THE Spenser REVIEW

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To Our Readers

03.39

With this last issue of the academic year 2002-2003, the editor thanks Sarah Luckey for her assistance in the past months, and wishes her well for the future. This is also the last issue to be supported by the University of Notre Dame and its English Department. We're very grateful for its support, which came at a crucial time.

In September 2003, *The Spenser Review* moves to Macalester College in St. Paul, Minnesota—along with its editor, Theresa Krier, who will be taking up a position there. Macalester College will provide support to the *Review* for the next few years, and readers should see no changes in their copies of the *Review*. For the present, please continue to use all contact information as it appears inside the front cover of this issue.

This issue goes to press just before the Spenser meetings in Kalamazoo, Michigan and the British and Irish Spenser Seminar in Cambridge, England. We look forward to reporting on these events in the next issue.

Book Reviews and Notices

03.40

Hadfield, Andrew, ed. ***The Cambridge Companion to Spenser***. Cambridge: Cambridge University Press, 2001. xx + 278 pp. ISBN 0-521-64570-0. $65 cloth; $22 paper.
Reviewed by Gordon Braden

The editor's introduction is followed by thirteen essays: four of them devoted to particular works of Spenser's, three of them to historical contexts (what used to be called "background"), the rest on various topics of traditional or current interest in Spenser studies. All of them are quality pieces of work, though individual contributors have brought different genres of ambition to their assignments. Anne Lake Prescott's tour of "Spenser's shorter poems" pursues no obvious agenda beyond an informed survey of the material, with deft and sometimes unexpected judgments as they suggest themselves (the *Epithalamion* prompts a memorable suggestion of "one reason people cry at weddings, that flowers deck both brides and graves" [p. 156]). Patrick Cheney, on the other hand, organizes his essay on "Spenser's pastorals" as a thesis about Spenser's refashioning of the Virgilian career plan and the continuing relevance of pastoral in that altered scheme; in the process, *The Shepherdes Calender* and *Colin Clouts Come Home Againe* receive fairly detailed readings. Hadfield's own chapter on the second half of *The Faerie Queene* is heavy with plot summary, in what looks like deliberate solicitude for the bewildered beginner (though Hadfield's phrasing could mislead that beginner on a couple of points—into, for instance, thinking that the names of the Irish rivers are "tactfully excluded" from the catalogue at the end of book IV [see pp. 128-29]). Susanne L. Wofford's discussion of the first half of Spenser's epic uses Books I-III primarily as a source of examples for characterizing some of the famously bewildering aspects of the poem as a whole, notably its mingling of genres and allegorical levels and its systematic avoidance of closure.

The collection's most salient leading edge is the matter of Ireland. In "Ireland: Policy, Poetics and Parody," Richard A. McCabe writes authoritatively about a range of information now gradually making its way into scholarly consciousness, and, without pretending that the context here reveals much to Spenser's credit, poses some challenging claims about its wide relevance to his work: "A poem intended as an assertion of epic achievement developed into a complex exploration of colonial motivation. The poetry not only survives the policy but draws power from its failure" (p. 74). Richard Rambuss devotes several pages in his sketch of Spenser's life to the poet's reasons for staying in Ireland as long as he did; the evidence is not of the sort that can settle the issue, but it is sufficient to make us doubt the once secure conviction (which goes back at least to Edwin Greenlaw) that Spenser, with growing disappointment, viewed his time there merely as a means to the end of being recalled to the centers of English power and culture. Willy Maley begins his essay on Spenser's language with what sounds like a complaint that "the recent turn toward historicist criticism in Spenser studies, exemplified by the fashion for placing the poet in an Irish context, has inhibited studies of a more formal kind" (p. 162), but does so on his way to a revisionary theory of his own about the cultural politics of what are usually referred to as Spenser's "archaisms." "The Tudor borderlands were at the cutting edge of linguistic innovation and

variation" (p. 168); and "the real crux of Spenser's Irish sojourn" is "the degree to which he came round to the Old English view that Englishness in its purest expression was best preserved in the colonial margins rather than the cosmopolitan centre. . . . Politically, he opposed [the Old English community], but culturally and linguistically he made use of them" (p. 169). This very interesting claim is ill served by an almost total absence of the examples that would normally be at the core of any argument about linguistic usage. They may have been removed for considerations of space, but if so it was an unhappy decision; for a clear sense of what Maley is thinking of one has Further Reading.

David J. Baker's "Historical contexts: Britain and Europe" emphasizes the complicated, unstable, and often conflicted nature of the political, religious, and intellectual allegiances which Spenser might have felt; the analysis of his potential affinities with Machiavelli and Bodin does an especially good job of staying lucid without oversimplifying. At the other end of some scale, John N. King is confidently straightforward about "Spenser's religion." A careful review of Spenser's contacts with members of the Protestant left in England is followed by readings of *The Shepherdes Calender* and *The Faerie Queene* I as nuanced but fundamentally coherent and committed Reformation documents; King admits that the clearly evil character Kirkrapine is "problematic" in this regard because he has "the appearance of a Protestant iconoclast" (p. 211), but the waters are not troubled for very long. Linda Gregerson, writing on "Sexual Politics," presents *The Faerie Queene* generally and the House of Busyrane in particular as a feminist anatomy of Petrarchan love: "Spenser's critique of Petrarch is of a piece with [Nancy] Vickers' Ovidian reading of the *Rime Sparse*: Spenser literalises, and thus reveals in all its disturbing hostility, the adversarial structure of erotic desire" (p. 183). The feminist perspective, however, cannot be kept up; Gregerson ends with the poet's wish in the *Prothalamion* "to imagine a masculine bearer for Elisa's fame," and sees the "weariness" of this wish as "a kind of ideological exhaustion: when a patriarchal culture must sustain at its centre a female prince for forty-five years, the labour is great" (p. 197).

The final three essays concern Spenser's dealings with other poets. Colin Burrow limits "Spenser and Classical Traditions" to Virgil and Ovid—still a substantial topic—and provides an excellent discussion animated by some first-hand conviction about what is afoot in the Latin texts (including the *Appendix Vergiliana*); the reconstructions of the commerce between poetic minds have both complexity and freshness: "In the tale of Britomart Spenser is not coldly juxtaposing Virgilian juvenilia with the mature voice of Virgilian prophecy, nor is he simply using Virgilian epic to praise his Queen. . . . He is re-reading Virgilian imperial prophecy, responding to its doubts and uncertainties, and nervily checking to see if it fits his times" (p. 223). I especially recommend the account of Malbecco's metamorphosis into a personification as "super-Ovidianism" (pp. 228-31). Roland Greene begins "Spenser and Contemporary Vernacular Poetry" with an expansive ambition to "suggest that much can be gained from thinking of Spenser . . . as a European poet, undoubtedly obsessed with the origins and fate of his own language . . . but also writing within a larger, more diffuse area of influence than received literary history has allowed"—in particular to place him in an international class which "we might call the vernacular neoteric poets" (p. 238) writing in French, Italian, Portuguese, and (Greene makes a particular point of adding this one) Spanish. The subsequent discussion does not advance the agenda very far—the category "neoteric" never comes all that clearly into focus, and the international context brought to bear is

almost entirely French (examples from Du Bellay, Marot, and Desportes)—but insisting on the perspective is itself a valuable thing to do. Paul Alpers, writing on "Spenser's Influence," seems a bit rushed with the 17th-century material, but is very good on the 18th and 19th centuries; two and a half pages on Wordsworth are especially fine, both evocative and remarkably thorough. Alpers gets no further into the 20th century than Yeats. There are good reasons for stopping there, with the playing out of a reverberation off the Romantics; it is true enough that "the generation of Keats, Byron and Shelley was the last in which Spenser was a presence for contemporary poets" (p. 268), at least insofar as your focus is on generations rather than on individual poets. But precisely because the footprints get harder to track, it would have been venturesome to go on, at least a little. Hadfield's introduction begins with Wilfred Owen and ends with Seamus Heaney; this side of the Atlantic, David R. Slavitt's retelling of *The Faerie Queene* I ("Duessa's Version: A Dirge in Seven Canticles" [1997]) has enough wit and fire in it to keep the topic open.

We should certainly not close our books. According to Hadfield, Spenser's reputation has at least another four and a half millennia to run; the biographical chronology at the front of the book boldly prophesies that his funeral monument will be erected in Westminster Abbey in the year 6420. Presumably the design team wants to be sure to get it right.

Gordon Braden, the John C. Coleman Professor of English at the University of Virginia, is the author of Petrarchan Love and the Continental Renaissance *(Yale, 1999),* Renaissance Tragedy and the Senecan Tradition: Anger's Privilege *(Yale, 1985),* The Classics and English Renaissance Poetry: Three Case Studies *(Yale, 1978), and co-author, with William Kerrigan, of* The Idea of the Renaissance *(Hopkins, 1989, 1991), as well as many essays on Renaissance poetry.*

03.41

Curran, John E., Jr. ***Roman Invasions: The British History, Protestant Anti-Romanism, and the Historical Imagination in England, 1530–1660.*** Newark: University of Delaware Press, 2002. 325 pp. ISBN 0874137780. $55 cloth.
Reviewed by Andrew Escobedo

In a series of articles in the last several years, John E. Curran, Jr. has illuminated the historical imagination of writers such as Shakespeare, Drayton, and Spenser. With remarkable insight and clarity, these essays have presented us with a vision of the ancient British past that Renaissance poets found both compelling and deeply troubling. In this excellent book-length study of Galfridian history in the English Renaissance, Curran uses some of the ideas and material from these articles but in fact approaches the issue from a new perspective: the value of Geoffrey of Monmouth for anti-Roman sentiment. His thesis centers on the tension between the need for a glorious native heritage to compete with Rome and the emerging historiographical inclination to reject the *Historia Regum Britanniae* as mere fable.
Curran explores this tension in terms of several recurring problems that ancient British history posed for English writers. Pro-Geoffrey writers had to contend with rival accounts by Roman historians such as Caesar, Livy, and Tacitus, who often appeared more knowledgeable and learned about the past than the twelfth-century Welsh author. These English writers also found it difficult to overcome the impression that Geoffrey's Britons, however much he magnified their achievements, were in fact superstitious barbarians. Furthermore, the possibility that the ancient past would in fact remain an unsolvable mystery threatened the English nation with a

painful sense of discontinuity. Curran organizes his book according to episodes in the British History, devoting a chapter each to early British Christianity, the founding of Britain by Brutus, the inheritance of Molmutian Law by Belinus and Brennus, the invasion by Caesar, the last stand and eventual defeat of Boadicia, and the British revenge against the Romans by Arthur. Each chapter includes a discussion of the manner in which Drayton, Spenser, Shakespeare, and Milton negotiate these historical themes according to the conflicting impulses of anti-Roman patriotism and myth-denying skepticism. Modern scholarship on the Renaissance, especially in Spenser studies, has had a difficult time responding to the passionate attachment of many English writers to British fables. Too often scholars have seemed embarrassed by the attachment, as if dealing with a friend who happens to belong to the Society for Creative Anachronism. In this view, one rescues Spenser by placing him firmly in the skeptics camp with Camden and Selden, as T. D. Kendrick did fifty years ago. On the other hand, scholars sometimes exaggerate the direct political significance that the British History held for the Tudors, as if Elizabeth's court could not rest easy until everyone accepted Geoffrey as the literal truth. Curran avoids both pitfalls, admirably demonstrating that while any number of English writers found it easy to disavow the historical pretensions of the Brutus and Arthur stories, Geoffrey's narrative exerted a subtle, persistent draw on accounts of the national past, even among skeptics. The Galfridian story represents, for Curran, a crucial exception to the otherwise skeptical sensibilities of the "historical revolution." The value of the British History as an anti-Roman resource, a version of the past that gave a glorious antiquity to England rather than only to Rome, was simply too tempting for Protestants to abandon completely. Yet this useful resource, due to its dubious historical credentials, sometimes ended up exacerbating the deficiencies in English historical glory that it was supposed to solve. While I suspect that Curran underestimates the impact that the nation's historical heterogeneity (British? Saxon? Norman?) had on Galfridian controversy, his study persuasively illuminates the many ways in which primeval Britain emerged as both a benefit and burden for a variety of national preoccupations—religious purity, heroic origins, legal tradition, territorial integrity, and others. It is the best-researched interpretation of the interplay between Galfridianism and Protestant nationalism that I have read, offering detailed accounts of the attitudes held by English historians, antiquaries, divines, poets, and playwrights. Yet unlike some historicist studies that sacrifice literary subtlety for the sake of archival detail, Curran's remains sensitive to the poetical and rhetorical manner in which Drayton, Spenser, Shakespeare, and Milton confront Galfridianism.

Curran organizes his four authors according to the level of their belief in the British History: a credulous Drayton, a conflicted Spenser, a skeptical Shakespeare, and a Milton dismissive of Geoffrey yet still subtly invested in him. Curran's best contribution to the field may well be his reading of Spenser, whose treatment of the British History in *The Faerie Queene* reveals "a mind divided between historical skepticism and a thirst for national glory" (61). Spenser found himself both irresistibly drawn to Geoffrey and painfully aware of the narrative's historical shortcomings. Curran's account shrewdly corrects the tendency of Spenser scholars to read Prince Arthur as purely a "symbol" in *The Faerie Queene*, devoid of any historical content. As Curran points out, historical content is precisely what Spenser needs in order to give substance to his nation's story. Spenser thus gives us an Arthur who can potentially compete with Rome on both a mythic *and* a historical level, or, as Curran puts

it in a statement that deserves frequent quotation, "what we must see is that Spenser's Arthur is not so much Paul Bunyan as he is Davy Crockett" (242). Spenser most typically deals with the British History, according to Curran, by hinting at the dubious historicity of Geoffrey while at the same time implying that Roman narratives of origin (Aeneas and Romulus) are no more historically grounded than Geoffrey. Hence, Spenser indirectly suggests that whatever respect we give to such Roman "history" ought also to be given to the British story. Curran builds his best case for this strategy in his discussion of Paridell's conversation with Britomart (*FQ* III.ix): by making the Roman and British stories sound similar, Spenser encourages his readers to ask why they accord historical respect to Rome's ancient past while treating the British past as mere fable. Whether fable or history, Geoffrey's Britain prevents Rome from making the sole claim to a glorious ancestry. In my opinion, Curran's reading of the British History's anti-Roman function in Spenser ought to become the definitive account for a good while.

Two minor complaints. Curran's study is resolutely empirical, showing no interest in the fictive aspect of all historical narrative as observed by recent theorists such as Foucault, Le Goff, or Hayden White. Fine with me: his book does what he wants it to do, with admirable results. Yet his investment in the old "historical revolution" thesis leads him to depict a Renaissance that wakes up from the "spell" (71) of fable to embrace a modern vision of historical truth. He thus slightly overstates the ethic of historiographical progress that we might find in Tudor and Stuart writers. Spenser, Shakespeare, and Milton do not seem to have perceived a belief in fables as old-fashioned, but merely as wrong; Selden even suggested in his "Illustrations" to *Poly-Olbion* that the desire for Trojan origins represented a *modern* European pathology. Further, the methodology of Geoffrey-deniers was not obviously superior to that of believers. Though we would now side with Polydor Vergil in his debate with John Leland, it was in fact Leland's rigorous examination of physical evidence that represented cutting-edge historiography, not the older narrative style of Vergil. Second, I wonder if Curran has selected the most efficient organization for his argument. His decision to write a book that avoids the common one author per chapter configuration is commendable. Yet the structure of the chapters is so similar—a general discussion of the Galfridian episode in terms of rival accounts, barbarity, and continuity, followed by comments on Drayton, Spenser, Shakespeare, and Milton—that I sometimes noticed some minor repetition creeping into the book.

These are small objections that should not overshadow an outstanding scholarly achievement. Curran has taken what has often seemed a dead-end topic and breathed fresh life into it, reminding us of how important the British History was to England's sense of itself. His scrupulous investigation of evidence, his fair-minded interpretation of the poetry, and his sensible and lucid prose, and his formulation of an original and compelling thesis make his book a valuable and overdue contribution to Renaissance studies.

Andrew Escobedo is an Assistant Professor in the English Department at Ohio University. His forthcoming book, Nationalism and Historical Loss in Renaissance England: Foxe, Dee, Spenser, Milton, *will be published next winter by Cornell University Press.*

03.42

Kinney, Arthur F., ed. ***The Cambridge Companion to English Literature, 1500-1600.*** Cambridge: Cambridge University Press, 2000. xxiv + 339 pp. ISBN 0-521-58758-1. $65 cloth; $23 paperback.

Reviewed by William Sherman

"Vademecum" (from the Latin for "go with me") entered the English language a few decades after 1600, and became the term-of-choice for a portable guidebook on a particular subject. While the Latin label has fallen out of use, students of the English Renaissance now have more guides to accompany them than ever before: indeed, we may soon reach the point (long since reached with editions of Shakespeare) where we need a guidebook to guidebooks. The Renaissance of the vademecum is beyond the scope of this review, but when someone comes to address it both the Cambridge Companions to Literature and Arthur F. Kinney will occupy a central place. With more than 100 volumes in print, and nearly 40 more in production, the Cambridge Companions offer authoritative companions to more of the literary and cultural world than any other series (though Blackwell has recently made a strong bid to corner the Companion/Reader market); and, as editor not just of this volume but (*inter alia*) the influential journal *English Literary Renaissance*, the monograph series *Massachusetts Studies in Early Modern Culture*, and both a companion to and an anthology of Renaissance drama for Blackwell, Kinney has been a tireless tour-guide for modern students of the early modern world.

The heart of the volume, as we might expect, is a series of chapters devoted to the major literary genres: religious writing (John N. King); Tudor drama to 1567 (Leah S. Marcus), Elizabethan drama (Suzanne Gossett); lyric (Heather Dubrow); narrative, including romance and epic poetry (Donald Cheney); satire (Anne Lake Prescott); records of private life, including autobiographies, diaries, and wills (Lena Cowen Orlin); and popular culture, including ballads, jestbooks, and rogue literature (Garrett Sullivan and Linda Woodbridge). These generic surveys are framed by a useful chronology of "events and texts" (prepared by Charlotte Spivack), a slightly oblique introduction by Kinney (offering an extended discussion of the image on the *Companion*'s cover, Holbein's "Ambassadors"), Colin Burrow's concise and suggestive overview of 16th-century life and literature, Clark Hulse's imaginative introduction to "Tudor Aesthetics," Wendy Wall's primer in the issues surrounding print and manuscript circulation, Catherine Bates's discussion of the relationship between poetry and patronage, Raymond Waddington's wide-ranging essay on "Rewriting the World, Rewriting the Body," and Richard Helgerson's account of "Writing Empire and Nation."

With very few exceptions, the essays in the volume are well-conceived and well-written—by precisely those scholars we would want our students to read on the topics chosen for inclusion. Readers interested in Spenser and other individual authors will have to look for them in several essays, but the comprehensive index makes it possible and the multiple perspectives gained on Renaissance lives—lives that rarely conformed to our neat categories—make it always worthwhile. There is always a danger with introductory companions that they will make the periods or movements they accompany appear more stable and self-evident than they were. Few of the authors give this impression, and most of them actively work against it: Burrow and Hulse do a good job of complicating the category of "literature" before any examples of it are discussed in depth, and most of the authors are sensitive to the various ways in which their topic can be defined, refusing to take genres such as "lyric" or terms

such as "popular" for granted.

Readers who want fuller discussions of the period's historical contexts, closer readings of its key texts, and a wider range of interpretive issues should invest in Michael Hattaway's much heftier *Companion to English Renaissance Literature and Culture* (Blackwell, 2000)—which has twice the number pages and four times the number of essays. And readers who want more in the way of visuals (as well as more systematic introductions to the music, painting, and architecture of the period) should still turn to Boris Ford's "16th Century Britain" volume in *The Cambridge Cultural History* (1988). Illustrations are especially important when introducing unfamiliar materials or stressing particular features of their physical form—as in Hulse on proportion, Wall on monumental title-pages, and Waddington on anatomies and inventions. The book's sixteen pictures appear in only five of its fifteen chapters, and it would have been worth showing (and not just telling) readers what a sixteenth-century diary, play, broadside, or map looked like. Furthermore, only a few are directly related to the subject of English Literature, and some do more to point to what lies outside the volume's borders than to illustrate what is in it. The presence of Dutch and Italian images, in particular, serve as reminders that "English" itself cannot be taken for granted. While Elizabethan cosmology and the self-image of the English nation are fully explored, there is very little attention to translations of foreign literature (both classical and continental) and—more surprisingly—almost nothing on England's political and textual relations with Ireland, Scotland, or Wales (which are altogether absent from the index).

The Cambridge Companion to English Literature now has an important place in my growing library of companions to the English Renaissance, and it looks as battered as the guides that have accompanied me to foreign countries.

William H. Sherman is Associate Professor of English at the University of Maryland and Associate Editor of Shakespeare Quarterly. *He is the author of* John Dee: The Politics of Reading and Writing in the English Renaissance *and editor of* 'The Tempest' and its Travels *(with Peter Hulme),* On Editing *(with Claire MacDonald, as a special issue of* Performance Research*), a Norton Critical Edition of* The Tempest *(with Peter Hulme), and Jonson's* The Alchemist *(with Peter Holland, for the* Cambridge Edition of the Works of Ben Jonson*).*

03.43

John Foxe and his World. Ed. Christopher Highley and John N. King. Aldershot: Ashgate, 2002. xviii + 297 pp. ISBN 0-7546-0306-7. $99.95 cloth.

Reviewed by Jeremy Kiene

Recent scholarship on the English Reformation has shown us that it is difficult to overstate the political, cultural, literary, and even technological significance to the sixteenth-century promulgation of Protestant doctrine and devotion in England of John Foxe's polemical history and Protestant martyrology, *Acts and Monuments of these Latter and Perilous Days.* It is now generally recognized that aside from the printed vernacular Bible, *Acts and Monuments* is probably *the* central printed text to England's metamorphosis into a Protestant nation.

This admirable and well-balanced collection of essays, the third in a series of compilations to have grown out of an international Foxe colloquium in the past five years (the others are *John Foxe and the English Reformation* [Aldershot, 1997] and *John Foxe: An Historical Perspective*

[Aldershot, 1999], both edited by David Loades), is an important and welcome contribution to a burgeoning field of interdisciplinary scholarship on Foxe's monumental polemical history and Protestant martyrology, *Acts and Monuments of these Latter and Perilous Days*, sometimes referred to as the *Book of Martyrs*. Broadly speaking, and as its title suggests, the volume is as much about "his World" as it is about "John Foxe" and his best-known work. It seeks to provide a nuanced picture of how the compilation, illustration, and dissemination of *Acts and Monuments* relied upon several native and imported artistic traditions, technological advances, and representational strategies. Moreover, it also attempts to show how the enormous compendium of text and image operated on several levels and in several forms to shape not only the sympathetic reception and indeed the varying religious and cultural identities of English Protestant reading communities, but also the innovative responses generated by English Catholics for whom the book became both a model and a primary target.

Essays in the volume approach *Acts and Monuments* and several other early modern printed works from the multiple interdisciplinary perspectives afforded by recent critical work on early modern collaborative authorship, the history of the book, and gender studies, just to name a few. Following John King's introduction, the collection's fifteen relatively short chapters are bracketed by Patrick Collinson's overview of Foxe studies and the problem of English nationalism, and David Loades's afterword, which briefly charts the fortunes of Foxe's book from the seventeenth to the twenty-first century, gesturing ultimately toward the much anticipated scholarly edition (in CD-ROM and traditional book formats) of the 1583 *Acts and Monuments* currently being assembled under Loades's direction by the University of Sheffield's John Foxe Project.

The essays, supplemented by a sizable sample of illustrations, are divided with a predictable degree of overlap, into five thematic sections: 1) Historiography; 2) History of the Book; 3) Visual Culture; 4) Roman Catholicism; and 5) Women and Gender. Anthony Martin's "The End of History: Thomas Norton's 'v periodes' and the Pattern of English Protestant Historiography" opens the first section by arguing that Norton's brief analysis of English history articulates a form of nationalism centered on the apotheosized body of the monarch, while Benedict Scott Robinson's "John Foxe and the Anglo-Saxons" describes the political tensions underlying Protestant historiography's "partial and selective assimilation" of England's Anglo-Saxon past (66). In "A Tudor Deborah? The Coronation of Elizabeth I, Parliament, and the Problem of Female Rule," Dale Hoak reads the reformer John Aylmer's "new iconography of Protestant queenship" as reconciling English allegiance to an inexperienced female monarch by reference to the historical authority of the "seasoned and wise men of Parliament" (77). In the second section, J. Christopher Warner's "Elizabeth I, Savior of Books: John Bale's Preface to the *Scriptorum illustrium maioris Brytanniae . . . catalogus* (1559)" analyzes the appeal for patronage encoded in John Bale's linkage between Elizabeth's role as the savior of her faithful Protestant subjects and his own role as a bibliographer. Cynthia Wittman Zollinger's chapter, "'The booke, the leafe, yea and the very sentence': Sixteenth-Century Literacy in Text and Context," takes several of the accounts in *Acts and Monuments* as evidence of early modern communal reading practices and reminds us that widespread illiteracy needn't necessarily have foreclosed popular access to the book as a cultural icon. The "iconic" presence of Foxe's enormous (and enormously expensive) book is underscored by David Scott Kastan's "Little Foxes," which focuses on the series of cheaper,

abridged versions produced in the period to show that *Acts and Monuments* is not one but "several different books, each reflecting the particular interests of editors, redactors, abridgers, and publishers every bit as much as they reflect Foxe's own concerns" (129). Section 3 zeroes in on *Acts and Monument*'s astonishing series of woodcuts which, as Andrew Pettegree argues in "Illustrating the Book: A Protestant Dilemma," reveal the influences of a rich Northern European illustrative tradition and which, fortunately, appeared during the narrow interval between the technical maturation of the London printing industry and the spread to England of Calvinist iconophobia. Complicating our understanding of iconophobia, Lori Anne Ferrell's "Transfiguring Theology: William Perkins and Calvinist Aesthetics" examines a Calvinist "ocular approach to the faith" represented by the diagrammatic figures included in pastoral texts such as Perkins's *A Golden Chaine*. Thomas Betteridge's "Truth and History in Foxe's *Acts and Monuments*" locates an Augustinian dialectical tension which *Acts and Monuments* exploits in both text and image between the invisible and the visible, "between the universal, ahistorical act of martyrdom and the particular, historical record of persecution" (148). Section 4 features the often overlooked contributions of English Catholics to the sixteenth-century discourse of martyrdom, beginning with Christopher Highley's "Richard Verstegan's Book of Martyrs," a study of English Catholic historiographer Richard Verstegan's 1587 Latin martyrology, which was designed to encourage Catholic military intervention in England. Richard William's "'Libels and payntinges': Elizabethan Catholics and the International Campaign of Visual Propaganda" surveys the increasingly elaborate Catholic propaganda campaign mobilized in response to *Acts and Monuments* and to the martyrdom of English Catholic missionaries. The particularly Jesuit "aesthetics of martyrdom" generated by the execution of Edmund Campion, the first of these martyrs, is the subject of Scott Pilarz's "'Campion dead bites with his friends' teeth': Representations of an Early Modern Catholic Martyr." Marsha S. Robinson's "Doctors, Silly Poor Women, and Rebel Whores: The Gendering of Conscience in Foxe's *Acts and Monuments*" opens the fifth and final section by arguing that a deep ambivalence pervades *Acts and Monuments*' mediated, patriarchal representation of female martyrs. Sarah E. Wall's "Editing Anne Askew's *Examinations*: John Bale, John Foxe, and Early Modern Textual Practices" considers the editorial roles played by Foxe and John Bale in their published versions of Anne Askew's *Examinations*, challenging earlier critics portrayal of Foxe's editorial approach as "latitudinarian, non-interventionist." Finally, Deborah Burks argues that the polemical force of *Acts and Monuments* depends upon the combination of text and woodcut, focusing on the intermingling of erotic and comic elements in *Acts and Monuments*' infamous depiction of Marian Bishop Edmund Bonner.

Perhaps necessarily one part argument and two parts description, the collection's greatest strength is its opening up of new and exciting avenues of investigation that promise to bear fruit in years to come. It will be of great interest to students of early modern literacy and reading practice, visual art, historiography, Elizabethan foreign policy and propaganda, recusancy, and indeed to students of Spenser, whose corpus bears the unmistakable traces of a Foxean historical vision.

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Articles: Abstracts and Notices

03.44

Brandt, Bruce. **"Teaching Spenser: The Three Graces."** *Proceedings of the Eighth Annual Northern Plains Conference on Earlier British Literature,* ed. Robert J. DeSmith. (Sioux Center: Dordt College, 2000): 63-70.

Explores the iconographic tradition behind the image of the Three Graces to better contextualize *The Faerie Queene* VI.x. Discusses different classical depictions: Chrysippus has them linking hands to represent an uninterrupted circle of generosity, Servius has one pictured from the back symbolizing that for each benefit given two are returned. Originially the Graces wear transparent clothes, later they are shown nude to emphasize freedom from deceit. Touches upon Neoplatonic use of the Three Graces to symbolize love. In later Renaissance sculptures the Graces are touching to emphasize friendship. Discusses the use of these classical images in other works such as Blake's "Europe Supported by Africa & America" and how they comment upon cultural change and broader issues. (Sarah Luckey)

03.45

Brink, Jean R. **"Materialist History of the Publication of Spenser's *Faerie Queene*."** *Review of English Studies* 54, 213 (February 2003): 1-26.

We have fashioned our own interpretative context—one ignoring the physical text—for Spenser's poem. The 1590 *Faerie Queene* was not a printing success: the printer and binder bungled the handling of the dedications. In most surviving copies, the original set of dedications was not cancelled, but appeared with a second set of dedications that repeated the first. The result was far more embarrassing to Spenser than if a few statesmen and courtiers had been ignored. Most copies appeared with a dignified dedication to Elizabeth at the front of the volume, but this dedication was undercut by the 25 dedicatory sonnets appearing at the conclusion of Book III. The 1596 *Faerie Queene* has been used as the copy-text for 20th-century editions, but the dedications to prominent courtiers were omitted from 1596. The dedications were later imported from 1590 to 1596 and silently offered as a preface and context for the poem in influential textbook editions. This materialist history shows that Spenser was less responsible for the presentation of his poem than has been assumed and invites a reassessment of our critical fashioning of the poet.

03.46

Cheney, Patrick. **"'Novells of his devise': Chaucerian and Virgilian Career Paths in Spenser's *Februarie* Eclogue."** In *European Literary Careers: The Author from Antiquity to the Renaisance*, ed. Patrick Cheney and Frederick A. deArmas (Toronto: University of Toronto Press, 2002): 231-67.

Noting that although other writers had written both pastoral and epic, Spenser was the first national poet to risk structuring the early and middle parts of his career strictly on the two-genre Virgilian model, proposes to enter *Februarie* into the current conversation on forms of the poet's career. *Februarie* is the first to complicate the *Shepheardes Calender*'s Virgilian matrix through the superimposition of a Chaucerian matrix. Argues that *Februarie* is as important as *October* as a career document, and that its relevance lies in its use of a versified

dialogue between a young and an old shepherd, together with an enclosed fable, to inventory and evaluate various career models available to the English poet late in the century. Through the eclogue's play of genres, Spenser surveys the two modes of the amateur poet—amorous and didactic—each crippling the political and religious power of the two career models available: the medieval or Chaucerian model of amorous, didactic, and chivalric poetry, and the classical or Virgilian model of pastoral, georgic, epic.

03.47

Clifford-Amos, Terence. **"'Certaine signes' of 'faeryland': Spenser's Eden of Thanksgiving on the Defeat of the 'Monstrous' 'Dragon' of Albion's North."** *Viator* 32 (2001): 371-416. Argues that the writing of *Faerie Queene* I was triggered by the 1568 arrival in England of Mary Queen of Scots and the 1569 Northern Rebellion, stimulated by her and staged by the Romist earls in the lands of Eden. "Eden lands" would become the greatest constitutional threat to Elizabeth's governance of England prior to war with Spain. Argues for the identification of Faeryland in Book I with the historical lands of Eden; Spenser assembles a journey for Redcrosse from London to the lands of Eden in the north of England. Redcrosse's victory in Eden is a matter of reforming Papist lands and releasing them from papal tyranny. (Includes photos, maps, drawings.)

03.48

Deitch, Judith. **"The Girl He Left Behind: Ovidian imitatio and the Body of Echo in Spenser's *Epithalamion*."** In *Ovid and the Renaissance Body,* ed. Goran V. Stauivukovic (Toronto, 2001): 224-238. Spenser's connection of Echo to *Epithalamion*'s bride materializes her body and reinforces the male poet's role as active originator. Spenser's description of the bride's body recalls an architectural space where echoes sound. Discusses the positive and negative traditions of Ovid and two interpretations of Ovid's conflation of female bodies and male poetic works: as a reference to elegiac poetics according to Keith and to different rhetorical styles according to Erasmus. Concludes that Spenser surpasses the master in his use of Echo, as the poet-husband of Epithalamion "not only initiates but can also terminate re-sounding at will" (235). (Sarah Luckey)

03.49

Fairer, David. **"Historical Criticism and the English Canon: A Spenserian Dispute in the 1750s."** *Eighteenth-Century Life* 24, 2 (2000): 43-64. As a case study in canon formation during the 18th century, studies John Upton's 1759 edition, *Spenser's Faerie Queene. A New Edition with a Glossary, and Notes explanatory and critical,* which marked an advance in establishing an authentic text and offered early analysis of historical allegory; and Warton's and Thomas Warton's 1754 *Observations on the Faerie Queene of Spenser,* which revealed for the first time the full scope of Spenser's sources and his poem's kinship with medieval romances. Discusses the relevance of Warton's disputes with Upton's principles of editing and interpretation, for instance that Warton stresses the value of an imaginative sympathy alert to the shaping and coloring of an author's ideas by the ambience of his age, as opposed to Upton's concern with historical knowledge and the obligation of the reader to make himself "master of *Spenser's* learning." Both claim to have recovered the poem's genuine character: Warton by placing it within a native

romance/allegorical tradition, Upton by revealing its kinship with Homer.

03.50

Gillespie, Raymond. **"Two References to Edmund Spenser in Chancery Disputes."** *Notes and Queries* 246.3 (2001): 249-251.
Recounts Spenser's activities from arriving in Ireland (August 1580) to occupying his estate at Kilcolman (1859). Notes two June 1589 references to Spenser in the Irish Chancery: a dispute between Spenser and Hugh Strawbridge, and that Spenser was to secure delivery of James Shropp to Newgate. Strawbridge associated with Sir William Fitzwilliam which may lead to Spenser's critique of Fitzwilliam in the *Vewe of the Present State of Ireland.* Spenser's cooperation with Richard Roche, possibly related to Spenser's enemies, suggests that a desire for land rights would overcome this tension and supports Patricia Coughlan's claim that land and property disputes are an important sub-text of Spenser's literary works. (Sarah Luckey)

03.51

Greenfield, Matthew. **"Satire and Epyllion: Hermaphroditic Forms."** In *"Never Again Would Birds' Song Be the Same:" Essays on Early Modern and Modern Poetry in Honor of John Hollander*, ed. Jennifer Lewin (New Haven: The Beinecke Library, Yale University, 2002): 55-72.
Elizabethan verse satire frequently invokes Ovidian erotic narrative as its most intimate enemy, a literary genre that it resembles and from which it must distance itself. Both genres are obssessed with hermaphrodites, but in verse satire, the hermaphrodite is produced by a horrifying contagion, a collapse of boundaries, while in the genre we now call epyllion the hermaphrodite stands for narrative closure, for the perfection of the esthetic object: the drive to bring the bodies of the two lovers together produces the narrative, and when they are reunited the story ends, as with the embrace of Amoret and Scudamour at the end of the 1590 *Faerie Queene.* The hermaphrodite also functions as an emblem of hybrid literary form: verse satire and erotic narrative often inhabit the same volume and even the same poem.

03.52

Grenfell, Joanne Woolway. **"Do real knights need maps? Charting moral, geographical and representational uncertainty in Edmund Spenser's *Faerie Queene*."** In *Literature, Mapping, and the Politics of Space in Early Modern Britain*, ed. Andrew Gordon and Bernhard Klein (New York: Cambridge University Press, 2001), 224-238.
Emphasizes the convergence of religion and nationhood by connecting Red Cross Knight's straight path in Book I to both England's separation from the Catholic Church and to the Israelite journey in Exodus. Notes that the lack of maps in *The Faerie Queene* emphasizes a need to correctly interpret signs. Argues that for Spenser geographical maps do not constrict boundaries but rather make everything uncertain. Geographical discovery complicates the relationship between fiction and falsehood and demands new modes of representation. Concludes that in the absence of maps Spenser indicates that there were no texts which could adequately represent the complexity of England's situation. (Sarah Luckey)

03.53

Hadfield, Andrew. **"Spenser's *View* and Leicester's *Commonwealth*."** *Notes and Queries* 246.3 (2001): 256-259.

Argues that Spenser knew of Leicester's *Commonwealth* and responded to its attacks in *A Vewe* and *The Faerie Queene*. Leicester's *Commonwealth* singles out Lord Grey de Wilton, claims that the Earl, not the Queen, runs the government in England, and argues that Mary Queen of Scots has the best claim to Elizabeth's throne. In opposition, Spenser represents Mary as Duessa who is executed by Elizabeth. As Leicester's *Commonwealth* condemns Grey as disloyal, Spenser's *Vewe* "shows him to be a loyal captain, steadying the ship of state in perilous times" (258). Hadfield also notes the use of a particular myth in relation to Ireland in Leicester's *Commonwealth*, and several references to the story in *The Faerie Queene*. (Sarah Luckey)

03.54

Klein, Bernhard. **"Imaginary journeys: Spenser, Drayton, and the Poetics of National Space."** In *Literature, Mapping, and the Politics of Space in Early Modern Britain*, ed. Andrew Gordon and Bernhard Klein (New York: Cambridge University Press, 2001), 204-223.

Discusses maps and conceptions of space in Harrison's *Historicall Description*, Camden's *Britannia*, Drayton's *Poly-Olbion*, and Spenser's *Fairie Queene*. Harrison's maps provide a spacial setting which act as a vehicle to explore larger social themes and ultimately present cultural diversity. Camden equates national space with social elite and maintains stability of landowners. Drayton's Muse imposes structural unity and his maps symbolize historical purity, but the text of the poem exposes the reality of 'political factionalism.' *The Faerie Queene* I.i and V.ii reveal the relationship between challenges, moral and physical, and physical mapping. Only after such challenges are confronted can physical space become transparent and maps possible. (Sarah Luckey)

03.55

Knapp, Jeffrey. **"Spenser the Priest."** *Representations* 81 (Winter 2003): 61-78.

"What was Spenser's profession?" Knapp asks, keeping open a question much addressed in recent scholarship. First compares Spenser's representation of pastorship in *The Shepheardes Calender* to more plainly ecclesiastical accounts of ministry in the Marprelate controversy and in Spenser's *Vewe of the Present State of Ireland*; then turns to *The Faerie Queene*, *Colin Clouts Come Home Againe*, and *Fowre Hymnes*, to explain why he regarded an ecclesiastical career as a limitation on the sort of ministry he valued. With the goal of showing how religion helped beget the idea of the poet that helped beget England's literary Renaissance, argues that for Spenser, the Elizabethan *via media* authorizes a newly expansive vision of the poet, who could seem equal to or greater than clergymen.

03.56

Lee, Jin-Ah. **"Spenser's Major Virtues and the Western Ethical Tradition."** *Milton Studies of Korea* 12.2 (2002): 185-202.

Discusses Spenser's reconstitution of virtue in conversation with Aristotle, John Case, Cicero, Aquinas, Vincent of Beauvais, and Phillip Melancthon. Spenser's emphasis on holiness suggests the assimilation of scholastic/ Aristotelian virtues into Protestant Christianity. Aristotle and Cicero connect the virtue of holiness to righteousness and justice. Aquinas combines piety and holiness, both parts of his conception of justice. Like Melancthon, Spenser

puts reverence toward God before any other things and the superiority of Christian doctrine over classical philosophy. Spenser relates temperance and chastity as necessitating restraint of the body and of the desires of the mind. Spenser's concept of friendship combines those of Aristotle, Cicero, and Case. Spenser's Agape is "more than intimate affection...it is a form of life-giving love like Jesus' love" (197). (Sarah Luckey)

03.57

Pincombe, Michael. **"The Ovidian Hermaphrodite: Moralizations by Peend and Spenser."** In *Ovid and the Renaissance Body*, ed. Goran V. Stauivukovic (Toronto, 2001): 155-170.

Notes different perspectives on the Ovidian myth of Hermaphroditus. Bate sees polymorphous liberations while Peend sees an allegory of enslavement. Points to Barthelemy Aneau's Pictura poesis and suggests that Spenser sees Scudamour in terms of a morally ambivalent image of love and lust. Discusses varying interpretations of effeminacy affected by the waters of Salmacis, ranging from physical impotency to the affliction of lewdness which leads to sexual intercourse with both sexes. Notes that while the union of Amoret and Scudamour can be viewed as holy matrimony, Spenser wants us to consider the image as belonging to the evil, pornographic context of the luxurious Roman villa. (Sarah Luckey)

03.58

Summit, Jennifer. **"Monuments and Ruins: Spenser and the Problem of the English Library."** *English Literary History* 70, 1 (Spring 2003): 1-34.

Reconsiders the place of the English Reformation in *The Faerie Queene* II, by focusing on the library of Eumnestes. After the Dissolution of the Monasteries caused the dispersal and wide-scale destruction of monastic libraries, a new generation of collectors sought to recover their lost books in the name of national heritage. In the process, they redefined the library from a primarily religious institution to a center of nationhood. Reading Spenser's library in this context, considers how it produces memory, reading, and national identity as distinctly post-Reformation entities.

03.59

Wasley, Aidan. **"Telling Tales Out of School: John Hollander's Faith of Profession."** In *"Never Again Would Birds' Song Be the Same:" Essays on Early Modern and Modern Poetry in Honor of John Hollander*, ed. Jennifer Lewin (New Haven: The Beinecke Library, Yale University, 2002): 303-20.

In an essay about the poetic fathers and tales of fathers in John Hollander's poetry, gives extensive attention to *The Shepheardes Calender*, where we first hear many of the tales of telling that Hollander will echo: the earlier poem's schematic arrangement by months, its explanatory notes, its allegorical emblems, its significant zodiacal indicators. Suggests that Spenser's three classes of poetry, the plaintive, recreative, and moral, are Hollander's too; tracks parallels between Colin Clout and Hollander's fictive poetic agent Cupcake and between the Chaucer/Spenser and Spenser/Hollander account of poetic lineage; follows the trope of telling and its relation to Chaucer throughout the *Calender.*

03.60

Watkins, John. **"'A Goddess Among the Gods': Virgil, Milton, and the Woman of Immortal**

Voice." In *"Never Again Would Birds' Song Be the Same:" Essays on Early Modern and Modern Poetry in Honor of John Hollander*, ed. Jennifer Lewin (New Haven: The Beinecke Library, Yale University, 2002):11-34.
This essay examines one of the recurrent topoi through which epic writers negotiate and define their relationship to the poetic past: the hero's encounter with a woman who speak with a more-than-mortal voice. Homer introduced it in the *Odyssey*, where Circe appears as a formidable goddess speaking in human strains. Virgil incorporated the motif in Aeneas's encounter with the disguised Venus on the road to Carthage, and later poets rang changes on the Virgilian encounter between a tricky female goddess and a sincere male and human interlocutor. Spenser reversed the gendering of the topos in Belphoebe's encounter with Braggadocchio, but Milton restored the original order, with all its misogynistic implications, in Eve's invitation to Adam to eat the forbidden fruit.

03.61

Wheeler, Kate. **"'They heard a ruefull voice:' Guyon's Agency and the Gloriana Framework in Book II of *The Faerie Queene*."** In *Proceedings of the Eighth Annual Northern Plains Conference on Earlier British Literature*, ed. Robert J. DeSmith (Sioux Center, IA: Dordt College, 2000): 7-14.
Explores the tensions in *The Faerie Queene* II between knightly virtue and Temperance, and between individual agency and subjecthood. Notes that Temperance requires control of rage and sensuality but knightly action requires force and devotion to women. Suggests that Guyon's knightly persona lends virtue to potential modes of mere aggression. Examines Guyon's motivation to capture Acrasia. Canto I connects Guyon's agency directly to his sympathetic connection to Amavia and Mordant. In Canto II Guyon's quest is identified as being granted and assigned to him by Gloriana, and agency is thus transferred from knight to sovereign. Wheeler attributes this tension to Spenser's desire to explore human virtue and also reverence Queen Elizabeth. (Sarah Luckey)

Conference Activities: Abstracts of Papers

03.62

At MLA in December 2002, Rebeca Helfer (Columbia U) presented **"Ruin and Recollection in Spenser's *Complaints*."** To see ruin is to see double: both a broken, irretrievable past and the desire for its wholeness. Or is it? While we take it as a given that ruins in the Renaissance inspired mixed emotions, a mingling of passion and poignancy, we usually accept that ruin emblematically represents early modernity's desire to recover, even rebuild, the past. Still missing from this picture is a fuller consideration of the possibilities that literary ruins created. I argue that Spenser's poem reimagines the immortality of poetry topos in startling terms: not as an edifice that permanently resists ruination, but rather as an edifice continually recollected from the ruins of time. Negotiating the competing cultural claims associated with ruin in the Renaissance, the desire for poetic permanence and repair against the inevitability of ruin both in time and at the end of time, Spenser's poem laments the fall of memorial edifices while depicting their continuing re-edification as an art of memory.

The conference of the Renaissance Society of America in Toronto, March 2003, saw the following papers engaging with Spenser. We provide condensed versions of the writers' own abstracts.

03.63

Elizabeth Jane Bellamy (U of New Hampshire), **"Spenser's Marine Unconscious."** As the great psychoanalytic theorist of fluids as a metaphor for the unconscious, Irigaray invites a return to Spenser's Marinell. Through Irigaray we can see him as the very embodiment of Irigaray's male obsessional (who feels himself to be loved by his mother too much), figuring not excessive maternal love but a perfect plenitudinousness for the son; in his return to the healing depths of the sea after wounding by Britomart, Marinell manages a return to the womb. Britomart herself, lamenting her lovesickness on the same shore, is alienated from the fluid dynamics of the sea and may be an Irigarayan "male hysteric," lacking enough maternal love and struggling to conform to what she senses in the site of the desire of the Other/mother.

03.64

Bonita Cox (San Jose State U), **"Early Modern English: The Self-Conscious Language."** Early modern English is often characterized as a self-conscious language; during this period the English people first became conscious of the connection between the English language and what it meant to be English. After three hundred years as a cultural satellite of France, the England of the late 15th century suffered from an inferiority complex, and it is this negative type of self-consciousness that characterized the beginning of the early modern period and is

expressed by Caxton in his preface to *Eneydos* (1490). By 1590, this self-consciousness about the English tongue had evolved into something positive: open, confident, self-promoting, assertive, creative, expansive, decisive. It is this second type of self-consciousness that characterizes the publication of *The Faerie Queene*, which is a proud celebration not only of being English, but of the English language, past and present.

03.65

Nina Chordas (University of Alaska Southeast, Juneau), **"Dialogue, Utopia, and the Agencies of Fiction."** Focused on the affinities between dialogue form and utopian texts during the early modern period and speculated on their relationship with fiction, in light of the recent availability of the New World as an arena where various utopian projects were staged. Argued that utopian agendas become naturalized through their association with dialogue—both have a high stake in denying their own fictionality—as well as through their imposition on real people in the real world. In this sense they are closely allied with nascent imperialistic thinking. Proposed that Spenser's *Vewe* needs to be read as a utopian text in order to fully understand the complicity of utopia with imperialism in the period.

03.66

Harold DeLisle (Bridgewater State C.), **"*Locus amoenus*: Art, Nature, and Imagination in Boccaccio, Spenser and a Nod to Coleridge."** Depictions of *locus amoenus*, the mythic garden, often carry a sense of the writer's attitude toward the nature and function of the creative imagination. This paper examined the gardens in the frame of the *Decameron*, and Spenser's Bower of Bliss and the Garden of Adonis, from the dual perspective of the relationship between the writer and the descriptive texts themselves and that of the reader and the texts; the analysis was informed by Coleridge's "The Garden of Boccaccio."

03.67

James Dougal Fleming (Simon Fraser U), **"Milton and Secrecy."** In Renaissance literary studies, secrecy has become a ubiquitous concept, in work that's proven especially fruitful for the work of Milton's literary master, Spenser. Etymologically and practically, a secretary is a repository of secrets; Milton, too, was a secretary, for the prime decade of his career. Milton is Spenser's greatest successor in the secret-ridden business of literature—where he occupies the office of Author, concealer and revealer of things. Yet Milton's writings are notable not for their claims of authorial secrecy but rather for their root-and-branch opposition to this entire literary and political category. Secrecy is the necessary target of Miltonic hermeneutics, and the reprobative condition of Miltonic regeneration.

03.68

Maggie Kilgour (McGill U), **"Poets of the Year: Ovid and Spenser."** Throughout his career, Spenser is interested in the problem that time poses for all human creations, and tries to transform the destroyer of poetry into a force that feeds it. This concern may help explain part of his attraction to Ovid, who claimed that his *Metamorphoses* would transcend "edax . . . vetustas" (XV.872). I argue here that in the *Shepheardes Calender* and *Mutabilitie Cantos*, Spenser draws on Ovid's representation of time in his calendar. His awareness of the politics of time is echoed by Spenser, writing during the debates over the Gregorian calendar which

revised Augustus' calendar. Moreover, Ovid's foregrounding of Augustus' use of Vesta as part of his control over time resonates for Spenser's presentation of Elizabeth. Both poets respond to monarchs who claimed to control, and even deny, the forces of sexuality and time.

03.69

Theresa Krier (U of Notre Dame), **"Elemental Motions: Irigaray, Spenser, and Shakespeare's Transformations of Personification."** Why are writers in England in the first two decades of the 17th century so fascinated with the elements? I read a couple of moments from the last pages of *The Faerie Queene* alongside *The Tempest* to suggest what Spenser gave to Shakespeare in considering character, temporality, and plot in his play. I take issue with Angus Fletcher's sense of the daemonic obsessiveness that allegory imparts to characters, and propose instead a model of elemental motion from the work of Luce Irigaray. It is the daemonic that Shakespeare appropriates from Spenser's *Mutabilitie Cantos* and transforms into terms suitable for drama; the elements allow Spenser and Shakespeare to think out not only literary-dramatic questions, but also startling links between the elements and justice, first put by the pre-Socratic Anaximander.

03.70

Daniel T. Lochman (Southwest Texas State U), **"'Zeale of friends': Cross-Gendered Friendships in *The Faerie Queene*."** This paper focuses on the distinctive traits of friendships as they traverse gender boundaries, especially in *The Faerie Queene* IV. According to Spenser's narrator, friendship is a form of love with a "powre extreme" that often cannot easily be separated from familial and erotic types. Recent studies have centered on Spenser's representations of homosocial and erotic love in relationships like that between Britomart and Amoret or Amoret and Scudamour. I focus instead on friendships among social peers that cut across gender lines, e.g. Scudamour and Britomart (Books III-IV), paired with that of Arthur and Una in Book I, in order to show how they depart from the romance tradition, arise from shared circumstances, generate a discourse of cross-gendered friendship, and offer expanded possibilities for representation of social interaction.

03.71

Julia Major (U of Oregon), **"Translation, Magic, and the Changeling: Spenser in Faeryland."** Recent scholarship on Spenser's relation to Ireland focuses on his colonization of Irish language and appropriation of Irish land and culture. This paper points out his reciprocity with Irish culture through the use of folk legends in his poetry. Argues that the action of reciprocity is rooted in the process of translation that lies behind Spenser's use of the changeling motif throughout *The Faerie Queene* I. This motif functions as the linchpin that holds together both the final identification of St. George, the nameless hero whose story of reaching identity depends on conventions of Irish legend, and the reversal of identity between Una and Duessa, which is also indebted to the figure of the changeling. Climactic structural moments in Spenser's plotting of Red Crosse depend on Irish folk legends, e.g. the relation between his baptism and his naming. Indebted not only to the high tradition of Renaissance magic but also to the humble vernacular magic he extensively borrowed from Irish folktales, his poetry opens itself up to a reciprocal relation with Ireland. Spenser's translation of the changeling myth thus functions in the words Benjamin has articulated concerning the role of translation, that it

expresses the "central reciprocal relationship between languages."

03.72

Catherine Gimelli Martin (U of Memphis), **"Idolatry and Faculty Psychology in Spenser's Cave of Mammon."** When Renaissance scholars speak about faculty psychology, more often than not they refer to that of the Aristotelian/ Scholastic tradition. However, Renaissance Neoplatonists possessed their own distinct model for the workings and cultivation of the mind—one which stressed the ontological continuity between matter and spirit/soul. I contend that Spenser's *Faerie Queene* offers up symbolic landscapes that are constructed with an eye towards the Neoplatonic view that the soul achieves emotional stability and ethical responsibility not only through its willed interactions with other human beings, but with its willed involvement with the natural world. Nature, here, consists of elements—earth, water, air, fire—which embody within themselves varying degrees of spiritual attainment. These external elements find their counterparts in the Galenic humors which are indicators (for Neoplatonists) of the emotional and, thus, ethical, state of the soul. I make my case examining Guyon's willed experience in the Cave of Mammon.

03.73

Hassan Melehy (U of Connecticut, Storrs), **"The French and Italian Visions of Spenser: Rewriting Du Bellay and Petrarch."** In his 1591 *Complaints*, Spenser includes translations from Du Bellay and Petrarch, along with original compositions similar in theme and structure to those of his predecessors. Petrarch's *Rima* 323, addressing the fleeting nature of worldly beauty, is a principal source of Du Bellay's *Songe*; and Du Bellay was interested in the fall of Rome as an allegory of worldly cycles of creation and destruction. Spenser valorizes the poetic aspect of these cycles, depicting a displacement of Italian poetry by French poetry, and subsequently a displacement of the latter by English poetry. At the same time, he is acknowledging his predecessors as belonging to the domain of English letters, which he considers to be the most encompassing, inclusive, and conciliatory of the literary traditions.

03.74

Elliott M. Simon (U of Haifa), **"Spenser's Sisyphus: Punishment, Forgiveness, and Perfectibility in *The Faerie Queene*."** Spenser's intention to "fashion a...noble person in vertuous and gentle discipline" explores the human being's quest for perfectibility as a cyclical blessing and punishment of "endlesse worke." The biblical myth of Adam aspiring to redemption and the Greek myth of Orpheus aspiring to a transcendence through art appear transformed into the heroic myth of Sisyphus that idealizes the process of becoming over the inadequacy of achievement of being. Whereas Divine forgiveness belongs solely to the mystery of God's will and is a definitive act of erasure and transformation, human forgiveness is not definitive and does not efface the human being's culpability for aspiring to transcend his differentiated human nature. Sisyphus symbolizes the archetypal quest of ascending and descending aspirations to reach an ideal of human perfection, which is both authorized and frustrated by god. Like the heroic Sisyphean aspirant, Spenser's Red Crosse Knight, Sir Guyon, Britomart, Sir Artegall, and Sir Calidore

must eternally re-engage the burden of their elusive and indeterminate virtues and the physical and moral inadequacies of their frustrated aspirations within the cyclical process of their quest for perfectibility.

Obituary

03.75

by Germaine Warkentin, Professor Emeritus of English, University of Toronto

Dr. Judith Ramsay Hinchcliffe of Kitchener-Waterloo, Ontario, died on Friday, January 17, 2003 of Progressive Supranuclear Palsy. Spenserians will remember her article, "The Garden of Adonis and the Garden of Forms," *University of Toronto Quarterly* 35 (1966), 188-206, which produced an immediate (and to a graduate student very flattering) response from Alastair Fowler. Her University of Toronto doctoral thesis, "The Steele-head Speare and the Shepheards Hooke: A Study of Book VI of *The Faerie Queene*" (1971), was supervised by the late Millar MacLure. Before her doctoral work she taught at the University of Western Ontario and after it at Renison College (University of Waterloo), but retired from academic life in the 1980s. Judith had a lively interest in the theatre and especially in Renaissance English drama, and was an enthusiastic member of the Stratford Festival audience until illness made that impossible. One result of this interest was her lengthy and thoroughly researched *King Henry VI, Parts 1, 2, and 3 : An Annotated Bibliography* (New York: Garland, 1984). Judith had a vivid wit and a sharp mind; she was among the most engaging and respected graduate students of her era at Toronto. Her illness was a rare and tragic one, isolating her mind, which remained as keen as always, within a catastrophically disintegrating physical fabric. As her life was drawing to a close, her husband Peter, a Victorianist recently retired from St. Jerome's College, University of Waterloo, and daughter Margaret, who programmes web sites for a Waterloo firm, Engineering.com, read aloud to her the entire *Faerie Queene*, a session every morning (Margaret) and another every evening (Peter). It took two and a half months. As Peter said after her funeral, "in a way it's a good thing she couldn't tell us if she was enjoying it as we were going through some of the really slow bits. But she lived to hear her favourite, book VI, once more." Judith was a dear and intellectually demanding companion of my graduate school days, and would have delighted in this Spenserian conclusion to her admirable life.

Announcements and News

03.76

Representations 81 (Winter 2003) is a special issue in tribute to Paul Alpers, recently retired Class of 1942 Professor of English at the University of California, Berkeley. The essays, assembled by Richard McCoy, are prefaced by an introduction on Alpers's work. Contributors include Janet Adelman ("Her Father's Blood: Race, Conversion, and Nation in *The Merchant of Venice*), Stephen Orgel ("The Case for *Comus*"), McCoy ("'Look upon me, Sir': Relationships in *King Lear*"), Jeffrey Knapp ("Spenser the Priest"), Judith Haber ("'It could not choose but follow': Erotic Logic in *The Changeling*"), and Helen Vendler ("Wallace Stevens: Hypotheses and Contradictions"). Vendler's essay opens with a moving memoir and tribute to Alpers (pages 99-101). Readers interested in Spenser will always feel gratitude for the continuing usefulness of Alpers's 1967 *The Poetry of The Faerie Queene*, the 1979 *The Singer of the Eclogues: A Study of Virgilian Pastoral,* the 1996 *What Is Pastoral?*, *Edmund Spenser: A Critical Anthology* (1969), and the wonderful 1967 collection *Elizabeth Poetry: Modern Essays in Criticism;* we look forward to more from his hand.

03.77

Call for Papers: Psalms in the Early Modern World

Proposals are invited for a volume on Psalms in the Early Modern World. We seek essays from a wide range of disciplines and interdisciplinary approaches that examine the uses and effects of Psalms throughout the early modern world, including (but not limited to): literary, cultural studies, Latin American studies, Asian studies, gender and sexuality studies, and performance studies approaches; studies of Psalms in literature, drama, music, art, architecture (including tombs and monuments), and emblems; Psalms as prayers, songs, and hymns; Psalms in Protestant, recusant, Counter-Reformation, Eastern Orthodox, and Jewish traditions; Psalms in popular culture, in domestic religious practice, in public worship, as entertainment, as a teaching tool, in missionary and exploration projects, in theology, and in church polity; Psalms' "misuse" in magic, witchcraft, and the occult; the manuscript transmission of Psalms, paleographic studies, Psalms in print culture, and their translation into European, Asian, and New World languages. Proposals that deal with the Psalms outside the Western European Christian tradition and interdisciplinary approaches will be especially welcome, but we hope to produce a wide-ranging and representative volume, and we encourage any scholars working with Psalms to contact us.

Send detailed proposals or conference-length papers to the volume editors by email or post by February 1, 2004:

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03.78

Spenser Allusions: 1641-1700: Part I

by J. C. Boswell

"Spenser Allusions in the Sixteenth and Seventeenth Centuries," compiled by Ray Heffner, Dorothy E. Mason, and Frederick M. Paddleford (edited by William Wells),[1] was a groundbreaking work that helps literary historians evaluate Spenser's fame and influence immediately after his death and the century following. The Wells collection noted references and allusions in 205 works printed in English between 1641 and 1700. Since that collection was published, a handful of unrecorded allusions made have been reported, but herewith are others hitherto unnoted (I fervently hope and pray).

This new collection does little to change our notions of Spenser's fame in the latter part of the seventeenth century, but by increasing the number of references by 25 per cent, it does burnish his reputation considerably. Spenser remains a poet's poet and the critic's choice. Commendatory verse writers compare the best poets of the age to him; he is cited by versifiers who often lament that their best efforts were not up to his high standard; and critics cite him as a exemplary poet.

A word on methodology: Let me say up front that although I am a member of long standing in The Faerie Queene Club, I have no pretensions to being a Spenserian. The allusions presented here are the result of a different project that involved reading a considerable number of seventeenth-century books of a literary nature. Thinking that the project required a data base better than my instinctive choices, I lit upon the Thomason tracts as a good random sample. I then systematically went through the tracts (256 reels of film on UMI), and the results were far better than I had thought possible; so I then expanded my random sample and perused the first 600 reels of Wing materials on UMI. Whilst scanning all those works, I noted the odd reference to Spenser, made a checklist, referred to the Wells collection, consulted the MLA Bibliography, and the result is this anthology. Obviously, as scholars used to be fond of saying, these references are "the product of the left hand." Some of the collectors of the original gathering of allusions were so attuned to Spenser's works that they were able to identify lines and phrases that echoed or were variations on lines of his; this gleaning is, because of the author's lamentable limitations, primarily references to Spenser by name.

Few of these allusions require comment or explication; they speak for themselves. By and large, I follow Wells' format: the numbered list is presented in chronological order of publication (although Wells occasionally used the date of composition). Within chronology, items are alphabetical by author and/or title. Wing number and UMI reel number and position on reel is provided for the convenience of those who might need them. Each quotation is briefly placed in context for the Spenser allusion. Subsequent editions, if there are any, are also noted.

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[1] *Studies in Philology*, 68.5 (1971); 69.5 (1972).

1641

1. E., A. B. C. D. Novembris Monstrum. Or Rome Brovght to Bed in England. E3. UMI 1590: 36.

The author begins "The Dedicatory" in a Spenserian vein with an echo of Chaucer's line, "Go, litel bok, go litel myn tragedye" (*Troilus and Criseyde* V.1786) and then mentions Spenser by name:

GOe litle Booke, (my unlick't Poetry)
And be a Patron to thy selfe and mee,

. . . .

Ne're trust unto fond ficklenesse, that may
Afford a smile at first, and then betray,
That hiss and kill, that by embraces smother,
With one hand take, and throw away with th'other,
That ow'n a Booke, because the Booke ownes them,
Or else they'd never ow'n the Booke agen,
Let those that can warpe Conscience in a straine
And count it but a Poets Spencer *veine*
To fawne and flatter. (sig. A3r)

1646

2. *Wit for Money, or Poet Stutter.* W3136A. UMI 182: 7; UMI 1112: 3; UMI 1308: 35.

This is a satire against Thomas D'Urfey and some plays, but particularly *Love for Money, or The Boarding School.* In a dialogue between Smith and Johnson, in a passage about the language of the Utopians, Smith mentions Spenser's real value as a poet:

Johnson. Well, go and prosper, *Tom*, you would be sure of success, were we ruled by Laws such as those of the Kingdom of the Moon, which, by the way, I think as well imagined as those of Sir *Tho. Moor*'s Utopia. They say that there old men honour and serve the young, as being in body and mind fitter for their service of their Country. 'Gad, I believe you had fared very well in that World, their Language being all Musick, and their Money all Verse.

Smith. But the Musick must be good, and the Verse bear the Hall-mark, for like the late Brass *Irish* Coyn, it does not go for what Fools may take it, but for its real value; and one Stanza of *Spencer*'s there, may outweigh a whole *Quarles*, or a Verse on *Hudibras*, a Cart-load of his *Ghosts*. (p. 28)

1647

3. WHARTON, SIR GEORGE. *Grand Pluto's Progresse through Great Britaine, and Ireland.* W1547. UMI Thomason Tracts 64: E.405[16].

Wharton signs his work with an alias, "Philoparthen Esdras," and his subtitle claims that it is "A Diarie, or exact Journall of all his Observations during the time of his walking to and fro in the said Kingdomes. Found on Dusmore Heath, and translated out of infernall characters into English Verse." In a section headed "His Observations in England," Pluto, the prince of darkness, places Spenser in a constellation of great poets:

O my true servants, you 'bove all I love,
Who for to live in darknesse doe approve,
And hate the light; the knowledge of the truth
'Tis that 'tis that alone doth work mee ruth:

. . . . .

"And therefore I full wisely have provided,
"That learned men should be by fooles derided:
"That learning lives in penurie, and bare,
"While fooles grow rich and feed on diantiest fare:
"That no man should be honour'd for his wit,
"But only golden oare should purchase it:
"That if great *Homer, Hesiod, Maro, Naso,*
"*Ariosto, Spenser*, far renowned *Tasso*,

"Were now on earth, they should not be regarded,
"But fooles 'fore them respected and rewarded. (sig. A4v-B1r)

The poets' names are marked with a shoulder note: "Spencer *the best and most excellent of English Poets that ever was flourished in the daies of Queen* Elizabeth (*of blessed memory*)" (sig. B1r).

After a tour of the Tower of London, Pluto came again into the City:

And standing in the corner of a street,
I there beheld a Merchants man to meet
A beauteous Sattin Dame, whose husband was
One fit with *Collins Malbecco* to passe,
On whom whom she smirked, and imbrac'd him saying,
O I have been heart-sick for thy delaying.

Collins Malbeeco is marked with a shoulder note: "*Spensers*" (sig. B2v).

Not found in Wharton's *Works*, W1538A (1683), UMI 2203: 4.

1650

4. Bradstreet, Anne Dudley. *The Tenth Muse Lately Sprung up in America.* B4167. UMI Thomason Tracts 179: E.1365[4].

Under the running head "Elegies, and Epitaphs," in a poem headed "In honour of that High and Mighty Princess, Queen Elizabeth, of most happy memory," Bradstreet of Massachusetts Bay says even Spenser's poetry could not do justice to the Virgin Queen:

NO *Phœnix* Pen, nor *Spencers* Poetry,
No *Speeds*, nor *Chamdens* learned History;
Eliza's works, wars, praise, can e're compact,
The World's the Theater where she did act. (p. 200)

Another edition, corrected and enlarged, with a different title:
Several Poems, B4166 (1678), UMI 759: 15, p. 211.

1657

5. COLES, WILLIAM. *Adam in Eden: or, Natures Paradise. The History of Plants, Fruits, Herbs and Flowers.* C5087. UMI 60: 3.

In an epistle addressed "To the Reader," Coles mentions Spenser, alludes to *FQ* III.vi.arg:

When God Almighty would have *Adam* to partake of a perfection of happinesse, even then when he stood innocent, he could find none greater under the Sun then to place him in a Garden. *Spencer*, the Prince of our English Poets, seats all Pleasures in the Gardens of *Adonis*. . . . (sig. [a]1r)

1661

6. *Iō Carole: or An Extract of a Letter Sent from Parnassus.* 1293. UMI 1485: 35.

In a collection of epigrams, odes, and other poetical forms, the pseudonymous author (Bocalini, Jun.) commemorates the coronation of Charles II with a dramatic piece that calls for an appearance by Spenser to provide a sample of his poetry. The conceit is that His Majesty, having been informed that April 22 and 23 were set aside to celebrate his coronation, summoned all the poets, and told them to exercise their imaginations. The result is a recitation by various poets, beginning with Homer and followed by Virgil, Drayton, Ovid, Sands, Martial, and Sylvester to read poems written in their style (or, perhaps more accurately, in their language). [Note by editor: The passage that appears in bold below was originally printed in black letter, a type that *The Spenser Review* can't reproduce.]

The Latine Poëtts having pretty well playd their parts, his Majesty and the whole company lookt all stedfastly now upon Du Bartas, *now upon* T. Tasso . . . [an altercation ensued over whether France or Italy had the better poets]; *his Majesty bade them both sit downe again for the present, and come again for judgement an* 100 *years hence; then turned towards the English Poëtts, he thought to have brought old* Jeffrey *upon the stage, but considering how little difference there is both as to matter and stile between him and* Spencer, *he pitch'd upon the last, who entertaind us with this Dialogue betwixt one* Thenot *an honest Shepheard and one* Hobbinol *a Fanatick Goatheard.*

Thenot. Hobbinol.

The. Hobbin, **to mee aread what gars thee greet?**
What maken thee so Melancholy?
Hob. Thenot, **much as y done that is not meet,**
I sigh at London peeples folly;
The. **Mischiefe on sighs; what art the bett for thy?**
Rise and with mee to Cotswold goe;
Thither our bonny ladds apace do hie,
Dover been there again, I trow;
Come, Hobbin, **let us frisk it o'r the plaine**
We will frisk it merrily;
Hob. **Tho thou wouldst have mee bee a dancer, Swaine;**
Nay, I may not dance with thee;
The. **But thou maist frisk it when y bidd by Pan,**
Who will have us end our woe;
Hob. **How do I know that Pan commands it? Man;**
Then. **The lit within us twinckles so;**
Tho, as thou art a ladd, do ne yshend
Our roundells fresh with ruthfull lay;
To eek our jollity wee all intend,
Our King maken thilk holy-day;
Hob. **I ken not why there should be any King,**
Nature ordained parity;
The. **Tho congy to thy boy this evening,**
He was born as good as thee:
Hob. **Is not a Knit of Bath an uncouth thing?**
Many a one afore him went;
Then. **Religious Knits fitt a Religious King,**
And their Order is most decent:
O it would be a lawfull dignity
Were a redd ribbond sent to you;
Hob. **Ai, but those habitts come from Rome Citty;**
The. **So did the Evangel too;**
Is wine the worse for being Laterane
When from Italy sent hither?
Does holy Bible strait tnrne [sic, *turne*] **Alcoran**
Because y bound in Turky leather?
Hob. **The others eke I hate as cruelly**
Those buxom Knits of the Round Garter,
Who, I am taught, founded were by — by — by
That Popish King our Brittish Arter;
Then. **Ah seely Hobbin! hott cole on thy toung;**
Thus chatten folk they know not what;
It is a fashion Christian Kings emong,
What Answer yeue yee unto that?
Such decency all sorts of peeple use,
And all rejoyce thilke day to see
But only you whom fowl leasings abuse,
And robben of your whilome glee:
Hob. **Then I'l bee blith (so pleaseth mee) and sing;**
I'l dance about as I were wood,
And drinken healths unto our gratious King;
Then. **You're mov'd thereto, therefore t'is good:**
Hob. **Il'l hang his picture ev'ry wall upon,**
Cut C's and R's in all my box;
Certes James Naylor **is a very son,**
Georg Fox **(I ween) s very Fox.**

Next Quarles *succeeded*... (sigs. B3r-B4v; pp. 14-16)

7. ROGERS, GEORGE. *The Horn Exalted or Roome for Cuckolds.* R1802. UMI Thomason Tracts 225: E.1808[3].

In a passage about uses of horns other than to adorn the foreheads of cuckolds, Rogers cites Spenser and quotes a line from *The Faerie Queene*:

[I]n the chapel of jealousie called *Little ease*, the Musick of the *Quire* was Trumpets of *Ramshorns, Bugles,* and *cornets.* The *Organ* was made of the horn of Elephants teeth, whose Organist was a Mome with cast down head biting his bitter lips, and looking askew with most mistrustful eyes.

Pensivenes *blew the bellowes, and sighs the bellows were.*

[In a shoulder note: "*Spencer*'s Fair. Qu."]

And at the lower end of the Chappell lay chained a book of Martyrs seven times as big as Mr. *Foxes.* (p. 31)

In an appendix, "Concerning Women and Jealousie," Rogers again cites Spenser in a shoulder note. In a passage about the ways men use to seduce women:

These are the sleights and stratagems by which men work themselves into their hearts, and allure their reasons and conscience: These are the engines and artillery with which they make love-batteries, by which the castle of *Alma* is thrown down, and the Garrisons of faith and honour dismantled. [In a shoulder note: *"Castle of Alma, i.e. the soul Spen. Fai. Qu."*] (p. 45)

In a passage about the nature of women, there is another allusion to *The Faerie Queene*:

By nature their veins are more hidden than mens, and by subtilty, their vices and vanities are more cover'd, what with the Sophistry of tears, still ready in their station for a watchword, and what with other elusions, these false *Fidessa*'s shall make men believe the Moon's made of green Cheese. (p. 56)

1662

8. ORRERY, ROGER BOYLE, EARLE OF. *The Irish Colours Displayed.* O485. UMI 218: 8.

Writing in response to *The Irish Colours Folded* (1662) [UMI 904: 27], in a passage about funerary customs amongst the wild Irish, Orerry cites Spenser's *Vewe of the Present State of Ireland*:

[C]onsider ... that one old custome of theirs, in celebrating their funeralls after their savage manner, where the praises of the dead use to be rais'd and rehearsed, from no other vertue or prowess then the number of *English* slain or murtherd by him or his Ancestors, either as Souldiers in War, or as *Woodkernes* or *Tories* in Peace, which is elegantly described by *Spencer* in his short discourse of *Ireland*, and I have been assur'd is still us'd in many of the wilder parts of the *North*, where upon such occasions they have no witnesses but themselves. (p. 5; sig. B3r)

1664

9. EVELYN, JOHN. *Sylva, or A Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions.* E3508. UMI 561: 15; UMI 593: 15.

In chapter 30, "Of Timber the Seasoning and Uses, and of Fuel," Evelyn cites Spenser and, after quoting a passage from Ovid's *Metamorphoses,* quotes from *Faerie Queene*:

[T]he incomparable *Poet* goes on, and is imitated by our Divine *Spencer*, where he brings his gentle *Knight* into a shady *Grove* praising

— — the *Trees* so straight, and high,
The sailing *Pine*, the *Cedar* proud, and tall,
The Vine-prop *Elm*, the *Poplar* never dry
The builder *Oak*, sole King of *Forests* all;
The *Aspine*, good for *staves*; the *Cypress* funeral:
The *Laurel*, meede of mighty Conquerours
And Poets sage; the *Fir*, that weepeth still;
The *Willow*, worn of forlorne Paramours;
The *Eugh*, obedient to the benders will;
The *Birch* for shafts; the Sallow for the Mill;
The *Myrrhe* sweet bleeding in the bitter wound;
The war-like *Beech*; the *Ash* for nothing ill;
The fruitful *Olive*, the *Platane* round;
The Carver *Holm*; the *Maple*, seldom inward sound.

*Canto.*1.

And in this *Symphony* might the noble *Tasso* bear likewise his part . . . . (pp. 104-5)

Other editions:
E3517 (1670), UMI 665: 8, p. 201;
E3518 (1679), UMI 562: 1, pp. 222-23.

10. WALLER, EDMUND. *Poems, &c.* Second edition. W514. UMI 950: 7.

As Wells notes, in the first edition of *The Battell of the Summer Islands*, W511 (1645), in canto 3 there is a reference to "fairy *Talas* [sic]," an allusion to *Faerie Queene* V. In this and subsequent editions, Waller amended the text to be even more specifically Spenserian:

So with the barbed Javeling stung, he raves,
And scourges with his tayl the suffering waves:
Like *Spencer's Talus* with his Iron flayl,
He threatens ruin with his pond'rous tayl. (p. 66)

Also found in:
W515 (1668), UMI 882: 6, p. 66;
W516 (1682), UMI 1452: 2, p. 66;
W517 (1686), UMI 588: 4, p. 66;
W518 (1693), UMI 950: 8, p. 66.

1666

11. *Poor Robin's Character of France: or, France Painted to the Life.* P2878. UMI 847: 13.

In a dialogue betwixt an Englishman and Frenchman, in a passage about a famous old woman of Paris, the Englishman cites Spenser's *Ruines of Time*:

I remember dat old woman very well, who was of such an age, that it is questionable whether she were ever young or no: . . . . It is doubtful whether our Arch Poet *Ed. Spenser*, when he writ his Poem of *The Ruines of Time*, did not purposely intend it of her; sure I am it is very apptiable in the Title. (p. 29)

1667

12. PEERS, RICHARD. *Four Small Copies of Verses upon Sundry Occasions.* P1056. UMI 471: 3.

In a poem headed "To the Memory of the Incomparable Mr. Abraham Cowley, lately Deceased," Peers notes that Cowley was buried betwixt Chaucer and Spenser. In stanza 13:

For even they, who (while he liv'd) oppress'd
His growing Merits and his worth defam'd,
Confess him now of Modern *Wits* the best,
And next Immortal *Spencer* to be nam'd.

Spenser's name is marked for a shoulder note: "Buried between *Chaucer* & *Spencer*" (p. 14).

Also found in:
Poems by R.. P., O1057 (1667?), UMI 1974: 1, same pagination.

1669

13. WINSTANLEY, WILLIAM, COMPILER. *Poor*

Robin's Jests, or The Compleat Jester. The Second Part. W3075d. UMI 2142: 25.

After recounting an amusing anecdote about Ben Jonson, Winstanley comments on Jonson's memorial stone in Westminster Abbey, laments his placement far from Chaucer and Spenser's tombs:

I shall be here so serious as not to take any further notice of this Jest; but rather of a short inscription to Mr *Jonsons* memory, written on a little stone in one of the Long-walks of *Westminster* Abbey, the words are these
O Rare Ben Jonson
The Gentleman who was at this small cost (as he might be some poor Cavalier) is altogether unknown to me, perhaps his purse strings could not stretch further, or else he might do it out of an Ironie to the Court, that did not afford him a statelier Monument: I shall only make bold to affix these few lines

What though our Nation could afford no room
Neer Chaucer, Spencer, Draiton *for thy Tomb;*
What's here ordain'd is for thy honour more
Than Pyres erect, or Marbles gilded ore;
Where when our Epitaphs cannot express
Thy worth in writing more, we must write less
(p. 63, really 65; sig. F1r)

Although the titles are quite similar, this work is not the same as W3075c (1668?), UMI 2539: 2.

1673

14. Locke, Matthew. *The Present Practice of Musick Vindicated.* L2777. UMI 154: 11.

In a section headed "Duellum Musicum: or the Musical Duel," Locke appears to be responding to a "Trinitonian's" harsh reaction to some verses Locke had written for a friend. He finds the young upstart unworthy to pass judgement on his betters and implies that Spenser is incalculably superior to John Taylor the Water Poet:

[He is] A pretty young confident *Essayer*, that will be perching up to the Title of a Reformer, before he can prattle sense. Such another kind of *Innovator* was *Jack Straw*, who would fain be pulling down, before he knew what to set up in the place. Or, as if *Taylor*, the *Waterman*, should have endeavour"d a Reformation in Poetry, by debasing *Spencer*, and crying up his own extravagant Shreds of Nonsense. (p. 26)

1676

15. *Letters and Poems in Honour of . . . Margaret, Dutchess of Newcastle.* L1774. UMI 1507: 14.

In a commendatory poem by an unknown hand addressed "To the Illustrious Princess, Margaret, Dutchess of New-Castle, on Her Incomparable Works":

VErtue, and Wit's great *Magazine*,
Accept an Offering to your Shrine,
Whose wondrous Raptures needs must raise
All Souls to Poetry or Praise:
. . . . .
Yours is th'*Elixar* of true Wit,
Because it finds all Subjects fit.
Had *Spencer* liv'd your *Works* t'have seen,
You must have been his *Fairy-Queen.*
Great *Virgil* would have thought it due,
Not to name *Dido* Queen, but *You.* (pp. 159-60)

1678

16. *Catalogus Librorum quibus Bibliothecam Academiæ Jacobi Regis Edinburgen" Adauxit R. D. Jacobus Narnius, Pastor Væmiensis.* C1446. UMI 2308: 16.

Dr. James Nairn (1629-1678), minister of Wemyss (Fife) and chaplain-in-ordinary to

Charles II, bequeathed his library to the University of Edinburgh when he died. This catalogue of 1,838 items is arranged in alphabetical order; under "S": "*Spencer's* Fairie Queen, 4. ibid. [i.e., London] 1596" (sig. K1r), one of the few literary works in Nairn's collection.

1681

17. OLDHAM, JOHN. *Some New Pieces Never Before Publisht.* O248. UMI 946: 9.

Although Wells notes a reference to Spenser in Oldham's "Horace His Art of Poetry, Imitated in English," there is another in this volume.

Under the heading "Two Pastorals out of the Greek. Bion. A Pastoral, in Imitation of the Greek Moschus, bewailing the Death of the Earl of Rochester," Oldham pays tribute to Spenser:

This, *Tames*, ah! this is now the second loss,
For which in tears thy weeping Current flows:
Spencer, the Muses glory, went before,
He past long since to the *Elysian* shore:
For him (they say) for him, thy dear-lov'd Son,
Thy Waves did long in sobbing murmurs groan,
Long fill'd the Sea with their complaint, and
moan:
But now, alas! thou do'st afresh bewail,
Another Son does not thy sorrow call:
He largely drank the rills of sacred *Cham*,
And this no less of *Isis* nobler stream:
He sung of Hero's, and of hardy Knights
Far-fam'd in Battles, and renown'd Exploits:
This meddled not with bloody Fights, and Wars,
Pan was his Song, and Shepherds harmless jars,
Loves peaceful combats, and its gentle cares.
Love ever was the subject of his lays,
And his soft lays did *Venus* ever please.
Come, all ye Muses, *come, adorn the Shepherds Herse*
With never-fading Garlands, never-dying Verse. (pp. 81-82)

The poet continues with praise for Chaucer, Milton, Cowley, "soft Orinda" (Katharine Philips), and Waller.

Other editions:
O249 (1684), pp. 81-82.

1682

18. SETTLE, ELKANAH. *A Pindarick Poem to His Grace Christopher Duke of Albemarle.* S2709. UMI 877: 10.

After Albemarle's election as Chancellor of Cambridge University, Settle commemorated the occasion with these verses. The poem concludes with a reference to Spenser in company with Cowley and Dryden:

Some happy Favourite of the Nine,
Some *Spencer, Cowley, Dryden* shall be Thine:
(Happy *Bards* who erst did dream,
Near thy own *Cam's* inspiring stream:)
He midst the records of immortal Fame,
He midst the Starrs shall fix Thy Name,
The *Muses* safety, and the *Muses* Theam. (p. 10)

1683

19. OLDHAM, JOHN. *Poems, and Translations. By the Author of The Satyrs upon the Jesuits.* O237. UMI 469: 4.

In "A Satyr," Oldham begins with a reference to Spenser, *Faerie Queene* and *Mother Hubberds Tale*; indeed, most of the piece is a monologue by Spenser:

The Person of Spencer *is brought in, Dissuading the Author from the Study of* POETRY, *and shewing how little it is esteem'd and encourag'd in this present Age.*

ONE night, as I was pondering of late
On all the mis'ries of my hapless Fate,

Cursing my rhiming Stars, raving in vain
At all the Pow'rs, which over Poets reign:
In came a ghastly Shape, all pale and thin,
As some poor Sinner, who by Priest had been
Under a long Lent's Penance, starv'd, and whip'd,
Or par-boil'd Lecher, late from Hot-house crept:
Famish'd his Looks appear'd, his Eyes sunk in,
Like Morning-Gown about him hung his Skin:
A Wreath of Lawrel on his Head he wore,
A Book, inscrib'd the *Fairy Queen*, he bore.
By this I knew him, rose, and bow'd, and said,
Hail reverend Ghost! all hail most sacred Shade!
Why this great Visit? why vouchsaf'd to me,
The meanest of thy British Progeny?

. . . . .

Thus did I speak, and spoke it in a strain,
Above my common rate, and usual vein;
As if inspir'd by presence of the Bard,
Who with a Frown thus to reply was heard,
In stile of Satyr, such wherein of old
He the fam'd Tale of *Mother Hubberd* told.
I come, fond Ideot, e're it be too late,
Kindly to warn thee of thy wretched Fate. (pp. 164-66)

Spenser's ghost continues to speak for over 250 lines, comments on the deplorable state of poetry (with a few exceptions) and the even more dismal prospect of a poet in this contemptible age.

Other editions:
O238 (1684), UMI 1266: 9, pp. 164 and following;
O239 (1694), same pagination;
O239A (1697), UMI 1750: 31, not found in UMI copy.

20. TENISON, THOMAS, ARCHBISHOP. *An Argument for Union, Taken from the True Interest of those Dissenters in England, Who Profess, and Call Themselves Protestants.* T688. UMI 160: 8.

In an essay urging dissenters to subordinate themselves to the national church, Archbishop Tenison cites Spenser:

What Communion (for Example sake) can the *Presbyterians* have with *Arians, Socinians, Anabaptists, Fifth-Monarch-Men, Sensual Millenaries, Behmenists, Familists, Seekers, Antinomians, Ranters, Sabbatarians, Quakers, Muggletonians, Sweet-Singers.* These may associate in a *Caravan*, but cannot joyn in the Communion of a Church. Such a Church would be like the *Family of Errour* and her Daughters, described in Mr. *Spencer's Fairy-Queen*, of which none were alike, unless in this, that they were all deform'd . . . .(p. 4)

1684

21. OLDHAM, JOHN. *The Remains of.* O240. UMI 946: 8.

In a commendatory poem headed "On the Death of Mr. John Oldham," Thomas Andrews concludes with a reference to Spenser:

But hold! methinks, great Shade, I see thee rove
Through the smooth Path of Plenty, Peace and Love;
Where *Ben.*salutes thee first, o'erjoy'd to see
The Youth that sung his Fame and Memory:
Great *Spencer* next, with all the learned Train,
Do greet thee in a Panegyrick Strain:
Adonis is the Joy of all the Plain. (sig. A4v)

Amongst Oldham's "Remains," was a piece headed "Virg. Eclogue VIII. The Enchantment" in which there is another reference to Spenser:

D *Amon* and *Alpheus*, the two Shepherds Strains
I mean to tell, and how they charm'd the Plains.

. . . . .

Shall ever that auspicious Day appear,
When I your glorious Actions shall declare?
It shall, and I throughout the World rehearse
Their Fame, fit only for a *Spencer*'s Verse.
With you my Muse began, with you shall end:
Accept my Verse that waits on your Command;
And deign this Ivy Wreath a place may find
Amongst the Laurels which your Temples bind.
(pp. 13-14)

Other editions:
O241 (1687), UMI 1022: 21, sig. B4r, pp. 13-14;
O242 (1693), UMI 1022: 22, sig. B4r, pp. 13-14;
O242A (1694), UMI 1784: 8, sig. B4r, pp. 13-14;
O242B (1697), UMI 1784: 9, sig. B4r, pp. 13-14.

1685

22. Gould, Robert. *The Laurel, a Poem on the Poet-Laureat.* L622. UMI 215: 3.

In a dream, as it were, the poet finds himself in a retreat of the Muses and there finds three princes of poetry, one of whom is Spenser:

It was the Muses other soft retreat;
As Graceful still, tho not so Gaudy seat,
As many Tuneful Youths did there resort,
As many Nobles Grace the learned Court;
Wit for her own, its Proudest Palace claim'd,
Three Mighty Princes there Successive Reign'd,
There *Spencer, Cowley, Dryden,* Monarch sate,
That now make up the Great Triumvirate. (p. 5)

1686

23. *England's Triumph: or, A Poem on the Royal Camp at Hounslow-Heath.* E3063. UMI 453: 14.

In praising James II, the poet wishes he had Spenser's skill in order to do justice to his monarch in this broadside:

But former *Hero*'s I perhaps offend,
In striving thus our *Cæsar* to Commend:
For here's requir'd a Stren'ous *Homer*'s Quill,
A *Spencer*'s Pen, and brave *Apelles* Skill;
But shou'd all these attempt, and thousands more,
Their Verse wou'd lok but like to Gold in *Oare.*
([A]verso)

1687

24. Winstanley, William. *The Lives of the Most Famous English Poets.* W3065. UMI 197:3.

This work is a revised edition of *England's Worthies* (1660 and 1684), in which appears Winstanley's account of the life of Spenser is found; in this edition, it is found on pp. 88-93 and is noted in Wells. There are, however, others not mentioned in Wells.

In "The Preface to the Reader," Winstanley mentions "renowned" Spenser:

The ingenious Mr. *Oldham*, the glory of our late Age, in one of his Satyrs, makes the renowned *Spenser*'s Ghost thus speak to him, disswading him from the Study of Poetry. (sig. A8v)

In a section on Thomas Kyd, there is another reference to Spenser:

T*Homas Kid*, a writer that seems to have been of pretty good esteem for versifying in former times, being quoted among some of the more fam'd Poets, as *Spenser, Drayton, Daniel, Lodge,* &c. (p. 100)

Other editions: none by this title.

1688

25. *Poems to the Memory of the Incomparable Poet Edmond Waller. By Several Hands.* P2724. UMI 819: 14.

In Bevill Higgons's "On the Death of Mr. Waller," Waller is ranked higher than Spenser

and Cowley:

Within that Sacred Pile where Kings do come,
Both to receive their Crowns, and find a Tomb,
There is a lonely Isle; which holy Place
The lasting Monuments of *Poets* grace.
Thither, amongst th'inspired Train, convey,
And, in their Company, his *Ashes* lay:
Let him with *Spencer* and great *Cowley* be,
He, who is much the greatest of the Three. (p. 15)

1689

26. **Gadbury, John. EFhmeriz: *or, A Diary . . . for 1689.* A1768. UMI 908: 32.

In a chronology of events relating to Westminster Abbey, event number 41: "Mr. *Edm. Spencer*, the famous English Poet, died, and lies interred in *Westminster Abbey.* 1598. [Years elapsed:] 91" (p. 11).

1691

27. *An Enquiry after Religion.* I211. UMI 422: 11.

The subtitle of this poem is "A View of the Idolatry, Superstition, Biggotry and Hipocrisie of all Churches and Sects throughout the World. Also some Thoughts of a late Ingenious Gentleman of the Royal Society concerning Religion." The work begins with an allusion to *FQ*, and to make sure the reader catches the allusion, there is a shoulder note.

THe, beautious UNA, of a Race Divine,
The first, the best of all Heav'ns *Royal Line:*
Thro' the *wide World* the Muse resolves to seek,
Farther than ever went the *wandering Greek.* (p. 1)

Una is marked for a shoulder note: "True Religion. Vid. *Spencers Fairy Queen.*" The "wandering Greek" is, of course, Odysseus.

28. *Poor Robin, 1692. An Almanack of the Old and New Fashion. Or, an Ephemeris both in Jest and Earnest.* A 2211. UMI 1471: 74.

In a section of "A Prognostication" headed "Of the Four Quarters of the Year, and first of the Spring," Poor Robin cites Spenser and quotes from *Shepheardes Calender*:

This Quarter the Earth puts on a new suit of Apparel, and being cloathed in a Mantle of *Flora*'s embroidered Tapstry, bestrowed every where with Flowers and other Eye-pleasing Vegetables; as the divine Poet, Mr. *Spencer*, hath it in his *Shepherd's Kalendar,*

—— When all is yclad
With Pleasure, the Ground with Grass, the Woods
With green Leaves, the Bushes with blossoming Buds.
Now is the best time of all to take Physick . . . . (sig. C4r)

29. *The Restor'd Maiden-Head. A New Satyr Against Women.* R1177. UMI 799: 6.

The author begins his preface with a reference to Spenser and a quotation from *Faerie Queene*, "The knight was nothing nice, where was no need" (VI.ix.28.9):

I*T wou'd be almost a ridiculous excuse for a Satyr, that it is rough and undress'd, since in my Judgment that is one of the principal Characters of that way of writing. At least, what* Spencer *says of* Love, *is true of Grief, that 'tis* nothing nice; *and the more carelesly the Flowers are strow'd on the Herse of the deceas'd, the more natural and gracefully they'll appear.* (sig. A2r)

1692

30. Dunton, John. *The Young-Students-Library.* D2635. UMI 1187: 6.

In "An Essay upon all sorts of Learning, Written

by the Athenian Society," in a section headed "Poetry," Dunton lists Latin and English poets that are suitable for all sorts. The English group: "*Chaucer, Spencer, Sheakspear* [sic], *Johnson, Beaumont* and *Fletcher, Draiton, Daniel,* Sr. *John Suckling*, Sr. *John Denham, Chashaw* [sic], *Cowley*, Sr. *William Davenant*, Dr. *Donn*, Mr. *Dryden*, Mr. *Otway*, Mr. *Lee*, Mrs. *Behn*, Mrs. *Phillips*" (p. xiii).

31. Gildon, Charles. *The History of the Athenian Society.* G730. UMI 1149: 26.

In part 2, in a passage about the place of piety in poetry, Gildon mentions Spenser approvingly:

I hope the *Wits* will not wholy condemn them [the Athenian Society] for pretending to *Poetry*, and *Piety* at once, since tho' *Quarles* has *scandaliz'd Devotion* with *wretched Verse*, yet *Beaumont*'s *Psyce, &c.* that admirable Poem *Spencer*'s *Fary* [sic] *Queen*, designed an Encomium on all the noble train of Virtues; the *Steps to the Temple*, and other Verses of *Crashaw*, who was commended by the incomparably *Cowly* . . .: Nay, *Virtue* is so far from *not* being the proper Subject of *Poetry*, that nothing else, indeed, is . . . . (p. 24)

32. *An Historical Dictionary of England and Wales.* H2103A. UMI 106: 5.

In part 2, Spenser is noted as "Of the most Remarkable Persons in England & Wales":

Spenser (*Edmund*) B. at *Westminster*, and bred in *Cambridge*, was the *Prince* of *Poets* in his time. He was an excellent *Linguist, Antiquary, Philosopher* and *Mathematician*, yet so Poor, that he died for Grief in great Want 1598. But his Name will nevery [sic] Dye, so long as his *Fairy Queen* lasteth. (sig. L1r, second count)

1693

33. Dryden, John, ed.(?) *Examen poeticum: Being the Third Part of Miscellany Poems.* D2277. UMI 489: 10.

In a poem headed "To a Lady of Quality's Playing on the Lute. By Mr. Prior," the poet mentions Spenser's praise of Queen Elizabeth, alludes to Cowley's devotion to Katharine Philips:

Eliza's Glory lives in *Spencer*'s Song,
And *Cowley*'s Verse keeps fair *Orinda* young. (p. 438)

Also found in Prior's works: none in this period.

1694

34. H., N. *The Ladies Dictionary; Being a General Entertainment for the Fair-Sex: A Work Never Attempted Before in English.* H99. UMI 667: 1

In the definition of *love*, the author quotes Spenser in a section on the three kinds of love:

If Love was once called up to Heaven, as they Fable *Astrea* the Goddess of Justice was, what a miserable Condition the World would be in, what a Wilderness, what a Chaos of Confusion! And thus the Noble *Spencer* in some sort describes the three Branches united in one Stock.
Hard is the doubt and difficult to deem,
When all three kinds *of Love together meet;*
And do dispart the Heart with pow'r extream,
Whether shall weigh the ballance down to wit.
The dear Affection *unto kindred sweet,*
Or raging Fire *of Love to Womankind;*
Or Zeal *of Friends, combin'd by Virtues meet,*
But of them all the Band of Virtuous Mind,
Methinks the gentle Heart should firmest bind,
For natural Affection soon [?] *cease,* [text bound too tight to read]

And quenched is with Cupids *greater flame,*
But faithful Friendship doth them both suppress.
And them with Mastering Discipline doth tame,
Through thoughts aspiring to Eternal Fame;
Fopr as the Soul doth rule the Earthly Mass,
And all the Service of the Body frame,
So Love of Souls, do Love of Bodies pass,
As purest Gold, exceeds the meanest brass. (p. 268)

35. Tate, Nahum. *A Poem on the Late Promotion of Several Eminent Persons in Church and State.* T207. UMI 1791: 6.

In a passage about the Earl of Ormond (?), Tate links Spenser and Milton:

From Fairy Land great *Spencers* shade shall rise,
And *Milton* from his Dream of Paradice;
To Charm the *Boyne*, and then the *Shannon*'s Stream,
William their First, and Talmash their next Theme. (p. 11)

Other editions: none by this name.

36. Wotton, William. *Reflections upon Ancient and Modern Learning.* W3658. UMI 1538: 24.

In chapter 1, "General Reflections upon the State of the Question," in a passage on the question of whether the ancients or the moderns were the greatest men, Wotton pairs Spenser and Milton:

[T]hough there be no surer Way of judging of the Comparative Force of the Genius's of several Men, than by examining the respective Beauty or Subtilty of their Performances; yet the good Fortune of appearing first, added to the Misfortune of wanting a Guide, gives the first Comers so great an Advantage, that though, for instance, the *Fairy Queen*, or *Paradise Lost*, may be though by some to be better Poems than the *Ilias*; yet the same Persons will not say but that *Homer* was a greater Genius than either *Spencer* or *Milton*. (p. 8)

Another edition:
W3659 (1697), UMI 1602: 57, same pagination.

1696

37. Poems, on Several Occasions. By . . . The Famous Spencer . . . And Several Other Eminent Poets of this Age. B5318. UMI 1436: 19.

Besides the reference to Spenser on the title page, there are others. A reference to Spenser in Andrew Marvell's "Raleigh's Ghost in Darkness" was noted by Wells from *A Collection of Poems on Affairs of State* (1689); in gathering, the poem is found on pp. 53-64. There is another in "A Satyr against Poetry. In a Letter to the Lord D. —"

LET my Endeavours, as my Hopes, depend
On you, the Orphan's Trust, The Muse's Friend:
. . . . .
Were *Shakespear*'s self alive again, he'd ne'er
Degenerate from a Poet to a Player.
For now no *Sidneys* will three Hundred give,
That needy *Spencer*, and his Fame may live;
None of our poor Nobility will send
To his *King's-Bench*, or to his *Bedlam* Friend. (pp. 56-57)

This poem, revised and enlarged, is also found in *Poems on Affairs of State* (1698).

There is yet another reference in a poem headed "*By* SPENCER." The attribution is, of course, spurious, but the trifle does use pseudo-Chaucerian language and mentions *Colin*, the common poetic name for Spenser:

P*Hillis* is both blithe and young;
Of *Phillis* is my Silver Song:
I love thilk Lass, and in my Heart

She breeds full many a baleful Smart.
Kids, cracknels, with my earliest Fruit,
I give to make her hear my Suit;
When *Colin* does approach o'erjoy'd,
My Hopes, alas! are all accroy'd.
Were I not born to love the Maid,
Yet she calls Miracles to her Aid.
When stormy Stou'rs had dress'd the year,
In shivering Winters wrathful Chear:
Phillis, that lovely cruel wight,
Found me in a dreerie Plight;
And Snow-balls gently flung at me,
To wake me from my Lethargie.
Fire I ween there was ypent
In all those frozen Balls she sent:
For Ah! woe's me, I felt them burn,
And all my Soul to Flames I turn.
Ah! *Phillis*, if you quench my Fire,
Burn your self with as fierce Desire. (pp. 172-73)

38. Drake, Judith. *Essay in Defence of the Female Sex.* D2125A (formerly A4059). UMI 1115: 1.

Following a passage about English books that help women's "gayer part of Conversation," the writer, in former times said to be Mary Astell, reveals her admiration for *Faerie Queene*:

I don't mean in exclusion to the other parts of Poetry, in most of which (as I have heard good Judges say) we equal at least the Ancients, and far surpass all the Moderns. I honour the Names, and admire the Writings of *Denham, Suckling* and *D'avenant*, I am ravish'd with the Fancy of *Cowley*, and the Gallantry of *Waller*. I reverence the *Fairy Queen*, am rais'd, and elevated with *Paradise Lost*, [but] *Prince Arthur* composes and reduces me to a State of Yawning indifference; and Mr. *W—stl—y*'s *Heroicks* lull me to Sleep. (p. 50)

Other editions:
D2125b (1696), formerly A4059, UMI 1115: 1 (as A4059), p. 50;
D2125c (1697), UMI 756: 2 (as A4060), p. 50.

39. *Poor Robin, 1696. An Almanack After the Old and New Fashion or, An Ephemeris Jestingly Solid, and Jocosively Serious.* A2215. UMI 1494: 26.

In "A Prognostication for the Year," in an explanation of the astrological scheme, Poor Robin cites Spenser and misquotes *Faerie Queene,* II.ix.52.8-9:

Now *Jupiter* being in a Trodicil with *Venus*, and in a Quartile Aspect with *Mercury*, this portends good Luck to those who marry rich Wives, which are not talkative in their Sleep. The sullen Planet *Saturn* is retrograde to *Mars*, and ill posited in the seventh House, this may prove fatal to Pick-pockets, Shop-lifts, Priggers of Prancers, and Gentlemen of the High-pad, who may chance to look through a hempen Casement at the three-corner'd Tree betwixt *London* and *Paddington*, for *Saturn* is so posited, it always happens thus, as the Laureat Poet *Spencer* hath it in his *Fairy Queen.*

—— Under ill disposed Skies,
When sullen Saturn *sits i'th'House of Obloquies.* (sig. C4v)

Shortly thereafter, Poor Robin quotes Sir Philip Sidney's "never dying *Arcadia*" (sig. C5r).

1697

40. Davies, Sir John. *The Original, Nature, and Immortality of the Soul.* D405. UMI 24: 19.

Nahum Tate edited this work, dedicated it to Charles, Earl of Dorset and Middlesex, and, presumably, wrote the commendatory poem in which there is a reference to Spenser. The poem is headed "Upon the Present Corrupted State of Poetry":

IN happy Ages past, when Justice reign'd,
The Muses too their Dignity maintain'd;
Were only then in Shrines and Temples found,
With Innocence instead of Lawrell crown'd;

. . . . .

Our Poets, when Deserters they became
To Virtue's Cause, declin'd as much in Fame.
That Curse was on the lewd Apostates sent,
Who, as they grew Debauch'd, grew Impotent.
Wit's short-liv'd Off-springs in our later Times
Confess too plain their vicious Parents Crimes.
No *Spencer*'s Strength, or *Davies*, who sustain'd
Wit's Empire when Divine *Eliza* reign'd. (sigs. b3r-b4v)

41. Evelyn, John. *Numismata. A Discourse of Medals.* E3505. UMI 276: 6.

In chapter 8, "Of Heads and Effigies in Prints and Taille-douce: Their Use as they Relate to Medals," in a section devoted to those "Names of the most Renowned, Famous and Illustrious of our own, and other Nations worthy the Honor of Medal, or at least of some Memory," in a collection of "Poets and Great Wits," Evelyn includes: "*Spencer*" (p. 262). He also lists Chaucer, "Butler (Hudibras.)," Daniel, "Don," "Marlows," Marvel, Milton, "Shakespere," and Sidney.

42. *The Protestant Almanack, for . . . 1697.* A2237. UMI 1114: 15.

In a section headed "Popish Tenets," Philoprotest (as the author calls himself) mentions Spenser, alludes to *Faerie Queene*:

That there is a place call'd *Purgatory*, but where this place is, neither Papist nor Portestant can tell; whether it be in Sir *Thomas Moor*'s *Utopia*, Sir *Francis Bacon*'s *Atlantis*, the Isle of *Pines*, or Mr. *Spencer*'s *Fairy-Land*, is not yet decided. (sig. B3r)

1698

43. Dennis, John. *The Usefulness of the Stage, to the Happiness of Mankind. To Government, and to Religion.* D1045/1046. UMI 140: 11 (as D1046).

Responding to Jeremy Collier's screed against the stage, Dennis places Spenser in the forefront of English authors of merit. In part 1, chapter 4, "The Objections from Authority answer'd":

It was first in the Reign of King *Henry* the Eighth that the Drama grew into form with us: It was establish'd in the Reign of Queen *Elizabeth*, and flourish'd in that of King *James* the First. And tho I will not presume to affirm, that before the Reign of King *Henry* the Eighth we had no good Writers, yet I will confidently assert, that, excepting *Chaucer*, no not in any sort of Writing whatever, we had not a first rate Writer. But immediately upon the establishment of the Drama, three prodigies of Wit appear'd all at once, as it were so many Suns of amaze the learned world. The Reader will immediately comprehend that I speak of *Spencer*, *Bacon* and *Raleigh*. . . . (pp. 39-40)

44. *Poems on Affairs of State: From the Time of Oliver Cromwell, to This Present Time. Part III.* P2722. UMI 1408: 22.

This collection of poems "Written by the greatest Wits of the Age" differs from a similarly named gathering noted in Wells. In a poem without attribution, "Satyr on the Poets. In Imitation of the Seventh Satyr of Juvenal," in a passage about the paucity of support for poetic talent in the present age, there is a reference to Spenser. A shorter version of this poem and with a different title was included in *Poems, on Several Occasions* (1696).

Were *Shakespear*'s self alive again, he'd ne'er

Degenerate from a Poet to a Player.

. . . . .

Some Poets I confess, the Stage has fed,
Who for Half-crowns are thrown, for two pence read;
But these not envy thou, nor imitate,
But rather Starve in *Shadwell*'s silent Fate,
Than new vamp Farces, and be Damn'd with *Tate*
For now no *Sidney* will three hundred give,
That needy *Spencer*, and his Fame may live.
None of our Nobility will send
To the *King's-Bench*, or to his *Bethlem* Friend.
(pp. 56-57)

1700

45. BROWN, THOMAS. *A Description of Mr. D*[ryde]*n's Funeral. A Poem.* B5056. UMI 271: 11.

Brown's commemoration of Dryden concludes with a reference to Spenser:

What greater Plague can Heav'n on Man bestow,
Who must with Knaves on Life's dull Journy go?
And when on t'other Shoar he's landed safe,
A Crowd of Fools attend him to the Grave,
A Crowd so nauseous, so profusely lewd,
With all the Vices of the Times endu'd,
That *Cowley*'s Marble wept to see the Throng,
Old *Chaucer* laugh'd at their unpolish'd Song,
And *Spencer* thought he once again had seen
The Imps attending of his *Fairy Queen*. (p. 8)

Other editions:
B5057 (1700), UMI 1456: 21, p. 8;
B5058 (1700), UMI 810: 16, p. 10.

46. OLDYS, ALEXANDER. *An Ode, by Way of Elegy, on the Universally Lamented Death of the Incomparable Mr. Dryden.* O267. UMI 218: 4.

Oldys gathers a mighty choir of poets, Rochester, Buckingham, Orrery, D'Avenant, Denham, Suckling, Shakespeare, Jonson, Beaumont, Fletcher, Spenser, Drayton, and Chaucerto bewail the passing of Dryden:

Rochester once on Earth a Prodigy,
A happy Convert now on High,
Here begins his Wond'rous Laies,
In the Sainted Poet's Praise.
Fathomless *Buckingham*, smooth *Orrery*,
The Witty *D'Avenant, Denham, Suckling* too,
Shakespear, Natures *Kneller*, who
Natures Picture likest drew,
Each in their turn his Praise pursue.
His Song Elab'rate *Johnson* next do's try,
On Earth unus'd to Elogy:
Beaumont and *Fletcher* Sing together still,

And with their Tuneful Notes the Arched Palace fill:
The *Noble Patrou* [sic] *Poet* now do's try,
His *Wondrous Spenser* to outvy:
Drayton did next our *Sacred Bard* Address,
And Sung *Above* with wonderfull success.
Our *English Ennius*, He who gave,
To *The Great Bard* kind welcom to his Grave,
Chaucer, the *Mighty'st Bard* of yore,
Whose Verse cou'd Mirth, to saddest Souls restore,
Caress'd him next whils'st his delighted Eye,
Express'd his Love . . . . (sig. C1r-v)

47. PIX, MARY. *To the Right Honourable the Earl of Kent ... this Poem.* P2332A. UMI 2504: 11.

In praising the Earl of Kent, Mrs. Pix links Chaucer and Spenser with Homer and Virgil:

[T]he Sovereign Queen of Fame,
Whose tuneful Art Records each noble Name:
She Sings the illustrious Virtues of the Great,
And makes them dear to each succeeding State.
(p. 4)

. . . . .
Hence 'tis we Poetry and Musick trace,
And find both of bright Immortal Race:
. . . . .
I heard them sigh and long to sound your Name,
And write it large in the great Book of Fame.
. . . . .
In her smooth hand an open Scrole she bore,
Inscrib'd with Names I oft had seen before;
Immortal *Homer, Virgil* most Divine,
The Poets of the *Greek* and *Latin* Line,
But turning quick I found the British Race,
A numerous Stock, and fill'd a glorious Space;
Chaucer and *Spencer* were preserv'd with care,
But *D R Y D E N* did in Capitals appear. (p. 6)

48. WESLEY, SAMUEL. *An Epistle to a Friend Concerning Poetry.* S1370. UMI 1559: 20.

In a passage about the "accomplish'd *Verser,*" Wesley pairs Spenser and Milton:

He knows those *Strings* to *touch* with artful Hand
Which rule Mankind, and all the World command:
What *moves* the *Soul*, and every secret *Cell*
Where *Pity, Love,* and all the *Passions* dwell.
. . . . .
If this you can, your *Care* you'll well bestow,
And some new *Milton* or a *Spencer* grow;
If not, a *Poet* ne'er expect to be,
Content to *Rime*, like *D—y* or like me. (p. 4)

In the microfilm copy, someone has filled in the blank to read *Durfy*, that is Thomas D'Urfey.

In a passage about Chaucer's verse, Wesley notes that Spenser was a master of "measure":

Of CHAUCER'S Verse we scarce the *Measures* know,
So *rough* the *Lines*, and so *unequal* flow;
Whether by Injury of *Time* defac'd,
Or *careless* at the *first*, and writ in *haste*;
Or *coursly*, like old *Ennius*, he *design'd*
What After-days have *polish'd* and *refin'd*.
SPENCER more *smooth* and *neat*, and none that He
Could better skill of *English Quantity*,
Tho by his *Stanza* cramp'd, his *Rhimes* less chast,
And *antique Words* affected all disgrac'd;
Yet *vast* his *Genius*, noble were his *Thoughts*,
Whence equal Readers wink at *lesser* Faults. (p. 12)

49. YALDEN, THOMAS. *The Temple of Fame.* Y8. UMI 971: 24.

This poem, dated 20 September 1700 from Magdalen College (Oxford) and dedicated to the memory of Prince William, Duke of Glocester, contains a clear allusion to Spenser:

O cou'd I imitate the *Mantuan* Swain!
Inform the Flocks, and charm the distant Plain:
Or cou'd I sing with *British Colin*'s Art,
Would ev'ry Ear, move each relenting Heart:
And sweetly as the Young *Alexis* mourn,
In graceful Accents o're *Pastora*'s Urn;
Such shou'd my Verse, so just my Sorrows prove,
Worthy his Shade, and my aspiring Love. (pp. 8-9)

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