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To Our Readers

03.01

We are happy to begin the new year with Richard McCabe's substantial review of A. C. Hamilton's annotations to the second edition of *The Faerie Queene* (Item 03.02). In a later issue we'll publish a review of Hamilton's choice of text. This issue ends with the full text of the 2002 Hugh Maclean Memorial Lecture, by David Quint. With Lorna Hutson's lecture, published here a year ago, and Quint's, the editor hopes that we can now think of the lecture *series*, and looks forward to many more. This New Year we'd also like to announce the availability of a new website created by Donald Stump, which allows searches through a *Spenser Newsletter* database (for now, from 1986 through 1999). Please see more in Item 03.35.

We'd also like to send a New Year reminder to anyone who makes a conference presentation or a talk of interest to Spenserians that the *Review* hopes to publish your abstracts (of 150 words or less, please). Do send them along.

Congratulations are due to the winner of this year's Isabel MacCaffrey Award (presented by the International Spenser Society for best essay of 2001), James Fleming, for his *Spenser Studies* XV essay "A View from the Bridge: Ireland and Violence in Spenser's *Amoretti*" (abstracted in *Spenser Review* 33, 2 [Summer 2002], page 19, Item 02.71). For news about changes in the structure of awards from the Spenser Society, see the important announcement in Item 03.32.

Finally, the editor would like to call readers' attention to what she hopes will be a new series of short pieces in the *Review*, about women scholars of the twentieth century. Please see details in Item 03.31.

Book Reviews and Notices

03.02

The Faerie Queene, edited by A. C. Hamilton, text edited by Hiroshi Yamashita and Toshiyuki Suzuki (Longman Annotated English Poets, 2001), xx + 787pp. ISBN 058209951X. $40.00 paperback.
Reviewed by Richard McCabe

The first edition of *The Faerie Queene* is dedicated to "To the Most Mightie and Magnificent Empresse Elizabeth, by the Grace of God Queene of England, France and Ireland Defender of the Faith, &c." Bert Hamilton's revised Longman edition is dedicated to her successor "Elizabeth the Second / By the Grace of God of the United Kingdom / Canada and Her other Realms and Territories / Queen / Head of the Commonwealth / Defender of the Faith." Both the points of coincidence and those of contrast serve as timely reminders of unfinished poetic and political business. The "empire" has come and gone, but has the great national (or indeed imperial) poem ever been written? Did England ever find its Virgil? It would be inappropriate now, and even provocative, to describe the second Elizabeth as "Queene of Ireland," yet the equally contested term "United Kingdom" embraces much of the "salvage" province from which O'Neill and O'Donnell thundered south to burn Kilcolman. It is the *North* of Seamus Heaney's splendid collection, and remains a major locus for political disunity *and* poetic endeavour, a place where the violent tectonics of cultural difference drive the forces of creativity. The colony in "Virginia," appended to the dedication of 1596, has long since vanished (it had effectively gone by 1596), but the New World is now represented by a vast "dominion" that contains a French-speaking people many of whom may feel as uneasy with "Queen of Canada" as their ancestors did with "Queene of France," and it is sobering to remember that the second Elizabeth could no more have wed a Catholic "Alençon" than the first—not, that is, without formally renouncing her claim to the throne. Many of the issues that both bedevilled and inspired Spenser are with us still, and those who apply crude tests of "relevance" will find themselves more than satisfied. To this extent, at least, Spenser is our contemporary. But there are deeper tests. How has the poetry weathered the passage of time? What sort of dialogue may a poet like Heaney enter into with a poet like Spenser? To what extent does "The Legend of Justice" serve as the subtext to *North*? "Hercules and Antaeus," the poem that ends the first part of Heaney's collection, describes how the hero, who "has the measure / of resistance and black powers / feeding off the landscape," "lifts his arms / in a remorseless V" when he detaches the giant from "the secret gullies / of his strength / the hatching grounds/ of cave and souterrain." In Spenser's version of the myth—a myth that Sir William Herbert directly applied to the Irish situation in *Croftus sive De Hibernia Liber*—Prince Arthur crushes the "lothfull life" out of the "carle" Maleger and drowns him "without remorse" (II.xi.46). Spenser's myth of the civil but remorseless hero—"Thus now alone he conquerour remaines" (II.xi.48)—continues to inspire the counter-imperial poetics of the "elegists" to whom Heaney's Antaeus bequeaths "a dream of loss / and origins."

Hamilton's first edition of *The Faerie Queene* appeared in 1977 and the changes that he has now introduced to the commentary and layout

reflect the development of Spenser Studies over the intervening period. For a start, Ireland is far more evident in the new edition. Although Hamilton begins by asserting that the poem "addressed its first readers from the centre of their culture" (1), he concludes that "while it ostensibly focuses on Elizabeth's court, it is impossible even to imagine it being written there, or at any place other than Ireland" (18). The annotations reflect this change of emphasis. In 1977, for example, the reference to "Lee" at V.ii.19.1 was simply glossed as "watry Lee...referring to the river as open ground." The new edition raises the possibility of an allusion to "the Irish Lee (see IV.ix.44.3-4)," a suggestion supported by the fact that the business of displaying Pollente's head on a pole was "a common form of disgrace, e.g. the head of Desmond...was publicly displayed at Dublin Castle in 1582 as a warning to rebels." The old edition states merely that "the punishment fits his name." Similarly, in a gesture towards post-colonial readings, the Cave of Mammon is now associated with the Spanish goldmines of the New World (II.vii.9-63). Equally significant is a new recognition of the crucial importance of materials that were formerly regarded as merely ancillary. In the edition of 1977 the Letter to Ralegh, Commendatory Sonnets and Dedicatory Sonnets were consigned to three appendices and printed without annotation of any sort. Now they appear as fully annotated parts of the text although they remain at the end in contrast, for example, to T. P. Roche's influential edition of 1978 but presumably on the model of that of 1590. Throughout the annotations one finds a remarkably wide range of reference to critics of divergent literary, political and theoretical perspectives yet, despite this evident pluralism, it is clear that Hamilton is far more favourable to some schools of thought than to others and the introduction seems designed to bias the reader's (and particularly, I suspect, the undergraduate's) use of the commentary in this regard.

Hamilton has much to say of the role of the annotator. "In glossing *The Faerie Queene,*" he tells us, "I have taken E. K. as my guide, sharing his apprehension that without glosses 'many excellent and proper devises both in wordes and matter would passe in the speedy course of reading, either as unknown, or as not marked.'" "For several reasons," he adds, "I have avoided interpretation as much as possible" (17). But when is a "gloss" not an "interpretation?" E. K. is oddly invoked in this context since the commentary he supplied aptly illustrates how the Elizabethan connotations of the verb "to gloss" ranged from exposition to deception. *The Shepheardes Calendar* appeared before the public as a self-annotated text, appropriating classical status to the New Poet in an act of breathtaking audacity. Familiarity has blunted its force but to an age so conscious of hierarchy, so obsessed with decorum, it must have seemed as if a mere merchant's son had appeared on the streets in the robes of a peer. The annotations are well judged to promote the new poet's sense of aggrandizement. They call attention to the artistry, to the "prety Epanorthosis" or "Paronomasia" that one might so easily have taken for granted. They both suggest and deny the presence of dark, political allusions in order to create a hermeneutics of suspicion and even of awe. Although the annotator has enjoyed "familiar acquaintance with the author" and was "made privie to his counsell and secret meaning"— something not even Donatus or Servius could boast—there remain, he confesses, some "few" poems "whose special purpose and meaning I am not privie to." Such strategies serve to remind us that the business of annotation is never "neutral," and Hamilton is aware of this. "I recognize," he concedes, "that I am interpreting the poem in drawing the reader's

attention to the meaning of its words, and adding such commentary as I think represents a consensus on how the poem may be understood today. Yet I ask only that readers appreciate Spenser's art in using words…What is chiefly needed to understand the allegory of *The Faerie Queene* fully is to understand all the words. That hypothesis is the basis of my annotation" (17-18).

There is much to be said for this approach. Hamilton's superb edition is a labour of love and represents the culmination of a lifelong devotion to Spenser. The attention to detail evident on every page stands as an "endless monument" to both poet and editor. This is an edition that I will use and recommend to my students, but all the more happily because the commentary often makes it impossible to read the poetry in the way that the introduction suggests. Let me illustrate the point. Hamilton insists upon the primacy of the moral allegory. In the case of Book I, for example, "our understanding of the nature of holiness…is gained only by reading the story of the Red Cross Knight, and not by bringing to it anything more than a general awareness that the virtue relates our life in this world to God. His quest traces the process of sanctification as his will cooperates with divine grace; and, through him, we learn how to frame our lives in holy living" (6). This begs a number of crucial questions. Who does the "we" embrace, and who does it exclude? There was little consensus on the nature of "holiness" in the sixteenth century. Would the "general awareness" of how holiness "relates our life in this world to God" be the same for a Roman Catholic as for a Calvinist, for instance? Calvin thought not: "they falsely represent the material and the formal cause [of holiness], as if our works held half the place along with faith and Christ's righteousness. But scripture cries out against this also, simply affirming that Christ is for us both righteousness and life, and that this benefit of righteousness is possessed by faith alone" (*Institutes*, III.14.17). When Orgoglio defeats George in canto vii he places a "triple crowne" on Duessa's head. Hamilton explains this as "the Pope's three-tiered crown." He adds that "Duessa's crowning, which lasts until her defeat at viii 25, sixty stanzas later, may allude to the six-year reign of the Catholic Mary Tudor." Similarly, for Duessa's seven-headed beast we are referred not merely to the book of Revelation 17:3-5 but to the "Geneva gloss" on this passage: "the beast signifieth the ancient Rome; the woman that sitteth thereon, the new Rome which is the Papistrie, whose crueltie and blood sheding is declared by skarlat." These details take us well beyond consensus theology and, if relevant at all, must imply that at some level Spenser's conception of holiness necessitates a rejection of Rome. Red Cross cannot, in fact, reach the House of Holiness under the guidance of Duessa. The Spenser who emerges from these readings is a more sectarian spirit than the consensual Christian soul of the introduction and his emergence challenges the notion that the poem's "moral" concepts are ahistorical. The manner in which Hamilton glosses the Orgoglio and Duessa episode—using the glosses from another highly polemical text to gloss Spenser's text—gives the lie to the assertion that "nothing outside the poem is needed to understand it, except (for us) the shared primary culture of its first audience." The final clause of this sentence would introduce a fatal objection to its premise were it not for the definition of "primary culture" in a very acultural way (after Northrop Frye): "simply expressed, it is what we all know as human beings regardless of gender, race, religion, and class. It is what we just know and have always known to be fair, right, and just, both in our awareness of who we are and also our relation to society and to some higher reality outside ourselves, both what it is and what it ought to be" (7).

There are no lengths, it seems, to which Hamilton will not go in order to rescue "the

gentle Poets rime" from the Green-Blattant Beast of New Historicism but, for me, this is several bridges too far. I am neither feigning ignorance, not attempting to seem "post-modern" when I confess that I do not know what sort of "knowledge" it is that is uninformed by "gender, race, religion, or class," particularly when this same knowledge is held to pertain to our "relation to society." But my disagreement with Hamilton is not about my knowledge or his, but about the sort of knowledge attributed to Spenser. When we read, for example, that the virtue of holiness "is shown as a way of living, which (not surprisingly) is generally compatible with the teaching of the Reformed church, and therefore with doctrines found in the Book of Common Prayer and the homilies, rather than as a system of beliefs" (9), what are we to conclude? Are we to assume that Spenser's outlook was or was not shaped by the teachings and documents to which they are "generally compatible"? And in what sense do the "teachings of the Reformed church" not constitute a "system of beliefs"? At the heart of this matter lies an important question about the nature of Spenserian poetics. A Spenser with no specific political, cultural, racial, or religious convictions and prejudices (whether shared by his readers or not) would, I think, be a far less interesting poet than the one we have. I have no doubt that Spenser was concerned with general moral issues, but equally I have no doubt that he recognised those issues as directly pertaining to particular problems of gender, race, religion, politics and class. A "way of living" requires precisely such an application. By appropriating moral status to political acts, by locating "glory" (in his "particular" intention) in a reigning monarch, he became the first commentator to historicise and politicise his poem.

The "poet historical" was concerned to "moralise" the loves and wars of the Elizabethan court, yet the manner of that moralization affords even Hamilton problems. In Book V, it appears, we are no longer dealing with "what we just know and have always known to be fair, right, and just." "While *The Faerie Queene*, like the Protestant Bible, is to be read as though it were self-validating, self-authorising, and self-referential with nothing prior to the text or beyond it, the exception would seem to be the concluding cantos of Book V, which allude to the defeat of the Spanish Armada, England's intervention in the Netherlands, the Spanish Inquisition, the Burbon affair in France, and (notoriously) 'the troubles' in Ireland" (13). "Here," Hamilton concludes, "Spenser is a product of his age" (14). Only here? Can it really be true that Books I-IV show no such influence, that the interpretations of history proffered in the Cattle of Alma and Merlin's Cave owe nothing to Spenser's "age" and have no significance for his sense of morality? No emphasis is placed on either episode in the introductions to the moral allegory of Books II and III, yet when one looks at the *language* of these sequences one finds them pervaded with "moral" diction. Temperance, for example, is not merely a "private moral virtue" but also a very public political one. It is the type of language that Spenser uses, his choice of words, that enforce the political implications of Book II in its repeated insistence upon the dual "governance" of the bodies private and public:

> But in a body which doth freely yeeld
> His partes to reasons rule obedient,
> And letteth her that ought the scepter weeld,
> All happy peace and goodly government
> Is setled there in sure establishment,
> There *Alma* like a virgin Queene most bright,
> Doth flourish in all beautie excellent...
> (II.xi.2.1-7)

As Hamilton notes, this is more than merely a "moral" statement. Rather it alleges a happy coincidence of the moral, political and aesthetic orders in validation of the status quo. The analogy Hamilton draws between *The Faerie Queene* and "the Protestant bible" is, I think, unfortunate for his argument. The 16th-century reader had a choice of competing Protestant bibles and, as translations always must, all bore reference to something beyond themselves, to the elusive "Word," the divine "meaning" that they struggled to capture in various vernaculars. For Hamilton, as we have seen, it is Spenser's "words" that matter, but I am reminded of the poet George Herbert's assertion that in approaching the bible one must address oneself to "the whole text, as it lyes entire, and unbroken in the Scripture it self...since the words apart are not Scripture, but a dictionary" (*The Country Parson*, 8). The same must surely hold for a work that Northop Frye might have classified as "secular scripture." Knowledge of what lies "outside" the poem, including the rest of the Spenserian canon, enhances our appreciation of its language from the moment that the narrator introduces himself as "the man, whose Muse whylome did maske, / As time her taught, in lowly Shephards weeds." When he alludes to "the rugged forhead that with grave foresight / Welds kingdoms causes, and affaires of state" at the opening of the second instalment, Hamilton explains that he is "apparently alluding to William Cecil, Lord Burghley, Elizabeth's Lord Treasurer." If this is so (and a few cross-references to *The Ruines of Time* or *Mother Hubberds Tale* might help to establish it) it deepens our appreciation of the audacious manner in which Spenser rejects Burghley ("to such therefore I do not sing at all") and turns to a queen "in whose chast breast all bountie naturall, / And *treasures* of true love enlocked beene" (my emphasis). He turns, that is to say, from the fiscally and emotionally parsimonious Lord Treasurer, to someone who is, ideally conceived, a treasure in herself. Historical knowledge can help in other ways also. In the fairy chronicles we learn how Oberon "dying left the fairest Tanaquill, / Him to succeede therein, by his last will" (II. x.76). At this point the text very explicitly points to something beyond itself as Hamilton notes: "referring to Henry's final will in which he declared that "the said imperyall crowne...*shall wholely remaine and come to our said daughter Elizabeth.*" But in this case the annotation (cited from Kitchin's edition of 1872) is unfortunate in that it strengthens the impression that Elizabeth was Henry's preferred heir. She was not. It is only when one consults the document to which the fairy chronicle directs us that one appreciates how "fairy" history works, how it validates a political outcome that owed more to contingency than design by representing it as the sublime fulfillment of dynastic intention. Henry's "last will" specifies that the throne should pass to his children Edward, Mary, and Elizabeth in that order of preference, and thereafter to the descendants of his sister Mary. Elizabeth was his third choice, not his first, and was to succeed only if both of her siblings died without issue.

Such problems aside, however, Hamilton's commentary is rich, reliable, informative and a pleasure to read. In 1977 it stood in parallel columns to the text but its movement to the foot of the page lends greater definition to the layout and establishes a clearer distinction between verse and gloss. Amongst other significant changes, the bibliography has been completely updated and the Spartan list of "major characters" has been developed by Shohachi Fukuda into a very useful and meticulously detailed index. The commentary has been substantially revised throughout and, as a glance at even the first few stanzas will show, is

generally much fuller than before with plentiful cross-references to the *Spenser Encyclopedia* and a wealth of primary and secondary sources. I have no doubt that the revised Longman edition will serve as the standard version for many years, or at least until the appearance of the new *Oxford Edition of the Collected Works of Edmund Spenser* which is currently in preparation under the collective editorship of Patrick Cheney, Elizabeth Fowler, Joseph Loewenstein, and David Lee Miller. We are indebted to all such E.K.s for keeping the "new poet" eternally new.

Richard A. McCabe is Professor of English Language and Literature at Oxford University and Fellow of Merton College. He is author of Joseph Hall: A Study in Satire and Meditation, The Pillars of Eternity: Time and Providence in The Faerie Queene, Incest, Drama, and Nature's Law 1550-1700, *and* Spenser's Monstrous Regiment: Elizabethan Ireland and the Poetics of Difference*; editor of* Edmund Spenser: The Shorter Poems*; co-editor of* Presenting Poetry: Composition, Publication, Reception.

03.03

Walker, Julia M. ***Medusa's Mirrors: Spenser, Shakespeare, Milton and the Metamorphosis of the Female Self.*** Newark: University of Delaware Press, 1998. viii + 236 pp. ISBN 0-87413 625-3. $ 39.50 cloth.
Reviewed by Jennifer Vaught

In *Medusa's Mirrors* Julia Walker offers a provocative analysis of the selfhood of powerful women in Spenser, Shakespeare, and Milton. She contends that the 44-year reign of Elizabeth I led such writers to grapple with female identity and power in a cultural climate in which these issues had become "more public and therefore more frightening" (67). The famous mirror stories of Medusa and Narcissus in Ovid's *Metamorphoses* provide the foundation for Walker's innovative study of Spenser's Britomart, Shakespeare's Cleopatra, and Milton's Eve. She also situates her discussion of female interiority within the rich literary tradition of the medieval mirror topos and its adaptation into reflection as self-understanding in Renaissance texts such a Gasgoigne's *Mirror for Magistrates*, *The Steel Glass*, and Shakespeare's *Richard II*. Providing detailed readings of classical and early modern texts in terms of the contemporary feminist thought of Luce Irigaray, Hélène Cixous, and Laura Mulvey, Walker argues that the common ground of mirroring and transformation in *The Faerie Queene*, *Antony and Cleopatra*, and *Paradise Lost* ultimately results in the containment and diminishment of female selfhood and power.

In her opening chapter, "The Construction and Recognition of a Female Self: Renaissance Psychohistoricism," Walker demonstrates that representations of interiority are oftentimes focal in early modern poetry but that depictions of male and female selfhood differ profoundly. She builds upon Katharine Eisaman Maus's discussion of interiority in terms of spectatorship in *Inwardness and Theatre in the English Renaissance* and challenges the claim made by Catherine Belsey among others that the Renaissance lacked a clear notion of privacy or inwardness. Attempting to move beyond recent conflicts between historicism and psychoanalysis, Walker illuminates the concept of selfhood by offering insights from both theoretical perspectives in terms of her analysis of literary texts. She sets up her argument by discussing John Donne's representation of his wife, Anne More Donne, in "A Valediction of my name, in the window." Walker reads the fact that Anne

sees John's name superimposed on her reflected face when she looks through the window as a sign of her lack of interiority, characteristic of the depiction of women within the tradition of love lyric. Throughout her insightful study Walker demonstrates that the "mirrored act of recognition" often "leads to a transformation that diminishes the power and selfhood of the woman" in Western literature (43). Her subsequent chapter, "The Chiasmus of Perception," similarly focuses on the diminishment of Medusa's horrific power to turn men into stone when Perseus gazes at her reflection in his shield and kills her. In *Medusa's Mirrors* Walker argues that Spenser, Shakespeare, and Milton revise (and subvert) classical, medieval, and Renaissance mirror images, particularly in relation to the historical figure of Elizabeth I.

The heart of Walker's book is her lengthy and engaging chapter on Spenser entitled "Elizabeth is Britomart is Elizabeth: This Sex Which is Not Won." She illustrates how Britomart's story in Book III mirrors Elizabeth's endurance of private sacrifices as she embraced her contradictory, public roles as monarch, virgin, and mother to her people. Like Elizabeth, Britomart envisions her future role as mother to a nation while gazing into Merlin's looking glass after she sees Artegall's reflection in her father's magic mirror instead of her own self-image. Walker argues that Britomart's hesitancy to embrace the role of wife and mother surfaces earlier when she tells the external lie that Artegall is guilty of rape and in this way associates him with sexuality that is harmful to her. Her lies elicit a positive report about Artegall from Redcrosse, and she "woxe inly wondrous glad" (III.ii.11.1). Though Walker underemphasizes the playful comedy of lying in Book III, she presents compelling readings of the ways in which Britomart exhibits an unusual degree of interior reflection for a sixteenth-century literary figure in an allegorical epic (III.ii.11.1).

Spenser's representation of Britomart's interiority is gradually displaced by his treatment of her as a powerful, public figure and icon in Books III, IV, and V of *FQ*. Walker contends that Britomart's apostrophe to the sea foregrounds the increasing difficulty of allegorizing her female, interior state. The language of "male-dominated lyric" that often includes nature metaphors to describe women fails her because "a woman is not a sea, a ship, or a storm," Petrarchan terms that Wyatt adopts to describe his emotional suffering in "My Galley" (90). Britomart's blush when she finally meets Artegall in Book IV attests to the fact that at this point in the poem the reader knows her through surface descriptions alone. Artegall's treatment of her with religious awe anticipates her transformation into a public icon during her Isis Church dream "when she begins to recognize her identity as dynastic mother" in Book V (114). Interestingly, Walker reads Britomart's act of killing Radigund in order to rescue Artegall from disgrace as her subduing of the monstrous part of female power and identity that threatens male empowerment. The single phrase, "farewell fleshly force" comments upon the dismissal of Britomart's own thoughts and feelings after she kills Radigund and Spenser's subsequent representation of her in terms of action alone (V.vii.40.9). She becomes "an icon of justice" through the allegorical figure of powerful Mercilla, an iconographic representation of Elizabeth (113).

In "The Tain of the Mirror: Cleopatra," Walker argues that of all the women in Shakespeare's plays she exhibits the most fully developed, interior female self. Although Cleopatra "knows she has a self to know," she differs from male characters in Shakespeare such

as Hamlet by never speaking in soliloquy but attempting to "externalize her every nuance of emotion" through histrionics (120, 140). Like Medusa and Spenser's Errour, Cleopatra is the monstrous, female force behind the active verbs and speeches in the play. Shakespeare inverts gender roles in the famous mirror story of Medusa by having Cleopatra become "marble constant" at the sight of the dead Antony (127). Walker discusses how Shakespeare's transformations of the Ovidian myths of Medusa and Narcissus as well as the Virgilian story of Dido and Aeneas highlight Cleopatra's multiple powers but lack of interiority. Offering a convincing, historicized reading of the ending of *Antony and Cleopatra*, Walker argues that Cleopatra mirrors Elizabeth through the diminishment of her power only after death. Octavius Caesar designates Cleopatra as a lover instead of a ruler by removing her body from her monument in Egypt and burying her beside the disgraced Antony. Likewise, James I moved Elizabeth from the central tomb of Henry VII—a spot which he reserved for himself—to a plainer tomb completed for her in 1606, the same year Shakespeare was writing *Antony and Cleopatra*.

In "Eve: The First Reflection" Walker argues that Milton constructs dangerous, female power as an "absence of self" in Book IV of *Paradise Lost* (187). Eve's creation story reveals that she initially lacks understanding of her interior self and learns to know herself only in relation to Adam. In this chapter Walker examines how Milton transforms classical mirror narratives. Unlike Narcissus, who eventually recognizes that he is gazing at a reflection of himself in the pool, Eve doesn't recognize the image she sees in the lake as herself. After Eve eats the fruit, Adam "astonied stood" as if transformed by his gaze at a beautiful, not horrific Medusa and becomes weak as Narcissus beside the pool (IX.890). Adam's glimpse of Eve's interior, yet fallen self leads to their death and the fall of humankind. Though Walker pertinently focuses on Eve's creation story in relation to mirroring, her conclusion that Milton "does not recognize the feminine" calls for further examination in light of Eve's independent acts of eating the fruit and debating the snake (187).

In the final chapter, "The Mirrors of Medusa," Walker returns to the central figure of Britomart and links her analysis of representations of selfhood in canonical Renaissance texts to feminist discussions of the objectification of women across literary periods. She demonstrates that the reduction of woman to "the object being controlled" occurs in forms as various as Britomart's treatment as an icon of virtue and twentieth-century pornography. Nevertheless, Walker asserts that Britomart embodies the clearest possibility of a powerful female self in relation to Cleopatra and Eve but is limited by "the text as simple allegory" and the presence of Elizabeth I (190). Her comment that "the formalized genre of allegorical epic" makes developing "an interior female self" particularly difficult is suggestive of her emphasis upon the limiting simplicities of allegory rather than its potential for representing complexities and ambiguities (77). Walker admits, however, that the veil of allegory makes it impossible to limit or contain the figure of Britomart by any single, historical referent (115). At times she conflates Elizabeth with female literary figures that emerged during or shortly after her reign. Yet her examination of female power and selfhood in relation to Elizabeth is a vital accompaniment to Susan Frye's *Elizabeth I* (1993) and Katherine Eggert's *Showing Like a Queen* (2000).

Medusa's Mirrors deserves a wide readership among scholars of early modern literature because of its focus on the subject of female

interiority. Her study builds upon the discussion of inwardness by Anne Ferry (1983) and contributes to the topic of the emotions approached in terms of the matter of the body by Gail Paster (1993) and Michael Schoenfeldt (1999). Though the Lacanian mirror stage is tangential in Walker's feminist study, *Medusa's Mirrors* complements Marshall Grossman's psychoanalytic examination of selfhood in *Paradise Lost* (1998) and Theresa Krier's recent book on maternity and nostalgia in relation to the feminist and psychoanalytic theory of Irigaray and D. W. Winnicott (2001). Like Carol Thomas Neely, Walker points out the gendered limitations of historicist thought and aims to extend Stephen Greenblatt's discussion of self-fashioning to include powerful women. Her argument that Spenser, Shakespeare, and Milton often fail to represent female interiority adequately invites future studies of how canonical and non-canonical men and women, such as Amelia Lanyer and Mary Wroth, represent inwardness. Is a female poet necessarily better at imagining "the selfhood of Renaissance women" (53)? To what extent are poets able to envision the perspective of another despite differences of class, race, national, or sexual identity? Walker's study serves as an important prelude to further discussions of the challenges of representing early modern psyches and emotions.

Jennifer C. Vaught is Assistant Professor of English at the University of Louisiana at Lafayette. She is editor, with Lynne Dickson Bruckner, of the volume Grief and Gender: 700-1700, *forthcoming from Palgrave of St. Martin's Press and has published articles on Spenser and Shakespeare. She is currently working on a project about emotion and masculinity, tentatively entitled* Renaissance Men of Sensibility: Spenser, Shakespeare, and their Contemporaries.

03.04

Flinker, Noam. ***The Song of Songs in English Renaissance Literature: The Kisses of Their Mouths.*** Cambridge: D.S. Brewer. viii + 173 pp. ISBN 0-85991-586-7. $70.00 cloth.
Reviewed by Hannibal Hamlin

The Song of Songs (or, in the KJV, The Song of Solomon) is the weirdest of biblical books, the one that simply does not seem to fit. With its ripe fruits, sticky liquids, and bizarre concrete metaphors (teeth like shorn sheep? a sister like a garden? a nose like the tower of Lebanon?), the Song of Songs seems for all the world like an erotic fantasy. Several recent translations of the book, most impressively that of Ariel and Chana Bloch, celebrate without embarrassment this "poem about the sexual awakening of a young woman and her lover."[1] But this does not help explain what this book is doing rubbing shoulders with Ecclesiastes and Isaiah. The majority of the Song's interpreters have tried to demonstrate that this obviously sexual poem has nothing to do with sex at all. The typical Christian reading of the Song of Songs replaces the woman with the Church (or the individual Christian) and the lover with Christ. The love that is being celebrated, then, is not a sexual but a spiritual love. The problem with the allegorical readings, however, is that the interpreter must be something of an intellectual contortionist to make all the pieces fit.

Noam Flinker's *The Song of Songs in English Renaissance Literature* is a study of some of the more interesting interpretive contortions undergone by 16th- and 17th-century English poets in their responses to the Song of Songs. Flinker argues that there is a Protestant "Canticles tradition" that can be traced from early Tudor metrical translations through to

Milton's biblical epic, and he positions various authors, including Spenser and Shakespeare, according to their response to the traditional allegorical reading of the Song of Songs as a poem about spiritual union. He also provides a longer perspective on this tradition in an effective introduction on the ancient and medieval history of reading the Song of Songs.

Of greatest interest to Spenserians may be Flinker's treatment of the *Amoretti*, but this depends upon his first chapter on William Baldwin's *The Canticles, or Balades of Salomon*. Baldwin, the editor and a contributor to *A Mirrour for Magistrates*, dedicated his metrical paraphrase to Edward VI and clearly intended it as a dogmatically Protestant work, stressing in verse after verse the proper allegorical interpretation of the bride, her lover, their body parts, and all the accompanying fruits, vegetables, buildings, and livestock. Flinker makes considerable claims for Baldwin as a poet, suggesting links between his poems and those of Shakespeare, Donne, and Herbert, but it is the tensions within his own work that make it intriguing. Baldwin takes pains to read every erotic detail in spiritual terms, but in so doing he ends up reemphasizing the very carnal details he set out to suppress. Baldwin's aim is to "recuperate the sexual suggestiveness in a context that clearly stresses the spiritual allegory articulated through the sense" (47), but whether his "spiritual eroticism" actually achieves this is another question.

Spenser had quite a different perspective on the relation between carnal and spiritual love, and in his second chapter Flinker reads the *Amoretti* as a response to Baldwin's *Canticles*. Many Spenser scholars (among others, A. Leigh DeNeef, Anne Lake Prescott, John N. King, and, earlier, Israel Baroway) have written about Spenser's use of the Song of Songs, especially in *Am.* 64, but Flinker's claims for Baldwin as a crucial middle term are new. Flinker does a fine job of showing how reading the *Amoretti* as a response to the Song of Songs and (perhaps) Baldwin illuminates Spenser's subtle negotiations between different kinds of love: carnal, connubial, neo-Platonic, and Christian. Spenser's belief in married chastity makes him more comfortable with at least certain aspects of the carnal than Baldwin is, but the same basic tension between kinds of love is present in both, Flinker argues, and both derive ultimately from the Song of Songs.

Chapters three and four continue to trace the Canticles tradition. Shakespeare's *Venus and Adonis*, we are told, is an example of "erased convention." Venus's request to Adonis to "set thy seal manual on my wax-red lips" alludes to the Song of Songs 8.6 ("Set me as a seal upon thine heart"), but Shakespeare "denies the numinous and concentrates on the physical" (99). This insistent secularism is best understood, Flinker suggests, in the context of the Canticles tradition from Baldwin to Spenser that resisted the secular in favor of the spiritual. The subject of chapter four is Robert Aylett's *The Brides Ornaments* (1621-25), an "epic" version of the Song of Songs in Spenserian stanzas. Like Baldwin, Aylett is not always successful at sublimating the fleshly implications of the Song of Songs, or indeed his own responses to it. As Flinker puts it, reading *The Brides Ornaments* as an answer to Marlowe's "Come live with me and be my love," Aylett "may have seen his version of Marlowe's poem as a proper spiritualization of sexual love poetry, but the texture of his language opens his own text to sexual readings that tend to undermine the meditations" (109).

Flinker's last two chapters are closely linked. The fifth chapter describes the interpretation of the Song of Songs by the Ranters. In the midst of the millenarian maelstrom of the Commonwealth period, radicals like Laurence

Clarkson and Abiezer Coppe read the Song of Songs literally, as a celebration of carnal love, though they saw righteous sex as a "source of spiritual arousal and development" (135). Chapter six focuses on Milton, who, Flinker contends, takes up the literal reading of the Song of Songs by the Ranters and other radicals and reconfigures it from the perspective of the Fall. The key to Flinker's argument is Adam's song to Eve in book 5 of *Paradise Lost* ("Awake/ My fairest, my espous'd," alluding to Song of Songs 2.10-13). Flinker sees Milton's representation of innocent prelapsarian sex as echoing the Ranter's literal reading of the Song of Songs, but with the crucial difference that Adam and Eve, unlike Clarkson and Coppe, have not yet fallen from innocence.

Flinker's *The Song of Songs* covers a wide ground. It offers some insightful readings of major poets in the context of the Canticles tradition and also sheds light on some intriguing but little known writers like Baldwin and Aylett. The central argument for a continuous "Canticles tradition" is somewhat undermined, however, by the rather episodic organization of the book. Many verse translations of the Song of Songs have been omitted (Michael Drayton's or George Wither's, among others), and yet the inclusion of *Venus and Adonis* seems gratuitous, since, according to Flinker, it responds to the Canticles tradition only by ignoring it.

Furthermore, while the little-known paraphrases of Baldwin and Aylett are interesting, Flinker's attempt to insert them into the literary historical mainstream seems forced. Perhaps the notion of a continuous tradition is ultimately unnecessary, however, because what is more compelling is Flinker's description of the broad range of literary responses to the Song of Songs.

The book's argument for a continuous Canticles tradition is further weakened by the lack of a well-defined methodology in the treatment of allusion.[2] Flinker complains that studies of "influence" tend to "ignore playful manipulation of the source if the connection is not obvious" (66). Nevertheless, the perception of such play depends upon the demonstration of a verbal connection, a demonstration Flinker sometimes fails to make convincingly. Adonis's horse in *Venus and Adonis*, for instance, may perhaps "parallel" the metaphorical horse in Song of Songs 1.9-11, but Shakespeare's "studded bridle" (line 37) is not a persuasive echo of the biblical "studs of silver" (95), since the sole verbal link is "studs," a word too commonplace to indicate a literary borrowing. Furthermore, horses in Plato and the Romance tradition seem more relevant to *Venus and Adonis* than do those in the Song of Songs. This is one of a number of similarly problematic examples. Flinker does provide convincing points of verbal similarity between Baldwin and Spenser that do indeed suggest the latter knew the former (the "Culuer" of *Am.* 89 does seem to echo Baldwin's "because thyne iyes / Are lyke the Culuers, whyte," and the "siluer sheene" of his lady's hands may be the source of the same phrase in *Am.* 15). These links are useful in extending our sense of the importance of the Song of Songs to the *Amoretti*. But other Spenserian resemblances to Baldwin are less convincing, as is Flinker's conclusion that Spenser's lady is "analogous to the Spouse in Baldwin and thus to the Church" (86). Again, Flinker's description of the rich and pervasive influence of the Song of Songs on English Renaissance literature is fascinating in itself, and the claims for direct lines of continuity from Baldwin to Spenser to Aylett to Milton seem unnecessary. Indeed, it might have been better to forgo (in the terms of Flinker's introduction, 1-2) the "diachronic" chains of allusion and instead to broaden the "synchronic" scope by the inclusion of other translations, paraphrases, and allusions.[3]

Noam Flinker's *The Song of Songs* is a meaningful and significant study in so far as it argues persuasively for the influence of the Song of Songs on both mainstream and lesser known English Renaissance writers. In doing so it contributes to our knowledge of what James Kugel, writing of an earlier biblical tradition, calls the "interpreted Bible," the Bible as it was actually read and understood.[4] Although some of Flinker's claims fail to convince, that should not obscure all that is of value in this book.

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[1] Ariel and Chana Bloch, *The Song of Songs: A New Translation* (Berkeley, Los Angeles, and London: University of California Press, 1995), 3.

[2] As, for instance, in John Hollander, *The Figure of Echo: A Mode of Allusion in Milton and After* (Berkeley, Los Angeles, and London: University of California Press, 1981).

[3] For instance, Flinker could expand his coverage of 16th- and 17th-century interpretations of the Song of Songs by mentioning the few but significant proponents of the literal, carnal reading, such as the Genevan Calvinist Sebastian Castellio, Hugo Grotius (apparently), and perhaps Michael Drayton. See Christopher Hill, *The English Bible and the Seventeenth-Century Revolution* (Harmondsworth: Penguin Books, 1993), 362-70, and also Lily B. Campbell, *Divine Poetry and Drama in Sixteeenth-Century England* (New York: Gordian Press, 1972; orig. 1959), 55-62.

[4] James Kugel, *The Bible As It Was* (Cambridge, MA, and London: The Belknap Press of Harvard University Press, 1997), xiv-xv.

03.05

Gardiner, David. ***"Befitting emblems of adversity": A Modern Irish View of Edmund Spenser from W. B. Yeats to the Present.*** Omaha, Nebraska: Creighton University Press. xii + 233 pp. ISBN 1-881871-39-8. $39.95 cloth.
Reviewed by Patricia Coughlan

David Gardiner's book is an engaging study of some episodes in the literary imagination's engagement with history in Ireland. It ranges readably across three fields and eight chapters, considering Spenser's Irish involvements, his changing redeployments in Anglo-Irish literary culture by W. B. Yeats from the 1880s to the 1930s, and his revised reception among some Irish poets in the last three decades of the 20th century, focusing principally on John Montague's work. Montague, though raised in Co. Tyrone, settled in Cork in the early 1970s, and a certain and not entirely productive Cork localism makes its appearance towards the end of the book.

After a brief introduction, the book gives a general account of "Reading Spenser, Writing Ireland;" this is a capable setting of the scholarly and critical scene towards the end of the 1990s. While the enquiry into Spenser and Ireland has continued to undergo steady expansion since Gardiner will have begun his work, his attendance to Spenser himself and to the various sixteenth-century contexts is respectable. It is unfortunate that a coincidence of date prevented Patricia Palmer's vital contribution, *Language and Conquest in Early Modern Ireland* (Cambridge, 2001) from coming his way in time to take account of its singularly well-informed and

ideologically sophisticated discussion of the whole issue of Elizabethan cultural and linguistic colonisation of Ireland, and especially of the native Irish sources.

Under the heading of what he calls "The Greening of Spenser," Gardiner turns to focus on Yeats' remaking of Spenser. He does excellent work on the young Yeats' Oedipal break with the Trinity College establishment figure Edward Dowden and his appropriation of Spenser as poet of imperialism. Here the book finds one of its two high points, when it demonstrates the continual remaking of Spenser as part of the late 19th-century contestation of British imperial identities and roles by their Irish nationalist Others. Gardiner is especially informative and intelligent in his detailed revelation of Yeats' renegotiations of Spenser, which were complex and supple on this as on other issues.

Two full chapters are devoted to the figure who, by the end, seems rather to have displaced both Spenser and Yeats in Gardiner's attention: the contemporary poet John Montague. The well-informed and fresh account it offers of Montague's writing is the other chief success of the book. In particular there is a perceptive discussion of the role of Elizabethan material in Montague's 1972 long poem *The Rough Field*, a work which many see as one of the most effective sustained poetic treatments to date of Northern Ireland's cultural history. He does excellent work on Montague's interrogation of Irish history of the period 1580-1612 and on the poet's passionate engagement in *The Rough Field* with the authors, actors and victims of that history, both cultural and military. He shows a sure touch in elucidating the detail of the historical phenomena from which Montague fashions his poem, and also convincingly interprets Montague's ideological position. When, for instance, Gardiner ticks off Helen Vendler for conflating two famous historical moments—Hugh O'Neill on horseback, parleying with the Earl of Essex in the middle of a river in 1599, and the Flight of the Earls eight years later—in her interpretation of Heaney's "Terminus", he correctly observes that Heaney is citing "one of the last moments of unquestioned cultural triumph on O'Neill's part," *contra* Vendler's attribution of "historical revisionism" to the poet here (211).

Gardiner also tackles Montague's two later long poems *The Great Cloak* (1978) and *The Dead Kingdom* (1984), which are somewhat less convincing poetically. An "Afterword" is devoted to the influence of Montague's work on some younger Munster poets, and not primarily to the problem of Spenser and Ireland after all. There is a claim at the beginning that investigating the way Spenser becomes " a befitting emblem" for Yeats and Montague "may finally tell us much about the critical and canonical success of Irish writing in this century" (9). Ultimately, however, Gardiner here somewhat overstates the range of his book; his concluding analysis of recent and contemporary Irish writing is narrow and sometimes perfunctory. Perhaps a less expansive treatment of Montague might have allowed a more satisfactory testing of Gardiner's arguments against a larger selection of recent and contemporary Irish poetry. This rather constricted approach allows no more than a glance at moments in Heaney, Derek Mahon and the Irish-language poet Nuala Ní Dhomhnaill, while the more extended treatment of Montague's Cork protégés, poets Seán Dunne and Tom McCarthy, seems based on a somewhat inflated judgement of their stature. Gardiner tries to bring these poets' versions of contemporary Munster landscape into relation with Spenser's, but the texts do not bear the weight: the several earlier meditations on Spenser in Munster by P. W. Joyce, Pauline Henley, and Alexander Judson in *Var* all carry

more imaginative conviction. More attention to Eiléan Ní Chuilleanáin—a much better contemporary poet and, like Dowden, a Spenser scholar at Trinity College, Dublin—might have better served Gardiner's argument.

What of the book's theoretical position? Gardiner conscientiously cites the New Historicists and some post-colonial criticism, but the Gary Snyder epigraph which heads the "Introduction" suggests a certain seeking to rest aesthetically on moments of stasis ("[i]t is what is, completely, in the past, present and future simultaneously, seeing being and being seen"). The impulse to critique thus co-exists a bit uneasily in his thought with a fairly formalist underlying approach to poetry. Though the book is never less than intelligent, it would have benefited from a fuller irradiation by energetic dialectical or theoretical thinking. Gardiner, however, deliberately distances himself from such perspectives at the outset, when he contests partly negative judgements of Montague by both Edna Longley and Seamus Deane in the following terms: "a political look at anything relegates people and poets to functionaries—operatives in a grand design" (8). Whether this categorization can be reconciled with Longley's own rather formalist view that "poetry and politics should be separate, like church and state" is itself questionable; Longley would seem more of an ally than Gardiner acknowledges. Altogether, he takes a rather heroic view of the potential of the subject as a historical *and* aesthetic actor, and constructs the individual as a point of stability and as capable of "triumph[ing], even simply by existence, over the present state of Ireland" (8). Gardiner evidently sees his own position as nearer to that of Yeats and Montague than to contemporary historicist critics, asserting that the "political look at anything" would be "anathema to both Yeats and Montague." However, the difficulty of recruiting the politically dynamic Spenser himself to this company provides Gardiner with a productive irritant within his own thought: the very project of thinking about Spenser and Ireland works to draw him away from both the achieved, coherent individual and the notion of poems as icons and urns. Despite the reservations I have mentioned, then, Gardiner's work at its best constitutes a worthwhile addition to the continuing work of negotiation between the categories of politics and aesthetics in the Irish field, and within that to what we might call the afterlife of Spenser.

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Articles: Abstracts and Notices

03.06

Butler, George F. **"Leviathan and Spenser's Temple of Isis: Biblical Myth and Britomart's Dream in Book 5 of *The Faerie Queene*."** *American Notes and Queries* 13,3 (2000): 8-14.
Links Leviathan with the Spenserian crocodile, as both have thick scales and are undaunted by fire; Britomart beats back the crocodile as the apocalyptic beast is conquered in Revelation; Leviathan and the crocodile, both terrifying beasts, are agents of justice and subservient to the Lord and Isis, respectively. In the Old Testament, Job becomes more just after encountering Leviathan; in Spenser, the crocodile helps Britomart understand her relation to justice and her influential destiny. (Sarah Luckey)

03.07

Cheney, Patrick. **"Career Rivalry and the Writing of Counter-Nationhood: Ovid, Spenser, and Philomela in Marlowe's 'The Passionate Shepherd to His Love.'"** *English Literary History* 65, 3 (1998): 523-55.
Discusses the Ovidian, Virgilian, Theocritan, and Spenserian influences in Marlowe's poetry, dividing Spenser's influence on Marlowe among 4 dimensions: the generic, the political, the philosophical, and the sexual. Argues that Marlowe follows the Spenserian bird/water trope so as to question Spenser's authority as England's 'living Virgil' and to delimit Spenser's achievement. Marlowe writes a counter-nationhood that criticizes Spenser's writing of Elizabethan England, with its vision of the poet as an elitist figure of cultural authority, its service to a virgin queen, its hypocritical advocacy of mutual marriage between men and women, and its large claims for poetic fame. (Sarah Luckey)

03.08

Craig, Joanne. **"'All Flesh Doth Frailtie Breed': Mothers and Children in *The Faerie Queene*."** *Texas Studies in Literature and Language* 42, 1 (Spring 2000): 16-32.
FQ surprisingly reveals a fastidious distaste for procreation and deep anxiety about women's ominous power of generation. Mothers in the poem menace their literal and figurative progeny or impose on them deceptive forms of nurture. Simultaneously, the poem substitutes an alternative masculine order of origins: the humanist creativity by which men produce the enduring progeny of works of art. Surveys the poem's maternal figures with vulnerable young men, the maternal figures shadowed by the formidable presence of Queen Elizabeth, female characters who must suffer for their sexuality, mothers who have become so through rape, children separated from their mothers.

03.09

Dolven, Jeffrey. **"How to Stop Reading *The Faerie Queene*."** 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: Beinecke Library, Yale University, 2002), 35-54.
Proposes two strategies by which Spenser stages the breakdown of his allegory and releases the reader from his poem's *kosmos* of unlimited interrelation: irrelevance and ordinariness. The

concept of "irrelevance" describes moments when the narrative juxtaposes elements that do not mean anything to one another: the principal example is Britomart in the House of Busyrane, where the house may be understood to have been built for someone else, and the hero succeeds because she does not understand where she is. "Ordinariness" refers to those moments when mechanisms of judgment and punishment are suspended, and tropes of idleness or domesticity figure an everyday sufficiency alien to the yearnings of quest romance. The examples here are Hellenore among the satyrs and the Salvage Man wandering away from the sleeping Arthur in Book VI. In both cases it is not that Spenser's poem stops making meaning, or that there is no purchase for our habits of allegorical interpretation: but the poet critiques those habits, hints at a life after allegory, and makes us wonder about the cost of learning to read as he has taught us to read.

03.10

Dzelzainis, Martin. **"*Antony and Cleopatra*, I.iii.102-5 and Spenser's *Ruines of Rome*."** *Notes and Queries* 45, 3 (September 1998): 345-6.
Compares Antony's parting words at the end of I.iii with the final sestet of a Spenserian sonnet in *Ruines of Rome*. Particularly emphasizes the similarity of the two concluding couplets. Each set creates a similar paradox—the former of transience and permanence, the latter of staying and going. Verbal similarities abound as well: *abides / abide, remain / Remaines, Away / away*. Cites A. Kent Hieatt and John Kerrigan in support of Spenser's influence on Shakespeare's *Sonnets*. Concludes that with the addition of *Antony and Cleopatra*, it is clear that Spenser's influence was not merely a phenomenon of the 1590s but extended well into the Jacobean phase of Shakespeare's career. (Sarah Luckey)

03.11

Jones, Ann Rosalind, and Peter Stallybrass. **"Dismantling Irena: The Sexualizing of Ireland in Early Modern England."** In *Nationalities and Sexualities*, ed. Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yaeger (New York and London: Routledge, 1992): 157-71.
Argues for the centrality of the project of establishing the absolute otherness of the Irish to the New English, among them writers like Spenser, Barnabe Rich, and Fynes Moryson, who insist that there was no hope of a gradual assimilation of the Irish to English customs and manners. Provides analysis of the *Vew*'s discussion of Scythians, including ways that Spenser failed to imagine the Scythians, so as to construct a notion of the Irish as innately warlike and thus to justify his argument for their brutal suppression. Analyzes as well the *Vew*'s figures of female misrule, of warriors, of disease, of clothing.

03.12

Keevak, Michael. **"Toward a Study of Echo in Spenser."** *Studies in Language and Literature* 6 (October 1994): 87-100.
Explores the relationship between Echo and pastoral, identifying pastoral in part by the existence of an echoing landscape. Surveys the varying power and effect of Echo: threatening echoes surround Serena (*FQ* VI.viii.46.1-5), seductive echoes tempt Guyon (II.xii. 27.4), Calidore hears merry echoes in Acidale (VI.x.10.1-5), the absence of echoes signals the death of the pastoral (VI.xi). Echo creates associations between poetry and fame; it is a means of self-recognition and the affirmation of

both nature and public. Echo's ability to immortalize poet and song is juxtaposed with its mutability and the fear of hearing no sound but one's own voice. (Sarah Luckey)

03.13

Mitsi, Efterpi. **"Veiling Medusa: Arthur's Shield in *FQ*."** In *The Anatomy of Tudor Literature*, ed. Mike Pincombe (Burlington: Ashgate, 2001), 130-141.

Discusses Spenser's exploration of relations between mimesis, art and idolatry, and between history, epic poetry and praise through the creation of Arthur's shield, whose blinding light both destroys and creates monuments. Arthur's shield serves many functions: it destroys false idols; its brightness parallels Medusa's gaze. Vision involving the shield creates play between stasis and metamorphosis. Fixation in front of the mirror or shield leads to the transformation of the beholders into 'wondrous sights.' In Arthur's defeat of Orgoglio, the shield embodies English nationalism and juxtaposes Protestant ideals with arrogant Catholic dogma. (Sarah Luckey)

03.14

Oser, Lee. **"Almost a Golden World: Sidney, Spenser, and Puritan Conflict in Bradstreet's 'Contemplations'."** *Renascence* 52.3 (2000): 187-202.

Examines Bradstreet's "Contemplations" against the background of Sidney and Spenser, and in response to the rival orthodoxies of the Bay Colony in the 1630s. Argues that "Contemplations" alternately points to Hutchinson's belief that good works do not influence grace and Dudley's belief that one could gain God's blessing. In Bradstreet's work, such politically dangerous spiritual differences co-exist. The Spenserian model of temple and labyrinth influences stanza eight of "Contemplations" when the poet enters the deep wood. Oser argues that Bradstreet's "stately elm" and "goodly river's side" show suggestive parallels to Spenser's Tree and Well of Life. Her allegorical use of temple and labyrinth is crucial to the work and her spiritual journey, as the labyrinthine wood exacts the steps of preparation which lead to spiritual fulfillment. (Sarah Luckey)

03.15

Schwarz, Kathryn. **"Breaking the Mirror Stage."** In *Historicism, Psychoanalysis, and Early Modern Culture*, ed. Carla Mazzio and Douglas Trevor (New York: Routledge, 2000): 272-98.

Suggests that Lacan's account of the mirror stage is precisely the biography of Britomart, reflecting a larger fascination with the relationship between identity and enabling misrecognition. The mirror game that produces the Knight of Chastity stands in a supplementary relation to allegorical and chivalric systems of identity, generating both the substantiation and the implicit threat that supplementarity implies. Argues for a tension within Britomart's experience of desire as triangulated homoeroticism (as in Sedgwick's formulation in *Between Men*) and desire as heterosexually dyadic; the collapse of mutually affirming masculinity into heterosexual domesticity is an anxiety expressed through the period's stories of Amazons, and in *FQ* III's (1590) image of the hermaphrodite.

03.16

Sedinger, Tracey. **"Women's Friendship and the Refusal of Lesbian Desire in *The Faerie Queene*."** *Criticism* 42, 1 (Winter 2000): 91-113.
Argues for the crucial project of asking why female homoeroticism is absent from Spenser's poem; suggests that Spenser suppresses friendship between women because of the possibility that such friendships might 'devolve' into homoerotic attachments, a process that Sedinger traces in Britomart's career. When the identifications of friendship available to Britomart threaten dynastic marriage, the friendships become enmity, her identifications abjections. Situates her discussion of Britomart in the period's gendered discourses of friendship and of courtship, and in a more modern dialectic of identification and object-choice. Thus, for instance, Britomart's cross-dressing in armor demonstrates how friendship (or identification) can provide a solution, provisional and increasingly unstable, to the erotic indeterminacy of courtship.

03.17

Voekel, Swen. **"Fashioning a Tudor Body: Civility and State-Formation in the *Fairy Queen* and *A View of the Present State of Ireland*."** In *The Anatomy of Tudor Literature*, ed. Mike Pincombe (Burlington: Ashgate, 2001): 142-153.
The English belief that civil society was above all the space of productive labor, labor which benefited the propertied individual and the commonwealth as a whole is central to Spenser's epic ideology. Civil society demanded the destruction of lordship which undermined the rights of absolute property of its subjects. Voekel identifies these destructive forces with gigantic and monstrous figures such as Maleger's forces which are described "Like a great water flood" (III.xi.18) threatening to overflow with fury. Argues that Spenser's fear of this torrent is especially acute because of the threat to England's creation of a productive landscape inhabited by stable, improving husbandmen. (Sarah Luckey)

03.18

Wood, Tanya Caroline. **"Borrowing Ralegh's Mantle: William Cavendish's Address 'To the Lady Newcastle, on Her Booke of Poems.'"** *Notes and Queries* 245, 2 (2000): 183-85.
Asks why William Cavendish, Duke of Newcastle, would assert the rivalry of his wife Margaret Cavendish with Spenser in the poem of Wood's title. He does so in oder to rework Ralegh's sonnet "A Vision vpon this concept of the Faery Queene," which asserts Spenser's triumph over earlier poets, to assert M. Cavendish's victory over Spenser. Traces similar details of Cavendish's and Ralegh's poems. Further suggests that W. Cavendish may have wanted to link his own reputation to that of Ralegh, whom he'd met in 1616, taken as a pinnacle of Elizabethan masculinity and achievement.

Conference Activities: Abstracts of Papers

The following papers are from a session on "Spenser and Science" at the Sixteenth-Century Studies Conference in October 2002.

03.19

James W. Broaddus, in **"Una's Heart,"** argued that understanding the psychology and physiology of Una's collapses furthers appreciation of her complete, uncritical devotion to Redcrosse. Both Archimago's report of Redcrosse's death and the sight of the dwarf carrying Redcrosse's armor so constrict Una's heart—in Renaissance psychology all passions either dilate or constrict the heart—that both her vivifying vital spirits and her sense enabling animal spirits are oppressed. Both collapses, more like comas than faints, bring her close to death and thus constitute another indication that Una's life and her love for Redcrosse, both of which reside in her heart, are indivisible. Unlike Britomart's earthier love for Artegall, which admits distrust and jealousy, Una's love for Redcrosse wells up wholly from the fountain of her pure heart.

03.20

In **"The Ends of Knowledge and the Cave of Mammon"** Graham Hammill (U of Notre Dame) argued that Spenser engaged with science as an emerging mode of knowledge. Using Bacon's earliest writings, Hammill discussed how Bacon justifies the quest for scientific knowledge by limiting moral reasoning. The paper then goes on to discuss some references to Agricola's *De re metallica* that underlie Guyon's and Mammon's exchange in order to propose that Spenser is equally interested in limiting moral reasoning, only not to justify but to critique curiosity—what Bacon thought of as scientific knowledge.

03.21

Jon Quitslund (George Washington U, emeritus), **"Immortal Soul and Corporeal *Spiritus* in Spenser's Poetry,"** interpreted Spenser's representation of traditional and newfangled distinctions between the immortal "intellective" soul or mind and the organic faculties, governed by the "sensitive" soul, which knits together the immortal soul and the mortal body. The terms "sensitive soul," "organic soul," and "corporeal *spiritus*" refer to the "spright" or "spirit," a vital and unifying entity, responsible for sensation, imagination, sense-related memories, passions, and actions arising from virtuous or vicious habits. Argued that Spenser's poetry is addressed to the "spirit," and suggested that some unresolved conflicts in *FQ* arise from disjunction of the heart's affections and the harsher dictates of the intellect and the (ostensibly) rational will. After glancing at several instances of disembodied sprights (demonic, angelic, or ghost-like in origin), examined the story of Britomart and her love for Artegall to show how the spright, the instrument of wrath, desire, and other emotions, noble or base, is fundamental to moral character.

03.22

Julia Major, **"Renaissance Psychology and Spenser's Castle of Alma,"** offered a reading of Spenser's Castle of Alma juxtaposed with

Melanchthon's *Liber de Anima*. Suggested that understanding Spenser's allegorical presentation of the heart and the mind can be extended when it is read in relation to Melanchthon's theology of cognition and the will displayed through the interplay of image and emotion in his rhetoric, particularly as applied to the physiology of the soul in the *Liber de anima*. Spenser's fictional portrait both of the physiology of the emotions in the heart and of the architecture of cognition in the brain appears remarkably similar to Melanchthon's revision of Aristotle's and Galen's work on the soul, a similarity which suggests the possibility that Spenser was reading Melanchthon.

Spenser at MLA 2002

Two sessions were sponsored by the International Spenser Society. The first, organized by Andrew Hadfield (U of Wales, Aberystwyth) and chaired by Patrick Cheney (Pennsylvania State U), was "Politics and Spenser." Its four papers:

03.23

Bart van Es (U of Oxford), **"'They Do It With Mirrors': Spenser's Political Vanishing Act,"** began by examining Spenser's politics in the context of the Elizabethan *Mirror for Magistrates*. Through the influence of Baldwin's 1559 original and its numerous successors, the notion that history could act as a "mirror" through which to examine present times became increasingly important in the reading of historical poetry and prose. Spenser understood this dynamic and used it to great effect. Yet the concept of a text that functions politically as a mirror for its readership presents significant problems. Can the politics of a text survive the passing of the moment of its first reception? To what extent can we isolate that interpretative context? How far is any account of Spenser's politics itself a 'mirror' of the age in which it was produced? This paper invited discussion of these inevitable distortions, and argued for a flexible historicism that takes account of both historical context and reception history in its assessment of political intention.

03.24

Heather James (U of Southern California), **"Ovid Among the Goths: The Politics and Poetics of Exile."** The figure of the banished Ovid, poet of the *Tristia* informs Spenser's ambivalent presentation of Malbecco's exile from society and metamorphosis into Gelosie personified. In *FQ* III.ix-x, Spenser traces the entire career of Ovid from his early toying genres through the counter-epic *Metamorphoses* and at last to the poetry of exile. Spenser's choice not to condemn his Ovidian lovers, especially the Helenore and the satyrs, suggests that England's great moral poet declines the opportunity to elaborate on the absolutist powers associated

with the imperial tradition of the Troy legend (told by Paridell at Britomart's request). Spenser instead aligns himself with the republican-inflected discourse that attends the early modern evaluation of Ovid and the imaginative liberties he represents.

03.25

David Scott Wilson-Okamura (East Carolina University), **"Gloriana's Grey Eminence."** A queen, says Spenser, has two persons: one is an empress, the other "a most vertuous and beautifull Lady"—a variation on the well known theory of the king's two bodies. The body politic is invisible, immortal, and inerrant. The body natural is both visible and mortal; it also makes mistakes. The body natural represents the monarch as an individual; the body politic represents the monarchy as an institution. In Spenser's poem, the monarch is fallible, and Queen Elizabeth is subject to some criticism. Spenser refrains, however, from criticizing (or even scrutinizing) monarchy as an institution: the body politic (as represented by Gloriana) is seldom seen, and never censured. Spenser may be a liberal, he may be a conservative. But he is not a radical: the absence of institutional critique precludes that, at least in the poem as it stands. On the other hand, the poem is not finished yet.

03.26

Andrew Hadfield, **"Spenser and Buchanan."** Although Spenser's political beliefs have been the subject of considerable interest and controversy in recent years, many commentators are sceptical of claims made that he might have had republican interests. However, if his work is read alongside that of George Buchanan, the Scottish humanist and polymath, a different picture may well emerge. Buchanan influenced Spenser considerably and his anthropological analysis of the Scots and Irish is cited frequently in *Vew*. Buchanan argued elsewhere that the duty of kings was to serve the people and that tyrants could be opposed and killed by any righteous person. If anyone in the British Isles could be called a republican it was Buchanan. This paper argued that Spenser was a careful reader of Buchanan's work and that he was undoubtedly strongly influenced by Buchanan's political ideas throughout his writing career.

The second session sponsored by the Spenser Society was called "Revisiting the Spenserian Stanza," organized and chaired by John Watkins; it offered papers by Kenneth Gross, Jeff Dolven, and Marjorie Perloff.

03.27

Kenneth Gross (U of Rochester), **"Shapes of Time,"** provided a meditation on one stanza, *FQ* III.vi.44 ("There is continuall spring, and harvest there" in the Garden of Adonis). Argued, by tracing the stanza's enjambments, lexical repetitions, and stanzaic structure, that the stanza shapes a desired locus that contains and resists the poet's prior fears of temporal calamity, offering not a breach but an expansion of possibility. Paid special attention to the concluding hexameter, typical of the ease with which the last lines of stanzas in Spenser can open readers out to a new dimension; and to the space after the stanza's close, as that space is continually recharged and made strange by the recurrent hexameter, for the space helps to keep the poem alive, lending the unfolding cantos their peculiar lightness and confidence in confronting shifted possibilities, unexpected contingencies of order and change. Concluded

by way of a contrast with Donne's 1601 *Progress of the Soule, or Metempsychosis*, with its more pitiless and unforgiving image of archaic origins, and its 10-line stanza form, 9 lines of iambic pentameter and a concluding hexameter, that Donne devised for the poem, as a challenge to Spenser's metaphysic and poetic resources.

03.28

Jeffrey Dolven (Princeton U), **"The Method of Spenser's Stanza,"** proposed the analogy of method—in its late sixteenth-century sense, particularly as associated with Ramus—as a way of understanding how Spenser's stanza works. That stanza's two most distinctive moments, the medial couplet and its final alexandrine, have the normative (if by no means inevitable) effects of a second thought in the middest and a summary or sententious closure. It is a shape imposed on experience in order to yield, time after time, a particular form of thought, a particular kind of lesson. In this it is like the dream of a universal method which can be applied in order to give the same intelligibility to diverse materials (e.g. the tendency of Ramist analysis to reduce texts to a single "dialectical ratiocination"). Arthur's advice to Una after the defeat of Orgoglio ("Dear lady, then said that victorious knight" [1.8.44]) makes the principal example.

03.29

Marjorie Perloff (Stanford U), **"'The Old Age of Alexander': Spenserian Traces in Contemporary Poetry."** The nineteenth-century revival of the Spenserian Stanza—in such famous poems as Keats's "Eve of St. Agnes" and Shelley's "Adonais"—does not carry over into the twentieth century. Even poets who experiment with most traditional stanza forms like Yeats and Auden never used it. But the intricacy and complexity of the stanza, especially the final alexandrine, turns up in the increasingly popular poetry of constraint, as theorized by the French *Oulipo* group. Poets like Jacques Roubaud and Michel Benabou have done brilliant things with the alexandrine and in English, an excellent example of Spenserian soundings is that of the young Canadian poet Christian Bök, whose prize-winning recent *Eunoia* marks a return to the kind of sound patterning and mathematical structure we have in Spenser.

Announcements and News

03.30

In the last issue's Bibliography update, Richard McCabe's essay in the *Cambridge Companion to Edmund Spenser*, "Ireland: Policy, Poetics and Parody" (*Spenser Review* 33.3, page 27) was wrongly attributed to Christopher McBride. Our apologies for the error.

03.31

The Spenser Review announces a new series, *De Mulieribus Claris*, to consist of short pieces remembering the careers of women scholars of medieval and Renaissance literature from the early days of the profession until ca. 1975: until postmodernism changed the face of literary scholarship.

In keeping with the *Review*'s mission of documenting and preserving scholarship and its local, specific contexts, we invite pieces written as memoir; analyses of individual women's careers and the nature of their structural roles in the profession and the institution; surveys of a woman scholar's work; investigations of specific events like the five articles by women in a 1926 *PMLA* or the University of Virginia dissertation from the 1930s on 16th and 17th-century women writers. The work and careers of many remarkable women call for intelligent documentation and analysis, among them Emily Hope Allen, Josephine Waters Bennett, Muriel Bradbrook, Lily Bess Campbell, Rosalie Colie, Madeleine Doran, Una Ellis-Fermor, Helen Gardner, Isabel MacCaffrey, Marjorie Hope Nicolson, Rosemond Tuve, Joan Webber, Enid Welsford, Helen C. White, Kathleen Williams, Lilian Winstanley, Frances Yates.

The series is aided by a board comprised of Judith H. Anderson, Heather Dubrow, Andrew Hadfield, Anne Lake Prescott, and Debora Shuger. Some pieces will be commissioned, but we hope that many people will send proposals for pieces they would like to contribute.

We anticipate being able to print one piece per issue, of a maximum of 3000 words. If authors strongly wish to contribute longer pieces, we suggest writing an essay in sections, such that it could be serialized. Please send all inquiries to the editor, Theresa Krier, at tkrier@nd.edu or Theresa Krier, editor, *The Spenser Review*, Department of English, University of Notre Dame, Notre Dame, Indiana 46556, U.S.A.

03.32

At the 2001 MLA in New Orleans, the Spenser Society voted to change the terms governing the award of the annual Isabel MacCaffrey Prize. As John Watkins, Vice-President of the Spenser Society, explained at the 2002 MLA in New York, the prize is now open to all Spenserians regardless of rank; it is no longer a prize solely for junior members of the profession. The membership also voted to award the prize for books as well as for essays. The Society will award the prize for books and for essays in alternate years. This year, for example, the selection committee only looked at essays. Next year, it will only consider books. Each year, the committee will read materials published during the TWO previous calendar years. Next year (2003), the prize will be awarded for the best book dealing significantly with Spenser that was published in 2001 or 2002. In 2004, the prize will go to the best essay dealing significantly with Spenser and published in 2002 or 2003. The following year (2005), the committee will look at

books from 2003 and 2004—and so on.

The committee members are now ready to open the MacCaffrey Prize competition for the best book published in Spenser studies during 2001-2002. Anyone who has published a book the deals significantly with Spenser in 2001 or 2002 is eligible to compete. The author may nominate his or her own work, or it may be nominated by someone else in the profession. The committee will consider any nomination that an author or second-party nominator feels makes a significant contribution to the field of Spenser Studies. This does not have to be a book solely on Spenser, but a significant portion of the book should address him and/or his work. In edition to monographs and scholarly editions of Spenser's works, the committee members will also consider collections of essays, in which case the prize will be awarded to the editor of the collection.

In order to nominate a book, the author or another member of the profession should send a *brief* notice of nomination and *three copies* of the published book to the Vice President of the International Spenser Society by July 1, 2003. The current vice president is John Watkins, Department of English, University of Minnesota, Minneapolis, MN 55455. Unfortunately, the Spenser Society cannot pay for the three copies that are to be submitted to our selection committee. Typically, however, presses are willing to send triplicate copies of books to similar prize competitions without billing the author, since the press itself stands to gain prestige if a book that it has published wins the MacCaffrey prize.

03.33

At the 2002 MLA meeting, ISS Secretary-Treasurer Dorothy Stephens reported that the anticipated 2002 net worth of the Society is $500.

03.34

Spenser at Kalamazoo, May 2003: The Program

Spenser I: Spenserian Strategies: Fable, Parody, Emblem
Opening Remarks: William Oram, Smith College
Presiding: Lauren Silberman, Baruch College
Ellorashree Maitra, Rutgers University: "Parody as Reading Strategy in *The Shepheardes Calender*"
Jeffrey Dolven, Princeton University: "Making an Example"
Andrew Escobedo, Ohio University: "Spenserian History and the Ornament of Fiction"

Spenser II: Shades of Grey
Presiding: Robert Stillman, University of Tennessee
David Morrow, UCSD: "'[T]hough it on a lowly stalke do bowre...': Courtesy & Social Struggle in Book VI"
Jean R. Brink, Henry E. Huntington Library: "The Literary and Historical Lord Grey"
Su Fang Ng, University of Oklahoma: "Colonizer and Colonized: England as Colony in Spenser's *View*"

Spenser III: Untying Spenserian Knots
Presiding: Beth Quitslund, Ohio University
Andrew Wallace, University of Toronto: "Gloriana's Feast and the Dedicatory Sonnets to the 1590 *Faerie Queene*"
William Heise, Independent Scholar: "Philosophical Nonsense in the Garden of Adonis"
Patrick Gray, Oxford University: "Phantastes, Fancy, Phantasia: The Role of Archimago in an Aristotelian Psychomachia"
Closing Remarks: William Oram

03.35

Donald Stump has been working with a graduate assistant—generously provided by Saint Louis University—to put the bibliographies, abstracts, and reviews from *Spenser Newsletter* and *Spenser Review* on line in a key-word searchable database. He's recently finished the last technical arrangements to make items available for the years 1986-99. (There are, you might be interested to know, over 1400).

Everyone involved in the work hopes that you'll visit the site. Since Prof. Stump used the grant from the university to get as much material as possible scanned and on line, you'll find occasional small errors. It would be a big help if browsers would take the time to use the simple feature "Report errors and omissions" to help clean up such minor matters. The URL:

<http://www.slu.edu/colleges/AS/ENG/spenser/

Prof. Stump is also looking ahead to the second phase of development. If anyone would like to help proofread scanned files from 1970-85, please drop him a line. The assitantship has run out, so the next stage will depend mainly on the active support of the Spenser community

Thanks to assistant editor, Janet Garrard-Willis and to Jerry Dees, who supplied encouragement, copies of back issues, and computer files from the journal's archives—some of them reconstructed with difficulty after a flood some years back in his office. Thanks also to those who have already volunteered to proofread files for scanning errors.

03.36

Applications are invited for an NEH Summer Seminar for College and University Teachers on THE ENGLISH REFORMATION: LITERATURE, HISTORY, AND ART (June 23 to August 1, 2003). Directed by John N. King, this interdisciplinary program will consider different phases in the English Reformation, a major watershed in the development of English culture and national identity. It contributed to the transformation of the literary and artistic production of early modern England between the time of Tyndale's Bible translations and publication of Milton's biblical epics. The seminar will bring together literary, historical, and artistic concerns that conventional disciplinary boundaries still tend to separate. In particular, it responds to the transformation in literary studies during the last twenty years, which has brought to the fore concerns about the historical nature of literary texts. Texts under consideration will include selections from Foxe's *Book of Martyrs*, Spenser's *The Faerie Queene*, and Milton's *Paradise Lost*.

The Department of English at The Ohio State University is eager to welcome members of the seminar, whose privileges as visiting faculty will include full access to facilities. The university research collections are among the largest in this country. Our main library houses very rich holdings in primary and secondary texts related to the literature and culture of the English Renaissance and Reformation. Comfortable lodgings are available for participants.

Applications are welcome from college and university teachers and independent scholars who specialize in literature, history, art history, women's studies, religious studies, bibliography, or print culture and are interested in the English Renaissance and Reformation. Sufficient time will be reserved for individual

research, work-in-progress, or other projects related to the seminar's common concerns. Participants are expected to remain in residence for full duration of the program, and they will receive stipends of $3,700. The deadline for application is 1 March 2003.

For further information, direct inquiries to the seminar assistant: Justin Pepperney, Department of English, The Ohio State University, 164 West 17th Avenue, Columbus, OH 43210-1370. Phone: (614) 294-3846; Email: pepperney.3@osu.edu

03.37

Officers of the International Spenser Society, 2003

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Editor, *The Spenser Review*

03.38

The Hugh Maclean Memorial Lecture 2002
The Anatomy of Epic in Book 2 of *The Faerie Queene*

David Quint

When we think of *The Faerie Queene* as an epic poem, rather than merely as a very long one, we do so because of Book II, for it is there that Spenser's poem primarily attaches itself to the epic tradition. Epic models are appropriate to a book whose focus is the second or middle part of the Platonic soul, the angry or noble-spirited part that is the source of the warrior-hero's defining courage. Spenser depicts this psychic and physical region of the heart or chest as a courtly parlour in the House of Alma episode of canto ix. Here, in a kind of double recognition scene. Guyon and Arthur meet and pay court to two ladies, Shamefastnesse and Prays-desire, who respectively represent the motives of their quests for heroic honor, the *kleos* that epic heroes since Achilles have sought to win and that *The Faerie Queene* embodies in Gloriana, the object of Arthur's questing and the image on Guyon's shield.

The epic models in Book II constitute a kind of analytical encyclopedia of the epic tradition, classical and modern, that precedes *The Faerie Queene*. Spenser imitates and combines multiple epic models, often demonstrating how these models are themselves imitating one another and revealing the long-term continuity of certain type-scenes and motifs. The poems came to Spenser already prepackaged with ethical and allegorical commentaries and, in the case of the modern poems, with overt allegories as well.[1] These generally internalize epic action as a *psychomachia*, a struggle taking place within the hero's own moral nature, and Spenser's allegory of temperance feeds such interpretations back, too, on the works he imitates. Book II both anatomizes the epic tradition into its basic component parts and presents a further allegorical reduction or distillation of their meaning: epic *moralisé*.

The book divides its epic materials into two strands, as A. C. Hamilton observed some time ago.[2] An Iliadic component deals with the mastering of heroic wrath and with the pursuit of glory and it is particularly attached to the valor of Arthur; it features the brother Pyrochles and Cymochles whom Arthur will eventually kill (cantos iv-vi, viii) and culminates in the British prince's fight with Maleger in canto xi. An Odyssean component deals with the temptations of money and sex and it is attached to the abstinence of Guyon; it contains a descent to the underworld in Mammon's cave (canto vii) and maritime trips to the Circean bowers of Phaedria (canto vi) and Acrasia (cantos v, xii). In a general way, the Odyssean strand succeeds the Iliadic one, just as the *Odyssey* is the sequel to the *Iliad*. But the two strands are also interwoven, and here Spenser follows his two other main epic models: the *Aeneid* where Aeneas follows, sometimes literally, the wake of Odysseus in the first half of the poem, before assuming the role of Achilles in the second, and the *Gerusalemme liberata* of Tasso, where the Achillean hero Rinaldo is enthralled for a time by the Circean enchantress Armida.

1. Iliadic Furor

The Iliadic complex, from which I want to set aside the Maleger episode for the moment, is the more straightforward. The *Homeric Allegories* of the first century C. E. Greek writer Heraclitus had moralized the scene in Book 1 (188-222) of the *Iliad* where Athena grabs the hair of Achilles as the latter is about to draw his sword against Agamemnon, staying the wrath that the hero declares is seething in his heart (227). Heraclitus notes that Plato divides the soul into reason, located in the head, where Athena, the divine incarnation of wisdom sent down to earth by Hera, has seized Achilles, and into two irrational parts, anger or *thymos* which resides in the heart, and lust nestled still further down in the liver.

> Achilles, full of wrath, takes up his sword. He has let the reason in his head be darkened by the anger that is shaking his chest, but soon his reason has brought him to his senses, torn him away from this course of action, and led him into a better state. This conversion with the aid of reason is what the Homeric poems identify quite rightly with Athena.[3] (19.5)

This allegoresis provides a key to understanding the epic action of the *Iliad* in terms of anger management, a key that Spenser picks up as he tries, as Plato had done, to distinguish a good *thymos* channelled by reason from a bad *thymos* allied to the lower appetite of concupiscence. When Arthur and Guyon flirt with Prays-Desire and Shamefastnesse in the heart of Alma's castle, we see how the erotic sources of their heroism have been sublimated into something higher—Arthur's quest begins with an amorous dream, Guyon seems already to have renounced eros by being enrolled in the Order of Maydenhead (II.ii.42). The vicious alternative is depicted in the fraternal relation of the angry Pyrochles and the lustful Cymochles, the offspring of the loss of control, Acrates; and they are negative versions of Achilles.[4]

Spenser found one such version already in the epic tradition in the figure of Turnus in the *Aeneid*, of whom the sibyl of Cumae is speaking in Book 6 when she predicts to Aeneas that another and different Achilles—"alius . . . Achilles" (*Aen.* 6.89)—has been born in Italy to oppose him.[5] Turnus, who will himself claim the role of Achilles for himself in Book 9 (742), is possessed of a literally demonic wrath. He has been set aflame in Book 7 by the fury Allecto sent down to earth by Juno, the Roman Hera. Disguised as an old woman, Allecto casts a firebrand into his chest, the seat of Turnus's wrath, after the hero has, in fact, seemed rather reluctant to be prodded into action; he jumps up, crying for arms, and the ensuing simile compares him to a cauldron that overflows above a heaped up fire (*Aen.* 7.445-466). This is Virgil's disturbing rewriting in an inverted sense of Athena's taming of Achilles—his second *Iliad* begins with the fomenting rather than the suppression of the hero's anger—and it is equally susceptible to allegory. As James Nohrnberg has noted,[6] Fulgentius had offered a fanciful Greek etymology that identified Turnus as "furious rage, for the arms of knowledge and of the mind resist all fury."[7] The allegorist transforms the war that Aeneas fights with Turnus into a conflict going on inside of the Trojan hero, much as Spenser presents Pyrochles and Cymochles as externalizations of foes whom Arthur and Guyon must defeat within themselves.

The associations of Turnus with Pyrochles, the overtly wrathful, fiery-named and combustible character, are clear. He is a man looking for trouble, and his own externalized Furor—see Guyon's therapeutic analysis of his condition at II.v.16.1-4—is kindled by the hag Occasion, who puts a hellish firebrand from the

Stygian lake into his hand, repeating Allecto's kindling of Turnus's ire. The Furor whom Guyon binds in canto iv (II.iv.15) recalls Virgil's own personified Furor in Jupiter's prophecy to Venus in Book 1 of the *Aeneid* (3.294-296) and with whom Turnus is much later identified by simile (cf. *Aen.* 3.296 with 12.8). Similarly, Pyrochles seems to be another version of the Furor by which he is possessed: both fight with sheer rage and force without regard for skill (II.iv.7, II.v.8-9; II.viii.47); both grind their teeth and shake their locks after their defeat by Guyon (II.iv.15; II.v.14). In the latter case, Pyrochles has been playing the role of the suppliant Turnus defeated by Aeneas at the end of Vigil's epic, and the "great disdeigne" and furor with which he responds to Guyon's clemency—compare the "vita. . . indignata" of Turnus in the last line of the *Aeneid*—anticipates his later refusal of Arthur's proffered mercy with Turnus's own words—"vse thy fortune as it doth befall" (II.viii.52.2)—in a second replay of Virgil's scene in canto viii. This scene combines the "utere sorte tua" (*Aen.* 12.931) of Turnus, who is indeed begging for his life as Pyrochles had done earlier, with the echo of those words, "Usa la sorte tua," with which Tasso's pagan warrior Argante declares that he will never yield to his conqueror, the crusader Tancredi, in the *Gerusalemme liberata* (19.22.1). Like his predecessor, Ariosto's Rodomonte, killed in a similar duel at the end of the *Orlando furioso* (46.137-140), Argante is an even more furious version of Turnus, and the intransigence of this later epic antagonist suggests in retrospect why Aeneas was himself justified in despatching his Italian foe.[8] Pyrochles cannot be saved from his furor, as the Palmer already suggests when he stops Guyon from going to his aid in canto v (24).

The association of Cymochles with Turnus fits into a different, extended imitation of the *Gerusalemme liberata*. Cymochles is first encountered in canto v as he lounges in the Bowre of Blisse, one of whose principal models is the garden of Armida in the Fortunate Islands, or the Canaries, in cantos 15 and 16 of Tasso's epic, where the enchantress keeps the hero Rinaldo a willing prisoner to her love. Spenser imitates twice the removal of Tasso's Rinaldo from Armida artificial paradise; both here in the case of Cymochles and subseqently when Guyon and the Palmer rescue Verdant from Acratia's same Bowre in canto xii. Rinaldo has already left the Crusader camp in anger when Armida captures him: he had failed to control his wrath, drawn his sword and killed the insulting Norwegian prince Gernando in a duel, then refused to submit to the judgment of his commander-in-chief, Goffredo (*GL* 5.26-52).

Rinaldo's defection is a version of Achilles's irate withdrawal from the Greek army in the *Iliad*, and two different Achillean scenarios are enacted on Armida's island. The principal one follows Statius's unfinished poem, the *Achilleid*, which describes how the young Achilles was hidden away on the island of Scyros by his mother Thetis in order to keep him out of the Trojan War. Thetis disguised her son in women's clothing among the other young girls of Scyros, a situation of which Achilles took full advantage by secretly making love to the maiden Deidamia. Odysseus and Diomede, sent to find the young hero, trick him by displaying a shield and spear before him which he cannot resist picking up (*Achilleid* 1.851f.): abandoning Deidamia, he makes the first version of the choice of Achilles to be a hero.[9] Rinaldo is similarly summoned away from Armida's garden and back to the glory of the crusade in the *Gerusalemme liberata*; two warrior emissaries, Carlo and Ubaldo, place before him a shield which is also a mirror in which he can see his transformation into Armida's love-toy. The Statian model of a very young Achilles allows Tasso to portray the equally young Rinaldo's conversion as a stage in growing up, after a period of erotic initiation and

sowing of wild oats. Rinaldo's subjugation to Armida even does him some good: it marks the end of his self-centered and anarchic adolescent autonomy and prepares him for his subsequent submission to Goffredo's authority.

In depicting his hero's going through a teen-aged phase, Tasso may also have had in mind Fulgentius's gloss on the love affair of Aeneas and Dido, upon which Rinaldo's loving and leaving Armida is also based. Aeneas in Book 4 represents the "spirit of adolescence," which

> on holiday from paternal control, goes off
> hunting, is inflamed by passion,
> and driven on by storm and cloud, that is, by
> confusion of mind, commits
> adultery. Having lingered long at this, at the
> urging of Mercury he gives up
> a passion aroused to evil ends by his lust.
> Mercury is introduced as the god
> of the intellect; it is by the urging of the intellect
> that youth quits the straits of passion.[10]

Fulgentius's reading of the *Aeneid* as an allegory of the development of the human individual in which the Dido episode of Book 4 stands for adolescence could easily be converted through Tasso's imitation of the *Achilleid* into an epic fiction about an adolescent hero.[11] Spenser's Verdant, seen in Acrasia's arms in the poem's second visit to the Bowre of Blisse, is hardly any older, the first beard but freshly sprung on his tender lips (*FQ* II.xii.79.8-9).

If the model of the *Achilleid* fits an Achilles before the assumption of his heroic career, the second Achillean model that lies behind Tasso's fiction concerns the fate of Achilles after that career and the hero's death. It is fated, we learn from Thetis in the *Argonautica* of Apollonius Rhodius (4.811-816), that Achilles in his afterlife is to have Medea for his bride in the Elysian fields, fields that the *Odyssey* tells us (4.564f.) are at the Western outer limits of the earth and which are assimilated with the Isles of the Blessed or the Fortunate Isles. Armida, the enchantress who has brought Rinaldo to the Fortunate Islands on a flying chariot like the one on which Medea appears at the end of Euripides's play, similarly offers Tasso's hero a life of inglorious ease and lovemaking that through these associations becomes equated with a living death or with having died and gone to a paradisal afterlife before one has actually lived.[12] Spenser may also allude to this mythic parallel: the story of Medea and Jason is sculpted in ivory on the gateway to Acrasia's Bowre of Blisse (II.xii.44-45). Atin tells Cymochles that he is "entombed" in his lady's lap when he comes to fetch him from Acrasia's realm as Tasso's knights summon back the enamored Rinaldo. The suggestion is that the Bowre is as much a place of death as the underworld of the Cave of Mammon.

Spenser read Tasso's epic with a ready-made allegory, one that Tasso wrote himself and that was appended to some early editions of the poem; it was the model for Spenser's own Letter to Raleigh. In it Tasso neatly identifies Rinaldo with the irascible second part of the soul, caught between the temptations of the concupiscent third part represented by Armida and the directives of the first part, reason, embodied in his commander Goffredo. Just how seriously Tasso meant for the allegory to be taken is the subject of modern critical debate,[13] but in one scene of the *Gerusalemme liberata*, the character of the Magus of Ascalona spells out a similar message to Rinaldo himself as he tells the hero to carry out the will and order of Goffredo. Nature, he tells Rinaldo,

> also gave you swift and ready angers, not so that
> you might use them in civil
> broils, nor so that they would be
> the servants of immoderate appetites, nor be
> in conflict with reason, but so that your valor,
> armed with them, more fiercely

would attack external foes, and so that through
them lustful desires, wicked
internal enemies, might be repressed with greater
force.

e ti diè l'ire ancor veloci e pronte,
non perché l'usi ne' civili assalti
né perché sian di desideri ingordi
elle ministre, ed a ragion discordi,

ma perché il tuo valore, armato d'esse,
più fero assalga gli aversari esterni,
e sian con maggior forza indi ripresse
le cupidigie, empi nemici interni. (*GL* 17.62-63)

A central part of Tasso's narrative thus suggests an internalization of its fiction. The submission of the formerly mutinous Rinaldo to Goffredo, his restoration to his proper Achillean role as warrior rather than as Armida's lover signify an inner realignment of his irascible spirits with reason against the temptations of the flesh. At this moment in the *Gerusalemme liberata*, we seem to be well on our way towards Spenser's allegorical personifications of the parts of the soul.

Spenser's Cymochles presents, however, an ironic version of Tasso's Achillean hero summoned from lustful indolence to the call of arms. "Vp, vp," Atin cries at him (II.v.38.2), as Tasso's Ubaldo had urged, "su, su" to Rinaldo in Armida's garden (*GL* 16.33.3). Atin's rebuke that Cymochles is "Vnmindfull of thy praise and prowest might" (II.v.36.4) recalls not only the reproaches levelled at Rinaldo (*GL* 16.32.3), but their models in the words of Ariosto's Melissa to Ruggiero (*OF* 7.60.1) and of Virgil's Mercury to Aeneas (*Aen.* 4.267) as they extricate those other heroes from amorous feminine clutches.[14] But Spenser conflates the sudden awakening of Cymochles from his delightful erotic dreams with the prodding of Virgil's Turnus into war by the fury Allecto: Cymochles reveals himself to be the true brother of Pyrochles.

As one affright
With hellish feends, or *Furies* mad vprore,
He then vprose, inflam'd with fell despight,
And called for his armes; for he would algates
fight. (II.v.37.6-9)

We are asked here to remember Turnus, inflamed by Allecto, who wakes from his sleep and seeks arms even in his bedchamber—"arma amens fremit, arma toro tectis requirit" (*Aen.* 7.460). Cymochles jumps out of the frying pan of lechery into the fire of furor, and Atin's function, of course, is to find tinder to kindle wrath. Both Cymochles and Pyrochles are associated with Virgil's fury-driven, out-of-control Achillean warrior, and the moral point is that the concupiscent and the irascible can easily become brethren; lust and warlust can be hard to distinguish. When Pyrochles now shows up crying, "I burne, I burne, I burne," and throws himself into the Idle Lake, he explains to Archimago that

Furor, oh *Furor* hath me thus bedight:
His deadly wounds within my livers swell,
And his whot fire burnes in my entrails
bright. (II.v.50.2-4)

Pyrochles' furor has been displaced downward from the chest to the lower bodily faculties that are the seats of concupiscence, just as the character himself leaps into the depths of the lake. Meanwhile the lustful Cymochles has literally risen up—"vprore. . .vprose"—from the ground to assume the role of warrior. The result of this twin commixture of concupiscence and irascibility is the eventual destruction of both brothers. By doubling his imitation of Tasso so that Cymochles, rather than Verdant, can primarily play the role of Rinaldo in Armida's garden, Spenser is having some satirical fun here at his predecessor's expense. He casts doubts on

the idea that a wrathful Rinaldo can grow up into a mature, self-controlled warrior by passing through a stage of erotic infatuation: he is less likely to become a glorious Achilles than a furious Turnus. More comprehensively, he questions just how much we should admire the exploits of the Achillean heroes of the epic tradition—perhaps all these Achilleses are really Turnuses—and whether the anger that underlies those exploits can ever be channeled away from lower impulses.[15]

2. Odyssean temptations

The Odyssean complex of episodes in Book II plays off the Cave of Mammon in canto vii against Acrasia's Bowre of Blisse, as it returns in the famous long episode of canto xii, the temptations of wealth against the temptations of sexual love. The sexual temptation is an enduring feature of epic that goes back to the charms of Circe and Calypso that detain Odysseus in the *Odyssey*. But the wealth temptation is equally represented in the *Odyssey*, and both there and in the succeeding epic tradition, the two temptations are seen as complementary and symmetrical. Both Spenser's Mammon and Acrasia offer a version of what Mammon repeatedly terms "the worldes blis" (*FQ* II.vii.32.7, II.vii.48.8).

This complementarity further works in Spenser's fiction to contrast the hoarding up of wealth by Mammon with the prodigal spending that Acrasia exacts from Verdant and, by implication, her other victims: "in lewd loues, and wastfull luxuree, / His dayes, his goods, his bodie he did spend" (II.xii.80.7-8). It may not be readily apparent that the Circean dangers of Acrasia concern financial ruin as well as well as sexual overindulgence. The idea is already clear enough, however, in the *Odyssey*. While Odysseus spends eight years with Circe and Calypso, his family is being eaten out of house and home back in Ithaca. His son and heir Telemachus may have nothing to inherit.

The *Odyssey*, moreover, is very much concerned with the acquisition of wealth.[16] Odysseus loses all the loot he acquired from Troy when his ship goes down not far from Scylla and Charybdis, but he recoups his fortune when he receives still greater wealth—as the indignant Poseidon notes (*Od.* 13.134-138)—in the gifts awarded him by the king and men of Phaiakia, a wealthy realm noted for its fine ships. The wanderings of Odysseus could look to ancient readers like the mercantile voyages of the Phoenician traders who repeatedly crop up in the hero's lying stories (13.225-287, 14.192-359, 15.390.483); they appeared that way as well as to the nineteenth century scholar Victor Bérard, whose thesis that the *Odyssey* was, in fact, based on Phoenician sources inspired Joyce's *Ulysses* and its semitic commercial hero, Leopold Bloom.[17] The second century C. E. author Aelian wrote that Homer's Odysseus and Menalaus "traveiled from region to region, after the custome of the Marchantes of Phenicia, for they did hourde and heape up money like mountaines, the desire whereof spurred them forward, and imboldened them to attempt dangerous journeys by lande, and perilous voyages by sea."[18] In his essay, *How a Young Man Ought to Hear Poems*, Plutarch feels the need to defend the conduct of Odysseus, acknowledging that the hero had been censured for numbering his goods at the moment when he wakes up after the Phaiakians have delivered him to Ithaca (*Od.* 13.215-219).[19] Odysseus's attachment to wealth seems to be picked up in the *Aeneid*, when Aeneas recalls seeing him as one of the chosen guardians of the booty of Troy (2.761-766). The Jason of the *Argonautica*, Odysseus's successor as maritime hero in the epic tradition, was similarly labelled by Juvenal as a merchant—"mercator

Iason" (6.53)—in his quest for the golden fleece, and Shakespeare takes up the idea in *The Merchant of Venice* when Bassanio describes Portia and her Belmont to Antonio as another version of Jason's goal—"her sunny locks/ Hang on her temples like a golden fleece,/ Which makes her seat of Belmont Colchos's strond,/ And many Jasons come in quest of her" (I.1.169-72)—making his fortune-hunting for a rich wife a version of Antonio's own mercantile adventures. Spenser exploits these implications in the obtacles that Guyon and the Palmer encounter at sea on the way to the Bowre of Blisse in canto xii: Charybdis and Scylla are respectively refigured as the Gulfe of Greedinesse and the Rocke of Reproch (*FQ* II.xii.3-9)—the consuming avarice and bankrupting prodigality which correspond to the opposing temptations of Mammon and Acrasia—while the Libyan Syrtes on which Jason's Argo founders in Book 4 of the *Argonautica* (1228f.) becomes the quicksand of Vnthriftyhed on which misadventure wrecks a goodly merchant ship (*FQ* II.xii.18-19). The presence of Jason and Medea on the sculpted gates of Acrasia's garden fits this pattern as well, and suggests an economic as well as sexual interpretation of the dangers she poses.

It is a gentleman of Phaiakia who sneeringly suggests in the *Odyssey* itself that Odysseus looks to him like a merchant, "a man who, careful of his cargo, and grasping for profits / goes carefully on his way. You do not resemble an athlete" (*Od.* 8.163-164), and the hero has to refute the charge by establishing a new record in the discus throw. But it is the super-rich, seafaring Phaiakians themselves who resemble the disdained Phoenicians. Plutarch in his essay also defends the Phaiakian princess Nausikaa for thinking about Odysseus as a potential husband.

> If perceiving the man's breeding by his discourse, and admiring the prudence of his addresses, she rather wisheth such a one for a husband than a merchant or a dancing gallant of her fellow-citizens, she is to be commended.[20]

The 17th-century translation gets to the spirit of Plutarch's text by disdainfully turning his Phaiakian mariner—"*plotiko*"—into a merchant. Nausikaa in this reading comes from a wealthy shipping family, non-heroic and non-Hellenic, and would like to wed out of her class with a Greek aristocrat; her father King Alkinoös proposes the match to Odysseus, who tactfully turns it down (*Od.* 7.311-315). The barbarian Medea of the *Argonautica*, who brings Jason the Golden Fleece with her, will be largely modelled on Nausikaa, and the wedding of Jason and Medea actually takes place in a cave in Phaiakia sponsored by Nausikaa's mother, Queen Arete; the later epic seems to make good the marriage *manqué* of Nausikaa's wistful yearnings in the *Odyssey*. Nausikaa is the original of what will be a familiar literary type: the daughter of the rich bourgeois trader whose dowry can replenish diminished noble fortunes. One version of this type will be Spenser's Philotime, the child of Mammon, whom the money god wishes to marry up into the aristocracy.[21] Nausikaa is a temptation for Odysseus of a different and more concrete kind than the goddess Calypso and the enchantress Circe, and in the wish-fulfillment scenario of the *Odyssey*, the hero obtains the riches without having to marry the girl. Spenser's Mammon drives a harder bargain with the noble Guyon.

The Phaiakian books of the *Odyssey* are the primary epic model (combined with the Medea episodes of the *Argonautica*) for the story of Dido and Aeneas in Books 1 and 4 of the *Aeneid*. The resemblance of the Phaiakians to Phoenicians here becomes literalized, for Dido and her

Carthaginians are, in fact, a Phoenician people and they are very rich. It is not only sexual love that Dido has to offer Aeneas. She also shows off to him her Sidonian wealth—"sidonias ostentat opes" (*Aen.* 4.75)—on a tour of her newbuilt Carthage. The Carthaginians eat off of silver plates engraved with gold on purple tablecloths (*Aen.* 1.639-640), while Dido reclines on a golden couch (1.698) beneath the golden roof of her palace (1.726), and toasts Aeneas with a cup heavy with gold and jewels (1.728). Virgil contrasts this wealth with the poverty of the Italians and Arcadians in the second half of the epic. Galaesus, the richest landholder of the Italians, "ditissimus aruis" (7.537), owned fields and five herds of sheep and five herds of cattle when he was slain in the skirmish that starts the Italian wars. We are meant to recall Sychaeus, Dido's husband, "ditissimus agri" (1.343), the richest landowner of the Phoenicians; he was murdered by Dido's brother for his gold, the buried treasure that Dido digs up and carries away with her and that enables her to found Carthage. The riches of the Italian peasant and the Phoenician nobleman are not comparable, and that is the point.[22] It is symptomatic that the Italian hero Turnus carries a shield depicting Io transformed into a heifer; the scene connects him to the wrathful Juno as well as to an earlier ecphrasis by the poet Moschus,[23] but the fact remains that Turnus marches into battle with a cow on his shield: he is something of a country bumpkin. The 16th-century Italian man of letters Girolamo Muzio commented that the war in the second half of the *Aeneid* caused "the peasants of Latium to take up arms against the nobility of Troy."[24] Virgil seems, in fact, to posit Aeneas and the Trojans as a kind of middle term between Dido's Carthaginians, rich sophisticates but insufficiently heroic traders, and Turnus's Italians, good at fighting, but boorish in their poverty; the future Rome that Aeneas founds will have to steer between this Scylla and Charybdis. So must the gentleman whom Spenser is shaping in Guyon: his wealth has to come from somewhere.

Dido thus combines for Aeneas the sexual temptations of Calypso and Circe and the wealth temptations of Phaiakian Nausikaa and Colchian Medea: both are obstacles to the hero's historical mission. The subsequent Italian epic and romance tradition will separate out these Odyssean temptations and bring them back together again. In the process the representatives of these temptations become demonic and overtly allegorical. The following table maps out a summary of this literary genealogy.

	Sexual Temptation		Wealth/Fortune Temptation
Odyssey	Circe, Calypso		Phaiakia,Nausikaa
Argonautica			Medea
Aeneid		Dido	
Orlando innamorato			Morgana
Orlando furioso	Alcina		
Italia liberata	Acratia		Plutina
Gerusalemme liberata		Armida	
Faerie Queene	Acrasia		Mammon, Philotime

The line of Circean enchantresses in the left hand column is familiar enough to students of Spenser.[25] No shortage of ancient allegorical commentary had explained the nature of the temptations of Circe. Heraclitus wrote: "The potion of Circe is the cup of pleasure: the intemperate drink from it and for the fleeting enjoyment of glutting themselves with it, they condemn themselves to a life more miserable than that of pigs."[26] We have already seen how Fulgentius read the corresponding Dido episode in the *Aeneid*, with its conflict between a sympathetic human love and the demands of heroic destiny, into an allegory of youthful lust. Alcina in Ariosto's *Orlando furioso* is an immortal fairy whose lustful charms turns men into plants, even lower forms of life than Circe's pigs, and she is explicitly compared to Dido in her desperation after the hero Ruggiero leaves her

(*OF* 10.56.5). She, in turn, becomes the model for the sorceress Acratia, the allegorical personification of lust in Giangiorgio Trissino's *L'Italia liberata dai Goti* (*ILDG* 4,776-5.472), a famous failed epic that nonetheless influenced both Tasso and Spenser; with her accomplice Ligridonia, Acratia holds the Achilles-like hero of the poem, Corsamonte, captive to her charms until he is rescued by his fellow warriors. Tasso imitated features of the Acratia episode, as well as the models of Alcina, Dido, and Circe in his portrait of the enchantress Armida in the *Gerusalemme liberata*. Spenser imitates all of the above, deriving his Acrasia's name and details of her palace from Trissino's Acratia episode, translating whole stanzas from Tasso's description of Armida and her garden.

The chain of wealth and fortune figures in the right hand column has been less studied as a continuous epic motif. Boiardo's Fata Morgana in the *Orlando innamorato*, his version of Morgan le fay, is both a treasure fairy with an underworld of riches and the allegorical personification of Fortune. After Orlando completes a series of trials modeled on the trials of Jason at Colchis, he is offered, instead of the golden fleece, the opportunity to hunt down a magic deer, the property of Morgana, that moults its golden horns four times a day, making its possessor infinitely rich (*OI* 1.24-25). The paladin rejects the offer, asserting that the pursuit of wealth is never-ending and without honor (*OI* 1.25.14-15). Rather than passively receive the gifts of Fortune, he chooses to combat her, which he does on two visits to Morgana's subterranean treasury, seizing the fairy by her golden forelock, first in order to free his companion knights whom Morgana has imprisoned (*OI* 2.8-9), then to rescue away from her her beloved favorite Ziliante (*OI* 2.13).[27] Trissino imitates Boiardo's figure in his allegorical figure of Fortune, Plutina, in the *Italia liberata* (*ILDG* 11.761f.). Dwelling in an underground cave filled with golden objects, Plutina has been blinded by God for having favored only good, wise, and just men. The hero Corsamonte, earlier rescued from Acratia's palace, is offered but finally turns down the chance to restore Plutina's sight by killing a dragon and, as he promises her, to restore the golden age and bring back the reign of Astraea (*ILDG* 11.1088-1090). In return, Plutina would shower Corsamonte with her gifts, making him her favorite like Morgana's Ziliante (*ILDG* 11.1093-1095). Tasso, in his turn, imitates aspects of both Morgana and Plutina in the episode of Armida, which is set on the isles of Fortune; these models make Armida not only Rinaldo's lover but the figure of a beneficent Fortune dispensing her gifts upon her favorite; Rinaldo has all the luck.[28] Spenser's Mammon is a Money God who likes to play at being Fortune, claiming to bring about the rise and fall of kings (*FQ* II.vii.11) and admonishing Guyon that his "grace" or favor is a one-time only occasion, like the forelock of an otherwise bald Fortune, which the knight must seize when it is offered to him (II.vii.18.6-9, II.vii.38.7-9). His underground treasury and smithy adjoin the classical underworld, "Plutoes griesly raine" (II.vii.21.4); Spenser plays on the resemblance of the names of Pluto and Plutus, god of riches, from which Trissino's Plutina receives her name.

In all of these cases, the gifts of Fortune detain the hero from the field of glory; Mammon actually seeks to destroy Guyon, but the inglorious life is also a living death. A world in which Fortune only rewarded the deserving would be devoid of moral and heroic struggle, and Trissino concludes that epic heroism requires a blind Fortune. Boiardo's Ziliante, who weeps when Orlando leaves him behind in Morgana's underground realm, is the best example: he is the victim of his own good Fortune, for we have learned that he is the son of King Manodante,

apparently the possessor of the spice islands in Indonesia, the goal of much of the commercial traffic of Boiardo's age, a king who has amassed more than half of the world's wealth (1.21.49; 2.11.46).[29] The allegorical upshot of the episode is that to be the favorite of Fortune is also to become her prisoner: too much good luck and riches makes life too easy and unheroic. In this respect, the truly lucky member of the family is Ziliante's older brother Brandimarte, the real heir to Manodante's fortune, who was carried off when a toddler by a family servant: his name was changed from "Bramadoro"—desirer of gold—to "Brandimarte"—sword of Mars—and he has grown up to become a model knight, Orlando's faithful companion (2.13.36-37).[30] Ziliante, by contrast, may be prevented by his riches from ever growing up to make anything of himself.

Tasso, we may note, combines in Armida the lust and wealth/fortune temptations as Virgil had done with Dido. Spenser, like Homer in the *Odyssey* and like Trissino in the *Italia liberata*, makes them distinct episodes that nonetheless reflect one another and overlap. Boiardo's Morgana and Ariosto's Alcina are sisters in something of the same way that Spenser's Pyrochles and Cymochles are brothers, and they offer sister temptations; both imprison the unwary knight. The situation in the *Italia liberata dai Goti* is particularly instructive, for the temptations of Acratia and Plutina, both revolving around the hero Corsamonte, are set off as twin romance allegories from the rest of the epic narrative. The realm of Trissino's Plutina is located on Monte Circeo, placing this allegory of Fortune in the home of Circe, where his Acratia should logically dwell. Riches, we may infer, can be just as seductive as feminine charms. Acratia's palace, meanwhile has a backdoor, unlocked by "Inopia"—lack of money—that leads into a horrid woods, smelling of sulfur and asafoetida, and eventually to "Metanea"--repentance when it is too late (*ILDG* 5.227-275).[31] Sexual profligacy in Acratia's realm drains away the fortunes that Plutina promises to replenish. Spenser's alignment of the Acrasia and Mammon episodes, I have suggested, follows a similar pattern, and owes a good deal to Trissino's epic.

Spenser's Verdant is a young man of good family—a "goodly swayne of honorable place" (*FQ* II.xii.79.2)—who is ruining himself in the arms of a high-priced courtesan; in the strange love of Acrasia's bower he is prodigally depleting both his precious bodily fluids and his fortune, going bust just as surely as the merchants foundering on the quicksand of Unthriftyhed. Mammon is a member of an older generation who gives avuncular advice to the noble Guyon, whom he calls "sonne" (*FQ* II.vii.18.1). The tycoon urges Guyon to get with the times and find a money-making occupation, and he offers to take the younger knight into his firm by offering him the hand of his daughter Philotime. He wishes, like Massinger's speculator Sir Giles Overreach, to marry his daughter up the social ladder represented by the golden chain she holds up in her merchants' Guildhall or lawyers' Temple (*FQ* II.vii.43-47); Mammon wants to marry Guyon to his own bourgeois ambition. These are Scylla and Charybdis alternatives indeed for the young nobleman, and they symbolically overlap: there are economic implications in the Acrasia episode, a sexual-marital component in Mammon's propositions.

For a gloss on how Spenser's two Odyssean temptations complement one another, we may turn back once more to Plutarch's *How a Young Man Ought to Hear Poems*. Here Plutarch is commenting not on an epic poem, but on a lost Euripidean play based on an epic subject we have already encountered, the summoning of the adolescent Achilles from his effeminating existence with Deidamia on the island of Scyros,

an Achilles here in the future position of Odysseus with Circe and Calypso, and brought back to Troy by none other than Odysseus himself. This Achilles is of the same age and in the same potential position as the young man Plutarch is advising.

> And the reproof which Ulysses gives Achilles, when he found him sitting in Scyrus in the apartment of the young ladies,
>
> > Thou who from noblest Greeks deriv'st thy race
> > Do thou with spinning wool thy birth disgrace?
>
> may well be given to the prodigal, to him that undertakes any dishonest way of living, yes, to the slothful and unlearned person, thus:
>
> > Thou, who from noblest Greeks deriv's thy race,
> > Dost thou with fuddling thy great birth disgrace?
>
> or does thou spend thy time in dicing, or quail-striking, or deal in adulterate wares or griping usury, not minding any thing that is great and worthy thy noble extraction?[32]

The Euripidean verses have an all-purpose application for Plutarch, warning their young auditor equally from the aristocratic pastimes of womanizing and drunken idleness on the one hand, from dealings in *déclassé* trade and money-making avarice on the other. Spenser's Guyon responds to Mammon that he has all the riches he needs (*FQ* II.vii.39.3-4), and this is the presupposition that Plutarch is making about his young man and the obligatory posture of any aristocrat, who is defined by not having to work for his living. All noblemen, that is, already enjoy this gift of Fortune by the accident of their birth: they don't need Mammon's new money.

The danger for the gentleman whom both Plutarch and Spenser want to fashion is that he will either choose to enjoy his good fortune in a life of dissipation or make wealth an end in itself in the supposed manner of the bourgeoisie. In both cases, he is admonished from behavior unworthy the conduct of a nobleman who should be mindful of his blue-blooded lineage. The conduct that *is* worthy of him is the perpetuation of that lineage, and within the *Odyssey* Odysseus must tear himself away from Circe and Calypso so that he, his father, and his son can stand together as one; Aeneas leaves Dido and perseveres to Italy in the name of Iulus and the Julian line that will produce Augustus. Where Aeneas receives a shield depicting his descendants before stepping into battle (*Aen.* 8.626f.), Tasso's Rinaldo is given a shield bearing the deeds of his ancestors (*GL* 17.64f). The fiction of Spenser's Book II provides examples of two such dynastic genealogies in canto x, the ancestry of the hero Arthur and of his beloved Gloriana. The family arms of Verdant, meanwhile, have been "fowly ras't" (*FQ* II.xii.80.4) from *his* shield as he idles with Acrasia, and earlier another of Acrasia's victims, the family man Mortdant, is unable, perhaps because of alchoholism or venereal disease, to reintegrate himself with wife and son.[33]

Another way to blot one's escutcheon and dilute one's lineage is to marry beneath oneself for a large dowry, as Mammon tempts Guyon to do. Plutarch's Achilles is admonished to perpetuate the glory of his lineage by sticking to his own family business, which, both for the hero and for Plutarch's young auditor, is the profession of arms and public affairs. Guyon replies to Mammon that he intends to spend his time "in armes and in atchieuements braue" and to lord it over the rich citizens of Mammon's middle class (*FQ* II.vii.33.6-9): he will make money the old-fashioned way, by conquest. Plutarch identifies

the heroic code of epic with his own aristocratic ideology, and he may not be far from the mark. Spenser's Book II, which is also trying to teach us how retrospectively to hear and understand the epic poets, shares similar attitudes. As he tours Mammon's cave, Guyon is ready to fight a figure of "Disdayne" (*FQ* II.vii.40-43), but it is not clear whether this personification stands for the disdain that Mammon's haves feel for the have-nots or whether Guyon is struggling with his own noble disdain for his host, the moneyed parvenu.

3. Maleger

Spenser's allegory of temperance has thus doubly anatomized the preceding epic tradition in terms of what the hero must avoid. In his defining pursuit of arms, the Iliadic hero must not let his warrior's courage be transformed into mere rage and fury. The Odysssean hero must not be deterred from that military pursuit altogether by immersion in sexual profligacy, the vice of his own class, and the acquisition of wealth, the vice of other, non-heroic classes. These are the negative lessons of epic that most of its heroes learn the hard way if they learn them at all: Virgil's Aeneas was excoriated by Lactantius for exploding in anger at the end of the *Aeneid*;[34] Homer's Odysseus disconcerted his moralizing ancient commentators both by wallowing with Circe and Calypso and by counting his Phaiakian riches. But how does Spenser understand the positive activity of epic, the quest for martial glory in and of itself? Book II offers an equivocal verdict on the motives and results of epic heroism.

Guyon may aim towards a life of arms and achievements, but his main actions are to just say no to Mammon and Acrasia. It is Arthur who principally does battle and kills his foes. The ladies of Alma's court who inspire the two heroes, Shamefastnesse and Prays-desire, respectively suggest the distinction between Guyon's abstinence—his being held back by his own modesty— and Arthur's prowess—his being spurred on by his wish to be glorified. These motives have their vicious counterparts in the Cymochlean Impotence and Pyrochlean Impatience that accompany Maleger.[35] But they are also complementary: the doubling of the heroes allows Spenser to explore the twofold nature of noble *honor*, an internal prodding of conscience that cannot be separated from the external scrutiny of a peer group that confers praise or blame.[36]

Both stimuli are at work when Arthur initially finds himself bested in his climactic battle with Maleger.

> The whiles the Prince prickt with reprochfull shame,
> As one awakt out of long slombring shade,
> Reuiuing thought of glorie and of fame,
> Vnited all his powres to purge himselfe from blame. (II.xi.31.6-9)

Arthur seems both shamefully to reproach himself and to worry about the reproach and blame of others, while his characteristic desire of praise pulls him together to rise and clean away the stain on his honor. But there is honor even among thieves, and this moment is complicated by its recollection of Cymochles three cantos earlier, just before he dies by Arthur's own hand.

> For when *Cymochles* saw the fowle reproch,
> Which them appeached, prickt with guiltie shame,
> And inward griefe, he fiercely gan approch,
> Resolu'd to put away that loathly blame,
> Or dye with honour and desert of fame.
> (II.viii.44.1-5)

The repetition of the same vocabulary, especially of the rhymes, makes it difficult to distinguish

the honorable Arthur from a vicious allegorical *doppelgänger*; the next stanza in canto xi (32) is a simile that compares Arthur to a suppressed fire that suddenly bursts into flames and his heroic wrath is scarcely different from that of the incendiary Pyrochles. These likenesses suggest how value-neutral honor may be on the battlefield, a spur to courage for the good and bad man alike. Death is better than dishonor, Cymochles appears to feel, and he may share something of the attitude of his brother, who, though he "despised to dye" (*FQ* II.viii.50.9) asks to be killed by Arthur rather than acknowledge his own defeat. By the same token, honor and fame become for Cymochles the means to defeat death itself. Arthur's own desire for glory and fame stirs him to fight the ghostly Maleger, who is the personification of Arthur's own mortality and who, like the earth-born Antaeus (*FQ* II.xi.45), rises up each time he is momentarily overthrown, growing stronger as Arthur tires and weakens.

The ambiguity of Arthur's victory over Maleger suggests one further Spenserian take on the epic tradition and the exploits of its heroes. Arthur is assimilated with Antaeus's conqueror Hercules, the hero of heroes, too great to have an epic poem of his own, and indeed with a still greater hero, the allegorized Hercules-as-Christ of such works as Ronsard's *Hercule chrestien*.[37] His three vanquishings (*FQ* II.xi.35,42,46) of the monstrous enemy, his casting Maleger into the Idle Lake, as Death will be cast into the burning lake of Revelation 20:15, align this battle with Redcrosse's three day victory over the dragon in the similar eleventh canto of Book I and with Guyon's three day overcoming of Mammon's temptations; both Arthur and Guyon faint at the end of their trials (*FQ* II.xi.48, II.vii.66).[38] Milton will draw out the Spenserian parallel in *Paradise Regained* when he places at the end of Jesus's Mammon-like temptations a simile that compares him to Hercules overcoming Antaeus (*PR* 4.563-568). The apocalyptic scenario would suggest a complete internalization of heroism, as in the case of Redcrosse, which would here depict a spiritual, Christian victory over the body and the sinful seeds of death that it contains.[39]

But the Christ-like overtones of Arthur's defeat of Maleger could mark the limits just as well as the transcendence of epic heroism, whose goal of earthly glory and fame may not ultimately coincide with heavenly glory. Already at the beginning of the epic tradition, the Achilles of the *Iliad* knows that the price of his *kleos*, the glory he will garner, is the loss of his own life. Spenser's retrospect on the tradition reverses the terms of this trade-off: the knowledge, conscious or unconscious, of mortality gives rise to the pursuit of praise. In this case allegorical internalization boils down the heroic impulse, perhaps the impulse of all human endeavor, to a struggle against biological necessity. Like the hero's lineage, his fame may outlive his own death. It is a victory of sorts, a partial triumph over the bodily decay that Maleger represents. But Spenser's fiction also draws a darker conclusion: the fight with Maleger is one that no mere epic hero can win.

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[1] Michael Murrin, *The Allegorical Epic* (Chicago and London: University of Chicago Press, 1980); Félix Buffière, *Les mythes d'Homère et la pensée grecque* (Paris, Les Belles Lettres, 1956); Robert Lamberton, *Homer the Theologian* (Berkeley, Los Angeles, and London: University of California Press, 1986); Don Cameron Allen, *Mysteriously Meant* (Baltimore and London: The Johns Hopkins University Press, 1970).

[2] A. C. Hamilton, *The Structure of Allegory in The Faerie Queene* (Oxford: Clarendon Press, 1961), pp. 116-23.

[3] Heraclitus, *Allégories d'Homère*, ed. and French trans. Félix Buffière (Paris: Les Belles Lettres, 1962), p. 23.

[4] For the relation of Pyrochles and Cymochles to Homer's Achilles, see Hamilton, *The Structure of Allegory*, pp. 117-20, and James Nohrnberg, *The Analogy of The Faerie Queene* (Princeton: Princeton University Press, 1976), pp. 301-2.

[5] Nohrnberg, *The Analogy*, pp. 302-3, notes the parallels between Pyrochles and Virgil's Turnus.

[6] Nohrnberg, *The Analogy*, p. 303.

[7] Fulgentius, *The Exposition of the Content of Virgil* 26. *Fulgentius the Mythographer*, trans. Leslie George Whitehead (Columbus: Ohio State University Press, 1971), p. 134.

[8] On the death of Argante and the final scene of the *Aeneid*, see Lauren Scancarelli Seem, "The Limits of Chivalry: Tasso and the End of the *Aeneid*," *Comparative Literature* 42 (1990): 116-25. Seem argues that in his pagan hero Argante Tasso depicts a version of Turnus to whom one cannot and should not show mercy and thus defends retrospectively Virgil's Aeneas when he kills Turnus at the end of the *Aeneid*. Further support for Seem's thesis can be found in Tasso's strategy of associating both Argante and Solimano, the other major warrior on the pagan side, not only with Turnus, but at one and the same time with Antaeus, the autochthonous giant who rises to fight again and again. In his final battle with Tancredi in canto 19, Argante is first identified with Antaeus in stanza 17 before he turns into a defiant version of Turnus in stanza 23; the order of the models is reversed in the following canto, 20, where Solimano experiences a Turnus-like terror in stanzas 105-106 (compare *Aeneid* 12.903-918) before he is killed in *his* duel with Rinaldo in stanza 108, and described as a "new Antaeus" who has fallen and risen again so many times and now falls at last. The conflation with Antaeus turns Virgil's suppliant Turnus, who admits at the end that he is beaten, into a never-say-die, incorrigible and demonic enemy whom his conqueror has no choice but to kill.

Tasso's putting together of the types of Turnus and Antaeus provided a model for Spenser. Spenser's Turnus complex similarly returns or is completed in Arthur's duel with Maleger, when the overthrown Maleger arises and picks up a stone to throw it at the Briton prince at II.xi.35-36—so Turnus casts a stone at Aeneas at *Aeneid* 12.896f. Maleger is primarily an Antaeus figure in this episode: see stanza 45 where Arthur remembers that the Earth is Maleger's mother and the mythic parallel is spelled out. The sense that Maleger keeps coming back for more like Antaeus is reinforced by the seeming return in his person of the Turnus-like Pyrochles and Cymochles, killed by Arthur three cantos earlier. These two demons from Arthur's past also seem to come back, now in even more demonic form, in Maleger's allies, Impatience and Impotence; see note 35 below.

[9] The story of Achilles on Scyros forms the conceit of W.L.'s commendatory verses to the 1590 *Faerie Queene*, "When stout *Achilles* . . . ." Here it is Spenser himself who plays the role of a shirking Achilles, reluctant to sing of the Faerie Queene and choosing to seem a shepherd in the verses of *The Shepheardes Calender*. Sir Philip Sidney is the Ulysses who brings Spenser out of his pastoral retirement to become an epic poet.

[10] Fulgentius, *The Exposition*, 16. *Fulgentius the Mythographer*, p. 127.

[11] For interesting commentary on the relationship of Statius's Achilles and Deidamia to Virgil's Aeneas and Dido, see Alessandro Barchiesi, *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets*, ed. and trans. Matt Fox and Simone Marchesi (London: Duckworth, 2001), pp. 145-46.

[12] Giovanni Falaschi demonstrates other ways in which Tasso associates Armida's garden with death and the underworld in *La favola di Rinaldo:il codice fiabesco e la Gerusalemme liberata* (Florence: Le Lettere, 1994).

[13] Murrin, *The Allegorical Epic*, 87-127; Luigi Derla, "Sull'allegoria della Gerusalemme liberata," *Italianistica* 7 (1978), pp. 473-88; Lawrence Rhu, "From Aristotle to Allegory: Young Tasso's Evolving Vision of the *Gerusalemme liberata*," *Italica* 65 (1988): 11-30; Lucia Olini, "Dalle direzioni di lettura alla revisione del testo: Tasso tra 'Allegoria del Poema' e *Giudizio*," *La rassegna della letteratura italiana* 7 (1985): 53-68; Paul Larivaille, "Dalla prassi alla teoria: l'allegoria nella *Gerusalemme liberata*," in *Dal "Rinaldo" alla "Gerusalemme": il testo, la favola*, ed. Dante della Terza (Sorrento: Città di Sorrento, 1997), pp. 128-52. For an argument against the reliability of the "Allegoria" as a guide to Tasso's poem, see Walter Stephens, "Metaphor, Sacrament and the Problem of Allegory in *Gerusalemme liberata*," *I Tatti Studies* 4 (1991): 217-47.

[14] Hamilton, *The Structure*, p. 118, points out that the scene also suggests the summoning of the sulking Achilles back to battle when he learns of the death of Patroclus at the opening of *Iliad* 18; Atin tells Cymochles of the fall of Pyrochles and Cymochles rides away "to been aveng'd that day" (II.v.38.5).

[15] One obvious case is Virgil's Aeneas, the true Achilles figure of the *Aeneid*, as opposed to his antagonist and eventual victim, the would-be Achilles Turnus. The two heroes verge on becoming doubles of each other, and the pious Aeneas notoriously ends the poem inflamed by fury and wrath or by the Furies—"furiis accensus et ira" (*Aen.* 12.946)—as he despatches Turnus.

The early fourth-century Christian writer Firmianus Lactantius already objected to this ending to the *Aeneid* in his *Divine Institutes* (5.10). Of Aeneas, he wrote, "he spared not at all when 'furiis accensus et ira.' Will anyone think, therefore that this man had any virtue in him, who burned with fury as though he were stubble, and who, forgetting the shade of his father through whom he was besought, could not bridle his wrath? He was 'pious,' then, in no way who killed not only those not resenting it, but even those making supplication to him." Lactantius, *The Divine Institutes, Books I-VII*, trans. Sister Mary Francis McDonald (Washington, D.C.: The Catholic University of America Press, 1964), p. 352. Spenser plays with this Virgilian paradox when he depicts the anger of Guyon and Arthur in their duels with Cymochles and Pyrochles and with Maleger.

[16] The following paragraph goes over material that I have discussed in David Quint, *Epic and Empire: Politics and Generic Form from Virgil to Milton* (Princeton: Princeton University Press, 1993), pp. 258-59.

[17] Victor Bérard, *Les Phéniciens et l'Odysée* (Paris: Armand Colin, 1902-3), 2 vols. For a discussion, see Michael Seidel, *Epic Geography: James Joyce's Ulysses* (Princeton: Princeton University Press, 1976).

[18] Aelian, *Variae Historiae* 4.20. Aelianus, *A registrie of Hystories, containing Martial exploits of*

worthy warriors, Politique practice of Civil Magistrates . . ., trans. Abraham Fleming (London, 1576), p. 58.

[19] *How a Young Man Ought to Hear Poems* 8.27D-E, trans. Simon Ford, in *Plutarch's Morals*, ed. William W. Goodwin (New York: The Athenaeum Society, 1905), 2:71. I have benefited from the commentary of Ernesto Valgiglio in his edition of the *De audiendis poetis* (Turin: Loescher, 1973).

[20] *How a Young Man Ought to Hear Poems* 8:27B. *Plutarch's Morals* 2:70.

[21] Spenser has already presented another figure modeled on Nausikaa in Book II. In canto iii Belphoebe is introduced with the simile comparing her to Diana which recalls the simile Homer uses to describe Nausikaa at *Odyssey* 6.102f., and the ensuing meeting with Braggadocchio echoes both Odysseus's meeting with Nausikaa in *Odyssey* 6 and Aeneas's meeting with Venus—itself an imitation of Homer's scene—in the first book of the *Aeneid* (314f.). The lowborn, social-climbing Braggadocchio is ready to rape this figure of Elizabeth while the noble Guyon will turn down an alliance with the daughter of the rich, but base Mammon. For a different discussion of Spenser's coordination of Belphoebe and Philotime in Book II, where Philotime presents a nightmare version of Elizabeth and her court, see Michael O'Connell, *Mirror and Veil: The Historical Dimension of Spenser's Faerie Queene* (Chapel Hill: University of North Carolina Press, 1977), pp. 101-7.

[22] Some modern editors have wished to emend "ditissimus agri" to "ditissimus auri"—Sychaeus would be rich in gold rather than land. The change would emphasize the point still further, but it is unnecessary, and it both misses and diminishes the subtlety of Virgil's contrast between the Phoenician landowner and the Italian one.

[23] On the ecphrasis of the shield of Turnus, see Michael Putnam, *Virgil's Epic Designs: Ekphrasis in the Aeneid* (New Haven and London: Yale University Press, 1998), pp. 18-22.

[24] Muzio, *L'Heretico infuriato* (Rome, 1562), proemio.

[25] The classic survey of these enchantresses and their pleasure gardens is in A. Bartlett Giamatti, *The Earthly Paradise and the Renaissance Epic* (Princeton: Princeton University Press, 1966).

[26] Heraclitus, *Allégories d'Homère* 72.2, p. 77.

[27] On Boiardo's Morgana and the fortune/wealth temptation, see David Quint, *Epic and Empire*, pp. 259-261, and "The Fortunes of Morgana: From Boiardo to Marino," in *Fortune and Romance: Boiardo in America*, ed. Jo Ann Cavalo and Charles Ross (Tempe, AZ: Medieval and Renaissance Texts and Studies, 1998), pp. 17-29; Michael Murrin, *The Allegorical Epic*, pp. 66-67, and "Trade and Fortune: Morgana and Manodante," in *Fortune and Romance*, pp. 77-94; James Nohrnberg, "Orlando's Opportunity: Chance, Luck, Fortune, Occasion, Boats, and Blows in Boiardo's *Orlando Innamorato*," in *Fortune and Romance*, pp. 31-75. Nohrnberg, *The Analogy*, pp. 311-17, discusses the ways that Boiardo's Morgana episode is adapted by Spenser in Book II in his figure of Occasion.

[28] Quint, *Epic and Empire*, pp. 251-53, 261-64; "The Fortunes of Morgana," p. 24.

[29] Murrin, "Trade and Fortune," pp. 93-4, argues for the resemblance of the Isole Lontane to

Venice, the commercial neighbor to Boiardo's aristocratic Ferrara.

[30] Murrin, "Trade and Fortune," pp. 91-92.

[31] Nohrnberg, *The Analogy*, pp. 499-500.

[32] *How a Young Man Ought to Hear Poems* 13.34D. *Plutarch's Morals*, 2:87-88.

[33] See II.i.54, where Amavia says that she has "recured" and "purged" Mortdant. Acrasia is said to make her lovers "drunken mad" (II.i.52.2), and the fatal curse that she puts upon Mortdant that he will not be able to drink water after so much wine suggests his inability to wean himself away from the bottle.

We should understand Acrasia's curse as sentencing Mortdant more generally to intemperance. The watering of wine was a traditional figure for temperance, "the most popular in the mediaeval and Renaissance iconography of the virtue," according to Helen F. North in *From Myth to Icon: Reflections of Greek Ethical Doctrine in Literature and Art* (Ithaca and London: Cornell University Press, 1979), p. 202. See also pages 223, 228, 231 of North's book, which is primarily a study of concepts and representations of temperance. Mortdant's inability to mix water and wine thus opens Spenser's Legend of Temperaunce with an emblematic negation of the virtue that is its subject.

[34] See note 15.

[35] In a familiar Spenserian return of the repressed, the slain Pyrochles and Cymochles are resurrected as the pure allegorical personifications Impatience and Impotence. The death of Impatience, who casts herself into the "standing lake" of canto xi (47), clearly recalls the burning Pyrochles who leaps into the "Idle lake" of canto vi (42). The impotence of Cymochles is suggested when he is first discovered by the poem recumbent in the Bowre of Blisse (vi.32), voyeuristically watching, but not acting upon the striptease of the damsels around him; Atin has to prick him with his dart in order to get him "vp, vp" (vi.36). Impotence herself commits suicide with one of Maleger's darts in canto xi (47). On the passivity of Cymochles, see Theresa M. Krier, *Gazing on Secret Sights* (Ithaca and London: Cornell University Press, 1990), pp. 106-7; for the relationship of Impotence and Impatience to Shamefastnesse and Prays-desire, see Nohrnberg, *The Analogy*, p. 314.

[36] I profit here from conversations with Alexander Welsh and from reading his forthcoming study of honor.

[37] For the larger-than-epic Hercules, see Karl Galinsky, *The Herakles Theme* (Oxford: Blackwell, 1972). Hercules appears as a foil and implicit model for the heroes of the *Odyssey* and the *Aeneid*; he is a character in the *Argonautica* who would have taken the poem away from Jason until he is left behind by the Argonauts in Book 1: so Telamon accuses Jason (*Arg.* 1.1290f.). For the allegorized Hercules as Christ, see Henri de Lubac, *Exégèse médiévale: Les quatre sens de l'écriture* (Paris: Aubier, 1964), 2:2, pp. 222-33. Spenser reserves Herculean associations for Artegall in the Legend of Justice of Book V, where he ventures into territory that corresponds to the epic-oriented Book II; see Nohrnberg, *The Analogy*, pp. 374-78.

[38] Nohrnberg, *The Analogy*, pp. 322-23.

[39] Guyon, too, had possibly hinted at such a victory when he had turned down Mammon's gifts.

Another blis before mine eyes I place,
Another happinesse, another end.
To them that list, these base regards I lend:
But I in armes, and in atchievements braue,
Do rather choose my flitting houres to spend,
And to be Lord of those, that riches haue,
Then them to have my selfe, and be their seruile sclaue. (II.vii.33.3-9)

Guyon's "blis" may be similarly spiritualized and eschatological, a reference to the "end" of the Christian afterlife. But the ensuing verses locate that bliss squarely in the heroic world of *The Faerie Queene* and the service of Gloriana. See Paul J. Alpers, *The Poetry of The Faerie Queene* (1967; rpt. Columbia and London: University of Missouri Press, 1982), pp. 249-56; Alpers sees the Mammon episode examining the problem of the compatibility of human heroism and Christian values, as he puts it, p. 275: "the compatibility of the heroic and the humble."

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