O. Box 842005, Richmond, VA 23284-2005. For questions, contact Gerald Snare, snare@tulane.edu

02.160

Corrections and Changes to the ISS Membership List (in the last issue, 33.2):

* Change "James S. Nohrnberg" to "James C. Nohrnberg"
* Change Donald Cheney's email address to: dcheney@english.umass.edu
* Change Richard Helgerson's email address to: rhelgers@english.ucsb.edu
* Change Patricia Fumerton's email address to: pfumer@english.ucsb.edu
* Change Melinda Gough's information to: Dept. of English, McMaster University, 1280 Main St. West, Hamilton, Ontario L8S 4L9, Canada. goughm@univmail.cis.mcmaster.ca.
* Change Thomas Herron's email address to therron@hsc.edu
* Change Richelle Munkhoff's address to: Dept. of English, Norman Mayer 122, Tulane University, New Orleans, LA 70118. rmunkhof@tulane.edu

Add new members:

* Fauré, Dr. Nathalie, 30 Boulevard Jean Brunnes, Bât 3, Appt. 316, 31 300 Toulouse, France. nathalie.faure@univ-tlse2.fr
* Kauffman, Christopher W., 2527 Speckled Drive, E. Petersburg, PA 27520. kauffmanc@wlu.edu
* Lochman, Daniel T. Dept. of English, Southwest Texas State University, San Marcos, TX 78666. dl02@swt.edu (first part of email address is lower-case d, lower-case L, number zero, number 2)
* Smith, Nathanial B. 1022 W. 8th Street, Bloomington, IN 47404. nbsmith@indiana.edu

Changes and corrections to *The Spenser Review* 33.2 (Summer 2002):

Item 02.75, "A Neglected Gauntlet," is by Lydia McGrew, not Lydia McGreh.

Item 02.76, Joseph Parry's essay "Phaedria and Guyon," is of course about *FQ*, Book II, not *FQ*, Book III.

02.161

Spenser Bibliography Update, 1999-2001

by Craig Berry
with the assistance of Melvin Peña

The following checklist includes Spenser items published in 1999-2001 plus a number of earlier items not included in previous updates. Items reviewed or abstracted in *The Spenser Review* are referred to by year and item number. For example, 00.81 refers to the eighty-first item from the 2000 volume of *The Spenser Newsletter / The Spenser Review*. Titles in brackets are transliterated. Special thanks to Prof. Shohachi Fukuda, who provided many references in Japanese scholarship.

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