THE
Spenser
REVIEW

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

To Our Readers

35.89

With this issue, *The Spenser Review* moves to Emory University, with much gratitude to Theresa Krier for her able stewardship over the past several years. In addition, I offer thanks and appreciation to Emory Deans Bryan Noe and Robert Paul, who made it possible to move the *Review* to Atlanta, and to the former chair of the English Department, William Gruber, who offered enthusiastic support for this transition. Paul Wieber, graphic designer at Notre Dame, also deserves thanks for providing his design for our use. I am fortunate to have a wonderful team of faculty and graduate students who will also be working on the *Review*, including Professor Harry Rusche, Erika Farr, Irene Middleton, Gitanjali Shahani, and Kerry Higgins Wendt from Emory, and Professor Susan Campbell Anderson from Spelman College. We all look forward to working with the worldwide community of Spenserians and welcome your comments, suggestions, and notification of relevant events and publications.

35.90

Bellamy, Elizabeth Jane, Patrick Cheney, and Michael Schoenfeldt, eds. **Imagining Death in Spenser and Milton.** Houndmills, Basingstoke, Hampshire, and New York: Palgrave Macmillan, 2004. xi + 216 pp. ISBN 0-333-98398-X. $65.00 cloth.

Reviewed by Robert N. Watson

"Compare the way death is imagined in *The Faerie Queene* and *Paradise Lost*" sounds more like a recycled final-exam question in an undergraduate survey course on English Renaissance Literature than like the topic for a twenty-first-century volume of essays by leading scholars. Yet, on the whole, *Imagining Death in Spenser and Milton* is quite a rewarding collection. Imagine how happy we would be to find the scribbled blue-books on our desks magically transformed into considered (and neatly printed) efforts by a dozen of the best professional critics in our field on the same assignment.

Indeed, the essays frequently broadcast the pleasure of superb readers authorized, by the topic, to perform again the close-reading, and even compare-and-contrast explications based on such reading, that became guilty pleasures in the age of high theory. In an odd reversal—for some, a return to Eden—the analytic skills honed by deconstruction go back into the service of New Critical and traditionally ethical, psychological, or historical interpretation. Binary constructions based on life/death and Spenser/Milton inevitably pervade this collection (often emphasizing the difference between Spenser's physical and allegorical Deaths—which still resist closure—and Milton's more abstract, open-jawed devourer). For all the limitations

of such binarisms, however, they here help to illuminate cutting-edge issues of genre, politics, and cognition. Because death as a phenomenon offers such a large and blank screen for cultural projections (a fact both Spenser and Milton evidently recognized), it permits a clear view of any number of methodologies. Though the editors speak of using epic "for interrogating death in the Renaissance" (3), death (like *Hamlet*, which receives repeated if passing attention here) more often ends up interrogating the Renaissance, and interrogating all of us who cry "Who's there?" into the ghostly mists.

Since I am reviewing for *Spenser Review*, and on a short word-count, I will comment mostly on the essays exploring *FQ*.

Andrew Hadfield argues that the weak and dangerous virgins of *FQ* stand in for Queen Elizabeth, who has slid from fertility to mortality, but could not stop for birth. I was not always convinced that Spenser was hinting at a political allegory: the correspondences seem to me stretched or twisted at times, Spenser's virgins are rarely his villains, and praise of married love was precious to Protestant (and hence Spenserian) ethics in ways far beyond any investment in Elizabeth's personal succession. Still, the association of virginity with death deserves contemplation (in other genres, Shakespeare and the Cavalier poets certainly give it plenty of attention, in ways that should provoke feminist and anthropologically minded critics), and there is no question that, as the figure of the Virgin Queen subsumes the other virgins of the story, she covers without quite erasing their limitations. That the figure of Duessa implies an attack on Mary Queen of Scots, to which James would feel obliged to register at least a token objection, is more convincing, though also less revelatory.

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remarkably helpful scholar on a broad range of issues, this piece is finally most valuable to me as a shrewd reading of the *Mutability Cantos*.

Theresa M. Krier offers a deeply psychological reading (more in the cognitive than the sexual aspect) of the Mammon episode, emphasizing the psychic struggle to create links and thus convert uselessly excessivity of data into legible allegory—a struggle which Spenser at once encourages and frustrates. More discussion of the connections to nascent Renaissance skepticism would have been welcome, but even without such intellectual-historical grounding, this chapter successfully engages, in a helpfully specific example, profound questions about the role of reading and literature in assimilating the dangerously complex human mind to its normal cognitive and social functions.

Krier's emphasis on the conceptual violence inherent to allegory makes a fine pairing—the most effective such dialogue in the book—with the following chapter by Gordon Teskey, which again explores the associations between death and fixity of meaning. Teskey's theories about allegory seem in some ways self-evident—an allegorical figure does not die with the same loss of meaning as a purely verisimilar human figure—but they offer interesting perspectives on both the cluster of extinctions surrounding Sir Guyon and on general questions about the way authorial consciousness creates at once materializing worlds and abstract meanings.

Roger Kuin and Anne Lake Prescott collaborate on a punchy, energetically written survey—much more suggestive than conclusive—of the book's topic. In intriguing, short sentences, they toss up intriguing, big ideas about death, Despair, and the business of reading Spenser. The result is gnomic, but at least the gnomes have interesting features.

an extraordinary poet-critic to both authors, producing (among other delights) a diagram of the opening sentence of *Paradise Lost* that evokes a map of the British Rail system. She also tracks Spenser expeditions beyond Fairyland—the disturbing reports on starvation in Ireland, but also the enchanting epithalamia. Gregerson's readings of those wedding poems (and of the counterpart to their hopefulness, the Red Cross Knight's nemesis Despair) demonstrate the pleasures produced when a mind with a flair for large theoretical questions and a true lyric voice puts them both in the service of a close reading that sustains analytic precision without losing track of aesthetic qualities.

Marshall Grossman makes the topic an occasion for a wise and eloquent survey of the different textures of *FQ* and *Paradise Lost*, the difference between Spenser's model of ongoing generativity and Milton's more abstract and retrospective view of death. The contrast between the "infinite unfolding" of Spenserian relations and the "metaphoric totalization" of the Miltonic universe produces contrasting "ethics of reading" (129). It is a difference, Grossman shows convincingly, that permeates the stylistic attributes, as well as the ontology and eschatology, of both epics. (It could also be applied, I suspect, to conventionally female and male models of eroticism, by adducing the familiar links between sex and death). The additive, even anatactic functions of Spenserian variety and the Spenserian stanza contrast nicely with the surprised-by-syntax functions of Miltonic enjambment, where retrospect is the only clear view of a battle between absolute good and evil.

Many rewards await also in the sections primarily concerned with Milton. Rachel Trubowitz helpfully focuses my broad argument about Renaissance denials of death (in *The Rest*

and to the crisis of mortality when even these reformed means of communally living with and triumphing over death are dismantled" by events such as the closing of the theaters and the execution of the monarch (134). Laura L. Knoppers explores the relationship between anamorphic art (especially portraits of the Stuarts) and the imaginations of martyrdom, while Paul Stevens (taking off from Greenblatt's continuing interest in remembering the dead) analyzes the functions of national identity in compensating for the erasures of personal mortality.

An introduction by the editors and a closing response by David Lee Miller summarize and frame the essays (in what Miller himself might observe is another graceful two-step dance) with an admirable simultaneous concern for clarification and complexity. An extensive bibliography and a manageable index close this well-edited volume.

Though its topic is hardly recreational, the cumulative effect of the volume is something like watching the Wimbledon finalists play a little ping-pong on your old basement table: a chance to observe experts adapting their games to a small space, easy mastery with some glints of competitive fire, and an education in the different techniques now found in this profession. Good instances and amalgams of all the principal sub-genres of contemporary literary scholarship stand nicely arrayed for comparison. With the hierarchy of critical and theoretical approaches yielding to separate-but-equal status in recent years, the specific focus of this book might provide (along with plenty of insights into Spenser's and Milton's poems) a fine introduction for graduate students to the world that lies before them.

Robert N. Watson, Professor of English at

Hazards of Ambition, Ben Jonson's Parodic Strategy: Literary Imperialism in the Comedies, and *The Rest is Silence: Death as Annihilation in the English Renaissance.* Watson is the editor of *Critical Essays on Ben Jonson* and the New Mermaids editions of Jonson's *Every Man in His Humour* and *Volpone.* His forthcoming works include *Back to Nature: the Green and the Real in the Late Renaissance,* produced on a Guggenheim Fellowship, and the Riverside edition of *Othello.*

35.91

Kennedy, William. **Sites of Petrarchism: Early Modern National Sentiment in Italy, France, and England.** Baltimore and London: Johns Hopkins UP. xi + 383 pp. ISBN 0-8018-7144-1. $45.00 cloth.

Reviewed by Mary Moore

William Kennedy's discussion of how the Latin palindrome *amor* and *Roma* in Petrarch's *Familiare* blurs erotic and political desire (29) encapsulates much about this, his latest study of Petrarch and Petrarchisms. Through witty readings and what Roland Greene calls in his cover-blurb "fearsome learning," Kennedy argues in *Sites of Petrarchism* that the Renaissance vogue for Petrarchan love sonnet sequences, channeled and transformed through commentaries, accommodates nascent "national literary discourses" (18). Petrarchism becomes "an apt medium" (17) for these interests because Petrarch's poems explore regional and ideological allegiances, while the commentaries that transmit his poems throughout Europe and England "record the commentators' own national sentiments." Petrarchism thus comes to convey "political goals, imperial aspira-

tions, and national conscience" (55) and Petrarch himself "came to exemplify the values of *patria*" (67). Petrarchism also invites such national sentiments because its "scope accommodates the mother *tongue* of the modern vernaculars to the father tongue of the ancient classics" (17-18). As the punning tongue implies, Kennedy also explores Petrarchan poets' self-conscious choices of vernacular, which, due to the mode's proliferation and influence, support the eventual identification of language with nation, even as he accommodatingly translates all texts into English.

Offering bountiful insights and background for studying political and ideological desires in Petrarchism and other lyrics, *Sites*, like its precursor, *Authorizing Petrarch*, authorizes subsequent scholarship in several ways. Treating non-literary texts with a New Historicist's eye; attending to philology, sonority, meter, and syntax in five European vernaculars and Latin; grounding all this in a wealth of information on authorial biographies and regional political movements in England and the Continent from the fourteenth through the seventeenth centuries, the study presents an irrefutable argument for treating sonnet sequences as both proto-nationalist and amatory, an approach surely copasetic to some Spenserians reading *The Amoretti*. Furthermore, *Sites* also provides evidence for the close attention fifteenth-, sixteenth- and seventeenth-century readers paid to Petrarch's poems, demonstrating the importance of both historic grounding and close reading. Overall, the book frames copious insights about Petrarch's own poems, his commentators, and the lyrics they inspired as well as referencing poetic texts that may be new to scholars who focus on one Renaissance national literature. So many are these discrete additions to readings of Renaissance lyric that the summary that follows can only allude to a few.

The overall approach is intricately intertextual. Thus, Petrarch's own poems and Latin writings, the Renaissance commentaries, the poems' classical sources, and the poems and critical writings of Petrarchan poets form a complex network of intertextuality that reinforces Kennedy's nation-building thesis throughout. He not only triangulates texts, he quadrangulates or pentrangulates them. A single Petrarchan poem, sonnet 248, for example, appears in multiple chapters as commentators reflect on it and as subsequent poets—Marot, Tyard, Ronsard, Du Bellay and Sidney—respond to it. Likewise, individual poems come in for treatment from multiple standpoints. Thus, Kennedy discusses sonnet 91 of Ronsard's *Les Amours* by the light of Du Bellay's sonnet 83 in *Olive* and of texts in the Italian anthology Giolito's *Rime Diverse*. He further interprets these poems and their reflecting surfaces within the context of commentaries that read the relevant Petrarch poem through the lens of their own biases (146). This complexity accounts for the work's argumentative authority but also for the only difficulty I found with this text, one that may reflect my own limitations as a reader, its sometimes rapid shifts from text to text.

Treating Petrarch and his Italian imitators and commentators, Part 1 explores the poet/humanist's own political and reformist concerns, foregrounding his self-construction as an exile, his contradictory attitudes to the ideological sites of Rome and the Avignon papacy, and the efforts of commentators sympathetic to various political interests across the centuries—including those with Florentine and Milanese regional concerns and Republican and autocratic leanings—to construct Petrarch as theirs. Part 2 explores how Petrarchism contributed to linguistic and national consciousness in France. Anchoring much of this discussion in Joachim Du Bellay's

sonnet sequences and the *Deffence et Illustration de la Langue Francoyse*, Kennedy treats the poetry of Du Bellay, Marot, Saint Gelais, Scève, Héroët, Ronsard, and others in light of the Petrarchan commentators' and the poets' own varying loyalties to groups and regimes. Grounding the chapters in readings of translated or echoed poems from Petrarch as well as works by Horace, Virgil, and Ovid, Kennedy articulates a growing sense that France's secular culture, rather than its once unifying Catholicism, grounds the new national literature. Du Bellay's program in *Deffence et Illustration* informs Kennedy's argument throughout. Proposing a French educational system grounded in both classical and vernacular literatures and oriented to preparing the economically disenfranchised lesser nobility for state service (78-81 and ff), Du Bellay helps to establish a canon of vernacular poets, attitudes to style, and a sense of the French language as a unifying force. Kennedy presents Du Bellay as a poet of historic perspective (130) and social responsibility (138), an analysis contrasted with Ronsard's apparent political shape-shifting and self-display. These chapters touch on Marot's influence on a French literary canon; the *Roman de la Rose* and the *Rhétoriqueurs* as literary precursors; the influence of Marot's poems on those of Du Bellay and others; the work of Du Bellay's compatriots, Héroët, Saint Gelais, and Scève; and Ronsard's and Du Bellay's differing poetic-national agendas presented through analyses of their many responsive poems. Attention to Du Bellay's eventual exile concludes this section.

Treating the Sidneian sonneteers in Part 3, the section of the study that may interest the readers of this review most, Kennedy proposes that "[t]he concept of nation, state, and liberty inscribed in the Sidneys' work affirms the legitimacy of monarchical power, the effectiveness of an oppositional strategy dominated by the titled nobility, and the practical agency of the English people as an entity opposed to the powers of Catholic Europe" (164). In this sense, it is "a peculiar fact" that the Sidneys, like other Elizabethan sonneteers, used Petrarchism, a literary mode originating in Catholic Europe, to establish Protestant English national identification. This irony represents for Kennedy "a stunning example for Freud's claim that . . . the totemic dead father becomes 'stronger than the living one had been'" (165). Inflected throughout by Freudian theory, the Sidney chapters emphasize that Petrarchism supported an endogamic literary inheritance for the Sidney family poets whose sonnets' "amatory entanglements" actually reflect conflict in "the emerging national sentiment" (165).

Analyzing aspects of Philip Sidney's sonnets, *Arcadia*, and *Defence* to support his nation-building argument and to enrich context for his contribution to the growing scholarship on Lady Mary Wroth, Kennedy presents Wroth as deeply concerned with virtuous service and its ambiguities. In Kennedy's view, Sidney presents Astrophil as both Petrarchan and anti-Petrarchan (173), sometimes "sink[ing] under the weight of his incomprehension" (175), perhaps reflecting the Petrarchan commentaries that present Petrarch's speaker/lover as "all too frail, all too human" (175). While Sidney's moral purpose may parallel Wroth's, she presents Pamphilia in her prose romance and in her sonnet sequence as an exemplar of "royal virtue" (178), even of "the strong Monarch that Philip Sidney and the Leicester circle urged Elizabeth I to be" (212). Wroth's romance and sonnets, though, also further express the ambiguities of an aristocratic heritage that urges moral responsibility during a period when "knowing what is good so that one may then act upon it" becomes so complex that "right action is contested." Her work thus

of knowing and doing," issues she addresses "in the light of a Petrarchism made ever more complex by the commentaries that addressed it" (180). Kennedy's exploration of the labyrinth imagery in Wroth's crown of sonnets exemplifies this point, gaining resonance from that figure's treatment in the Petrarchan commentaries (189-193). Further supporting his view of Wroth, he contrasts the "libidinous" (194) and self-involved poetry of William Herbert, her cousin and lover, with Wroth's construction of Pamphilia as recognizing and rejecting such "narcissistic discourse" (195), a focus enriched later in this section through readings of Wroth sonnets with Petrarchan and Ovidian referents that reject Narcissistic paradigms of love. Kennedy also studies and relates incest as a trope for literary endogamy to the Sidney family's literary heritage. Treating this heritage as not so much biographical (except in the case of Wroth and her cousin William Herbert), but as constructed through rumor and familial literary practices, Kennedy argues that Wroth's Petrarchism expresses "totemic allegiance to the Sidney family's achievements and to the nation that their family served" (250) even as he recognizes Wroth's interest in and to "women and young readers" (250).

In a concluding chapter that merits attention both for its own reading of a sonnet by Sor Juana and for its summary of the book's complex argument, Kennedy concludes that Petrarchan poetry "[o]ffered a literary model for emergently national vernaculars soon to be codified throughout Europe," and that "it does so partly because of issues at stake as it dramatizes interrelated ideas about friendship, sex, marriage, family, community, social class, gendered bodies, rulinghierarchies, and emerging state bureaucracies" (262).

Not merely authorizing, then, but

naissance lyrics, imbued with historical learning and literary acumen, Kennedy's study is required reading for all scholarly toilers in the sites of Renaissance lyric.

Mary Moore has several articles in print and forthcoming and a book on early modern poetry, including women's revisions and transformations of Petrarchism. Her scholarly book, *Desiring Voices, Women Sonneteers and Petrarchism*, came out in 2000 from Southern Illinois University press. A book of poetry, *The Book of Snow*, appeared in 1998 from Cleveland State University Press. Her Ph.D. is from the U. of California, Davis, and she is an Associate Professor at Marshall U.

35.92

Ross, Charles. **Elizabethan Literature and the Law of Fraudulent Conveyance: Sidney, Spenser, and Shakespeare.** Aldershot, Hants, and Burlington: Ashgate, 2003. xix + 142 pp. ISBN 0-754-63263-6. $64.95 cloth.

Reviewed by Constance Jordan

The association of works of fiction, chiefly drama, with developments in law, commerce and politics affected both the craft and production of writers and lawyers. As Ross shows in this cogently argued book on the importance of a legal action known as fraudulent conveyance, the texts of law, recorded in both statute and case law, were represented allusively in many works of fiction, just as works of fiction shadowed conflicts overtly registered in law. Ross's rigorously historicist close readings of passages in Sidney's *Arcadia*, Spenser's *The Faerie Queene*, and Shakespeare's *The Merry Wives of Windsor*

reveal how these works reflect the circumstances in which their authors wrote them—at a moment in time, for a specific venue, and for an audience whose material as well as spiritual interests were at stake—circumstances that were legally provocative and indeed required interpretation.

Ross organizes his argument in relation to three events. The statute known as 13 Eliz., c. 5 (1571) prohibited a debtor's transfer of property to a third party, a transfer that would effectively defraud his creditor. A second statute, 27 Eliz., c. 4 (1685) prohibited a debtor's transfer of property to a third party, if it defrauded the purchaser's claim to it (in other words, if the debtor-seller himself was not the owner of the property he was transferring). Twyne's Case (1601) established the signs or "badges" that indicated a fraudulent conveyance: these depended on the timing of the transfer, the honesty or good faith of the parties to it, and the degree of collusion between them. True, the terms of such law were fixed, but writers played with the variables characterizing particular situations. The politics of fraudulent conveyances were especially complicated. An attainted subject who transferred lands escheated or owed to the Crown defrauded the Crown; but if the public sympathized with him, it could regard his fraud as a form of resistance to the Crown and its policies.

The situation of landholders in Ireland, which Spenser knew well, was notoriously vexed. English law did not reach Ireland, and the Irish system of tanistry—whereby land was inherited not by a family but by a clan, in effect "a nightmare form of fraudulent conveyance" (46)—did not make it possible for the Crown to secure the properties forfeited to it because of treason. Although as Ross suggests, most cases of fraudulent conveyance during this period involved disputes between private parties, those that affected the interests of the Crown disclose tensions between

the absolutist state and the rights of liberties of the subject. Were a subject to engage in a fraudulent conveyance against the Crown, the law could help the Crown (as Ross illustrates in his analysis of Sidney's *Arcadia*); were the Crown to seize the property of a subject without due process of law, the law could help the subject (as critics have shown with respect to *Richard II*). When Henry Sidney, Sir Philip's father, drafted a bill of attainder against Shane O'Neill in 1569, he accused him of tyranny, sedition, and unlawful possession of property but did not consider fraudulent conveyance, a well-established practice at that time. Why? Because, Ross suggests, the "moral dissembling of even virtuous people" could be condoned in certain circumstances (43).

The Merry Wives of Windsor provides a simple instance of fraudulent conveyance. By seducing Mistress Ford, Falstaff illegally uses the property of Mr. Ford. Mistress Ford, in sympathy with the debtor Falstaff, conveys him out of the venue, thereby defrauding her husband of his right to collect on this illegal use. The comic action vilifies the creditor and valorizes the debtor. A comparable case in land law concerned Shakespeare: when James Burbage built Blackfriars on land leased from Giles Allen, he knew that the law provided that the Theatre would belong to Allen at the termination of the lease. To protect the property he had in his building, he tore it down, conveyed its timbers across the Thames, and reconstructed them as the Globe in Southwark. The conveyance was fraudulent, but Burbage got away with it.

The "separate ravishments" in the last chapters of *Arcadia* illustrate the property claims of the state as well as the family. Both claims were well established: 4 & 5 P. and M., c. 8, states that "it should not be lawful to take or convey away, or cause to be taken or conveyed away any maid or woman child unmarried, being

within the age of sixteen years against the will of the father or such person as the father has appointed by his last will and testament" (58). Philanax, the official prosecuting Musidorus for carrying off Pamela, accuses him of trying to have "conveyed away the undoubted inheritrix of this country" (57). Consequently, Pamela's father King Basileus can bring an action against Musidorus as both a father and head of state. But when Pyrocles asks Philoclea to run away with him (in the second ending of the *Arcadia*) and then threatens suicide, it is she who claims to possess him and for whom his death would be a defrauding of her property. For Sidney, passion evidently conferred its own kind of property.

Edmund Spenser's role as one of Elizabeth's undertakers in Munster exposed him to a range of practices that touched on aspects of land law and fraudulent conveyance. As Ross notes, Spenser owned property that had been escheated to the queen after the attainder of the earl of Desmond, and in 1598 specifically asked that "fraudulent conveyances made onlie to defeat her Maiestie of the benefit of their [i.e., the rebels'] attainder" be voided (6). In fact, in 1586 Parliament (with Spenser in attendance) *did* void the earl of Desmond's conveyance of property for reasons that in 1601 allowed lawyers in Twyne's case to establish what came to be understood as "badges" or markers of fraudulent conveyance: timing, bad faith, and collusion. Desmond *first* conveyed his property to his son, a third party, and *then* began plans for rebellion. The document establishing these plans was discovered by one Wallop; it included the name of the rebel John Fitzgerald who had testified that Desmond's conveyance had been made in good faith and not with the intent to defraud. But because *Fitzgerald was in league with the rebels*, his testimony was recognized as having been made in bad faith. Finally, the case also proved collusion:

Desmond and Fitzgerald had *together* agreed to perpetrate a fraudulent conveyance.

Plots involving fraudulent conveyance structure parts of Books III and IV of *FQ*. Ross reads Busirane as a fraudulent conveyer, Amoret as Scudamour's property, and Britomart's rescue of Amoret as an index of prerogative power. More complicated is the situation of the "jolly knight," IV.i.10, which mimes that of the defrauded purchaser, the concern of 27 Eliz., c. 3. The knight beats Britomart for the hand of Amoret, only to find that Amoret belongs to Scudamour; having expended his time and energy for nothing, he is defrauded of what he had believed was his legitimate prize. The jolly knight's disappointment is illustrated by Twyne's case, which establishes, allusively, that Britomart would not have been conveying fraudulently if she had actually paid for Amoret by beating Scudamour or by having him accept not a "good consideration" (which might be nothing more or less than his good will) but a "valuable consideration." After Twyne, proof of "valuable consideration" became necessary to defeat claims of fraudulent conveyance.

Ross's final chapter concerns Portia's role in *The Merchant of Venice*. By analyzing the play's Alien Statute, which allows the state to protect the citizen (which he compares to the *tam qui* provision in 13 Eliz., c. 5 [1571], by which a subject is allowed to bring a case that also benefits the Crown), Ross projects the pathos of Shylock's situation. Not only does the contract, written by Antonio, make it virtually impossible for Shylock not to misconstrue its terms, but also in defending himself he confronts the power of the state. In the perspective of law, Shylock stands for the small creditor before a massively endowed debtor whose interests are allied with that of the state.

In sum: this impressively researched

book, broadly innovative in its approach to works of literature, shows how historicist interpretations of Renaissance fictions gain meaning when they are read in light of contemporary statute and case law. It will encourage readers to pursue a more discriminate understanding of representations of power, authority, and statecraft than is possible without an investigation of legal issues.

Constance Jordan, Professor, Claremont Graduate U., is the author of *Renaissance Feminism: Literary Texts and Political Models* and *Shakespeare's Monarchies: Ruler and Subject in the Romances*, and associate editor of the *Longman Anthology of British Literature*. Recent articles have appeared in *Renaissance Quarterly* and *EMF: Studies in Early Modern France*.

35.93

Scodel, Joshua. **Excess and the Mean in Early Modern English Literature.** Princeton, N.J. and Oxford: Princeton UP. viii + 367 pp. ISBN 0-691-09028-9. $65.00 cloth.

Reviewed by Kenneth Borris

This distinguished book defines a significant cultural context of Spenser's time, perhaps even, as its author claims, "the central ancient ethical concept in early modern English culture" (10). Spenserians will wish he had been enticed more deeply, even excessively, into *The Faerie Queene*'s blissful literary bower, for his treatment of this poet's writings is mostly incidental. On Spenser, then, *Excess and the Mean* is much less a reference to his texts in particular than a wide-ranging resource to draw on for invigorating our notions of the mean's cultural roles in the poet's time and its potential applications

in his poetry. Notwithstanding indications of how such a reappraisal would proceed, for Spenser the main analytic work on this topic is still to be done, partly because Scodel deals with the seventeenth century much more than the sixteenth.

The mean was not a stable concept, Scodel's Introduction stresses, despite its apparently authoritative naturalization in early modern society. An ideological tool rather than a commonplace, it was variously redefined and redeployed according to different writers' standpoints and objectives. Its uses and significance also varied in different discursive contexts, and Scodel surveys a variety of these: religious, political, scientific, and literary, including a range of generic subdivisions. In political and religious polemics, for example, recourse to notions of moderation and the mean served to promote the apparent reasonableness and moral prestige of the position advocated. However much idealized, then, the mean was actually, as Scodel shows, a vague and much-disputed concept with controversial applications. Its deployments by English authors extended broadly through their culture, engaging not only issues of personal pleasure and passion but also questions of national identity, the latitude of the individual, and his or her relation to religious and sociopolitical institutions.

Beyond the introductory summary, Scodel proceeds thematically and generically, not chronologically, to forestall imputations of linear development. Two initial chapters address, respectively, Donne's and Bacon's adaptations of the mean to define individual positions in religious, political, and, in Bacon's case, scientific engagements. Chapters three and four discuss georgic means and extremes from Spenser to Milton and Cowley. The following two chapters treat representations of erotic excess and its social implications in Elizabethan to late seventeenth-

libertinism and the forerunners of what we now call pornography. Chapters seven and eight consider excess and moderation in seventeenth-century symposiastic lyrics (on male homosocial drinking parties), including Rochester and other libertine writers. The ninth and final chapter assesses Milton's portrayal of pleasurable restraint and the mean of self-respect in *Paradise Lost*. Scodel's analysis involves a rich array of ancient, patristic, and early modern sources, as well as various current scholars and theorists such as Niklas Luhmann, Charles Taylor, Slavoj Zizek, and Hans Jonas.

From a Renaissance viewpoint, excess and the mean are anciently authoritative ethical paradigms, as Scodel explains at the outset, and so I came to the book expecting early modern moral philosophy and its psychological implications would weigh much more heavily in the discussion than they do. There is not much scholarly reference to those contexts beyond an outline of the ancient precedents in the Introduction (2-5) and a final reading of *Paradise Lost* in terms of former ideas of self-respect. Contrary to what I expected, then, this book cannot strongly enhance or enliven our knowledge of the relations of Spenser's allegory to the contemporary moral philosophy and moralized psychology. Scodel's investigative organon appears to lack the related early modern treatises and reference works that were available in English, such as Lodowick Bryskett's *Discourse of Civill Life* and Pierre de la Primaudaye's *French Academie*, as well as their more esoteric counterparts. While *Excess and the Mean* makes many fine contributions to our understanding of its topic, some further morally philosophical ballast could have prevented some possible misapprehensions.

For example, when Bacon says in *The Advancement of Learning* that "distempers of affections" (i.e., passions) can be cured by setting "affection againste affection, . . . to Master one by another," and thus compares management of factions "in the government of states" to "the government within," Scodel assumes this advice is distinctively Baconian and "boldly" anti-Aristotelian in its treatment of "the tempering of appetites" and reason's ethical role (59). But Bacon's comments here follow Platonic moral psychology and political philosophy in the *Republic*. And Plato's views there had percolated so much through subsequent moral philosophy, together with Aristotle's, that it would require much more scholarship, particularly on account of the intellectual eclecticism of the Renaissance, to establish that Bacon was being original, bold, or pointedly anti-Aristotelian here. Spenser vividly represented this Platonic principle of self-government through Guyon's angry demolition of the Bower of Bliss. In effect, the hero of Temperance enlists the irascible power on reason's behalf to combat concupiscible allurements and responses, protect reason's ascendancy, and (somewhat ironically) maintain his virtue against Acrasia's felt appeal. A combination of Aristotelian and Platonic elements in moral philosophy was formerly common, as in Spenser's own portrayal of Medina's mean.

When Scodel addresses Spenser, his concerns, passage selections, and contributions resourcefully differ from what most Spenserians would expect. Nowhere in *Excess and the Mean* is there discussion of Medina and her assorted foils; the falsely egalitarian giant of Book V who bungles his search for balance; the evil genius of the Bower, Pleasure's Porter; or most of the other usual suspects for such investigation. Although *FQ* was a highly influential literary context for conceiving appropriate conduct in seventeenth-century England, Scodel does not seek to define the extent to which Spenser's

images of heroic virtue broadly conform to or differ from Aristotelian conceptions of the virtuous mean, and touches on such questions only in relation to Book II (84). Instead, our poet mainly appears in *Excess and the Mean* as one of the examples surveyed in Scodel's illuminating account of georgic, drawing on prior studies such as Anthony Low's and Alastair Fowler's, as a middling genre particularly concerned with assessing and promoting ideals of the mean and moderation within a state, according to Virgilian precedents. This yields a stimulating reassessment of the georgic aspects of Book II, focusing on the Bower of Bliss, and later touching on the Red Cross Knight and Book I (83-88, 114). Spenser figures little in Scodel's two chapters on the mean and perceived erotic excesses, and does so simply as an attacker of courtly licentiousness (166). Yet *FQ* evinces much keenly felt sensuality, as in its marvellous images of the male and female genitals, the Bower's fount, and the Mount of Venus, and was denounced by some of Spenser's contemporaries for being too amorous.

I confess the Medina episode has always lacked much attraction for me, especially in comparison to the delightfully lively evil genius of the Bower's excesses, his mistress Acrasia, and their Miltonic offspring Comus. Scodel aims to show that early modern representations of the mean have much more interest and potential complexity than readers have often assumed, and his book learnedly reframes understanding of this ethical concept's cultural role in early modern England, thus reanimating its former literary appearances. He opens up Spenser's representations of excess and the mean to reappraisal, rather than surveying and defining them. With its many critical and scholarly excellences, *Excess and the Mean* is a fine gift to Renaissance studies.

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35·94

Spenser Studies: A Renaissance Poetry Annual. Volume XVIII. Ed. William A Oram, Anne Lake Prescott, Thomas P. Roche, Jr. Guest eds. Theresa Krier, John Watkins, Patrick Cheney. New York: AMS Press, 2003. 368 pp. ISSN 0195-9468. $79.50 cloth.

Reviewed by Wayne Erickson

Editor's Note: This review does not sequentially follow the volume of *Spenser Studies* most recently reviewed. The omitted volume will be reviewed in a future issue.

The seventeen essays that compose this absorbing "special issue of *Spenser Studies*" (3) originated among the nearly one hundred papers presented at the University of Cambridge, U.K., during the international conference The Place of Spenser: Worlds, Words, Works, 6-8 July 2001. The papers that appear here in revised and expanded form were selected by the editors from a larger group of recommendations made by the participants in the closing roundtable, at least one of whom attended each session and workshop. The included essays accurately portray a cross-section of current approaches to Spenser's works and, as the introduction points out, draw their strength from the perennially rich resources

phenomena and conditions all but impossible to verbalize, conditions of which we are hardly aware until he delineates them" (5).

The editors divide the volume into three parts: I. Spenser Fashioning a Past: Nostalgia and Irony, II. Spenser and the Renaissance: Giving Representation to Struggle, and III. Spenser Opening to the Future. The authors of the essays in Part I examine Spenser's subtle and often ironic engagements with classical, medieval, and Renaissance texts and ideas. Elizabeth Jane Bellamy, in her analysis of the Isis Church episode, discloses Spenser's implicit critique of Plutarch's exposition of ancient Egyptian mysteries. Clare R. Kinney investigates various ways in which Spenser employs Chaucer as "an omnipresent and remarkably mutable ghost in the machinery of *The Shepheardes Calender*" and in Book IV of *The Faerie Queene* (25). E. K.'s allusion to Pandarus at the beginning of the dedicatory epistle positions the new Poet as "the Troilus whose worth [E.K.] is brokering to Gabriel Harvey . . . [and Spenser's] readership;" in the eclogues themselves, "the lovelorn Colin Clout" plays Troilus, the "betrayed lover" who composes Petrarchan lyrics (29). Focusing on the iconographical traditions behind the pageant of the Seven Deadly Sins and the theological relationship between "Luciferan" and "Orgoglian pride," John Watkins assesses the relative Pelagianism of Spenser's theology, concluding that "Spenser's medievalism qualifies Book I's commitment to apocalyptic historiography" (44). Andrew King, examining Spenser's struggle to provide definitive support for genealogical and epic continuity, suggests that Arthur's "tragic" story in Geoffrey of Monmouth and Malory "cannot be manipulated into providential genealogical narratives without heightening awareness of how such narratives are constructed from desire" (62). By

sustain the historical genealogy," Spenser calls into question "the work's status as epic" (68).

The eight authors whose essays appear in Part II analyze Spenser's poetic representations of significant early modern issues and ideas. Harry Berger, Jr., offers an elegant forty-page disquisition refuting his former view of Guyon, Acrasia, and the Bower of Bliss. He gets right to his main point: that his earlier reading of Acrasia was "sexist and gender-blind" and that he should have called her not a "demonic allegorist" but a "'demonized'" one (82). He has learned from the best feminist criticism that Spenser's poetry critiques a tradition that displaces "the effects of masculine fantasy to its causes," creating an external evil that it can then blame, a process Berger names "specular tautology" (86). Guyon's poor record of temperate action, the Palmer's staff, and the idea of temperance advertised by both create a stupid and destructive situation: "A paranoid idea of security generates a nightmare of perpetual siege" (96). Book II ends with the beasts restored to their shapes but "still subject to *akrasia*" (108).

Following Berger's are three essays on Spenser's shorter poems. Gordon Braden analyzes various manifestations of pride and humility in Petrarchan love poetry, focusing on the novel conjunction of the two in *Amoretti* that prepares readers for the "'daring oxymoron'" describing the new bride in her marriage bed in *Epithalamion*: "Behold how goodly my faire love does ly / In proud humility" (125). Patrick C. Cheney situates Spenser's various responses to death in the context of a distinction between the "medieval" notion of death as "not a final problem in life but a necessary avenue for salvation" and "modern" models of death as "annihilation," "performance," and "desire" (145, 146), concluding that death in Spenser is usually "socialized"

and "Christianized" (150). In *Daphnaïda*, however, Cheney finds Spenser "willing to entertain the danger zone of early modern fatality" (155). Motivated by recent debates concerning Spenser's possible flirtation with republican politics, Graham Hammill argues that Sidney stands against the corrupt Burghley in *Ruines of Rome* "as a quasi-republican model for the connection of virtue and citizenship through the citizen soldier" (171). In Book V of *FQ*, however, the Belge episode betrays "a conspicuous blindness" toward "emergent Dutch republicanism," a consequence either of the realistic limits imposed upon contemporary debate or "the limits of [Spenser's] political thought" (179, 180).

Four essays focusing mostly on *FQ* conclude Part II. Surveying the popular meanings of St. George in Tudor England, Mary Ellen Lamb argues that attitudes, whether of "contempt or enthusiasm," toward performances involving St. George register changing class divisions (186). The multiform St. George of *FQ*—folk hero, member of an "aristocratic group," and "fallen man" (199)—exposes a Spenser who "may be representative of other early moderns, whose relationships with a common culture were similarly entangled with conflicting allegiances" (204). In the context of potentially "disruptive effects on the national self-image" consequent upon the new and sharp "distinctions between myth and history" embedded in Camden's chorographic descriptions in *Britannia*, Bart Van Es analyzes historiographical and political implications of Spenser's comparisons of English and Irish landscapes in *Colin Clouts Come Home Againe* and in the Marriage of the Thames and Medway (211). Grant Williams, in his densely argued Lacanian reading of Book II, proposes that Guyon "embodies the desire to remember" (232). While Alma's "memory palace" converts "interiority into a traversable, hospitable, and fa-

miliar space" in which Guyon can know himself by "mastering the corporeal other" (235, 240), the "zones of forgetting"—Phaedria's Lake, the Cave of Mammon, and the Bower of Bliss—afford him the opportunity to achieve "heroic remembering through confronting and negating forgetting" (243). But this whole procedure turns out to be an illusion: "Guyon plays out the early modern fantasy of defending the memory palace of interiority against the emissaries of oblivion" (248). Part II of the volume concludes with Galina Yermolenko's discussion of the Red Cross Knight's sleep at Archimago's Hermitage and Scudamour's at Care's Cottage. According to the author, "the heroes become progressively incapable of separating dream from waking life, subjective from objective, and falsity from truth," thereby figuring "discontinuous, decentered, and lost sel[ves]" (256, 266).

A heterogeneous group of five essays concludes the volume. A. C. Hamilton and Thomas P. Roche, Jr. offer intimate reminiscences of life at the University of Cambridge during the late 1940s and early 1950s, a time when few in England had much interest in teaching or studying Spenser. The exceptions included E. M. W. Tillyard, from whom Hamilton learned an enduring lesson about writing (279-80), and C. S. Lewis, for whom, at the instigation of a young Harold Bloom, Roche began serious reading of Spenser (288). Roche recommends rereading Rosemond Tuve and Alastair Fowler, and Hamilton, lamenting "bureaucratized" graduate study in North America, offers counter-institutional advice to students of *FQ*: try "to understand the poem by reading it" (280, 282). Elizabeth D. Harvey examines how Helkiah Crooke "used Spenser's *Faerie Queene* as a structural model for his influential anatomical treatise, the *Microcosmographia* (1615)" (296). While Crooke, unlike Spenser, does not elide the

genitals, Crooke's encounter with materiality is mediated and . . . veiled or deflected by means of Spenser's allegory" (298). Nonetheless, by portraying "the parts of sexuality and generation that Spenser scattered into narrative moments," Crooke's anatomy "enters the spaces veiled by cultural imperatives of modesty," thereby "anticipat[ing] Luce Irigaray's call to portray the elision of Western metaphysics" (309-10). Theresa Krier enlists Irigaray's work on the elements, which emphasizes pre-Socratic notions of elemental "mobility and mutability," as a model for understanding Shakespeare's use in *The Tempest* of Spenser's presentation of the elements in the *Mutabilitie Cantos* (317). By juxtaposing "Mutabilitie's strongly forensic speech" with "the ebullient, lyrical pageant of the personified months" (321), Spenser replaces the absent object of desired stasis with a "wonder" that "spurs mobility" (324). Analogously, Shakespeare juxtaposes Ariel's elemental mobility with Prospero's "drive toward dominion," creating "tensions and improvisations" that "open history to a creative, undetermined future" (329, 330). The volume concludes with Gordon Teskey's lovely meditation on courtesy and thinking in *FQ*, to which I now turn.

The two essays in this collection that afforded me the most pleasure and insight open and close the volume; both are eminently clear, bracingly sophisticated, and quietly profound. At the beginning of the volume, Bellamy encounters Spenser thinking about inspired thinking (12-13), and at the end, Teskey characterizes *FQ* as "thinking enacted as a creative, poetic event" (348). Bellamy wonders why Edgar Wind in *Pagan Mysteries of the Renaissance* chose as "his privileged example of a Spenserian pagan mystery . . . Mt. Acidale's Irish and English fairies over . . . the seemingly more obvious Isis Church episode" (10). After a fascinating

scholarly excursion, she concludes that the Mt. Acidale episode is an authentic pagan mystery because in it Spenser "rages correctly" by "successfully mediat[ing]" a "mystery of antiquity" through "a Hellenistic commentary" (16). In the Isis Church episode, however, Wind may have "perceived no moment of raging correctly" because that is exactly what Spenser wanted his readers to perceive; Spenser uses a "conspicuously voguish" iconography derived from Plutarch to create "a calculated subversion of the very concept of a pagan mystery" (17, 20). Teskey derives from *Hamlet* a model of thinking consistent with that proposed by Heidegger in his later work, and uses the model to explain Spenser's conception of courtesy. In the last scene of the first act of *Hamlet*, following the ghost's final words, Hamlet answers Horatio's "but this is wondrous strange" with "And therefore as a stranger give it welcome," reminding Horatio that courtesy demands "a welcoming openness to the strange" (344). Teskey suggests that thinking for Spenser "is an encounter with the strange in which courtesy is the key" (348), in which, as in allegory, some meaning must be held in reserve, "to disclose itself to us of its own accord and in its own time" (345). If *FQ* is about thinking, and courtesy is the most helpful model for thinking, then "Courtesy is the basis upon which the other virtues are raised. . . . Temperance, Friendship, and even Justice, are impossible without courtesy; and Holiness and Chastity are disgusting without courtesy" (355).

Problems most often appear in some of these essays when authors embrace binary oppositions that efface ambiguities and dialectical tensions. For instance, because King's operative definition of dynastic epic demands genealogical consistency, his conclusions tend to obscure Spenser's generic innovations. Williams limits alternatives by suggesting that Guyon must

ber or forget. And Yermolenko's binary model for the Red Cross Knight's troubled dreaming produces a dichotomy that inhibits her exposition of Spenserian allegory, for the space between inner and outer represents the imaginative space that Spenser invites his readers to occupy: the "interval between" that Krier finds in Irigaray (318), Teskey finds in *Hamlet* and Heidegger, and Arthur finds when he wakes from his dream to find pressed grass beside him. As for Berger's unqualified revision of his former view of Acrasia, I don't think the choice between a demon and a demonized Acrasia is as clear cut as Berger makes it seem, nor do I think it's the only choice. Acrasia is, among other things, a sublimely intensified display of the poem's unresolved encounter with beauty, art, and pleasure. Does "specular tautology" govern all male desire in *FQ*? To what degree is Timeas culpable?

exhibits unusually consistent excellence, partly, no doubt, because of a triple vetting process by the organizers of the conference, the participants who chose the best essays they heard, and the editors who made the final selection. The collection testifies to the accuracy of Hamilton's concluding assessment of contemporary Spenserian criticism, which he praises as "never better than it is now, never more lively, perceptive, more informed, and more intelligent" (286). Those who didn't attend the conference may here experience part of it, while those who were there may revisit papers they heard and discover expanded versions of some of those they missed.

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Abstracts compiled by Gitanjali Shahani

35·95

Artese, Charlotte. **"King Arthur in America: Making Space in History for** *The Faerie Queene* **and John Dee's** *Brytanici Imperii Limites.*" *Journal of Medieval and Early Modern Studies* 33.1 (2003): 125-141.

Shows how critics over the last forty years have repeatedly theorized the boundaries between literary/nonliterary, fictional/historical, evoking the distinctions between the terms even while conflating them alongside a "continuing insistence on that distinction." Two early modern works that similarly assert, invoke, and erode the boundaries between the fictional and the historical are Dee's *Brytanici Imperii Limites* and Spenser's *Faerie Queene*. Insisting upon a certain generic instability, both Dee and Spenser locate their works in chronological "gaps" in the histories of Arthur and America. Dee wrote several tracts asserting England's prior claim to America over European nations, declaring that King Arthur, among other medieval British explorers, established holdings in the New World. Dee inserts his Arthurian narrative in a historical gap in order to justify his legal claims. Similarly, Spenser uses both Arthur and America "to effect a confusion of fiction and history" in *FQ*.

35·96

Berger, Harry, Jr. **"Sexual and Religious Politics in Book I of Spenser's** *Faerie Queene.*" *English Literary Renaissance* 34.2 (2004): 201-242.
Interrogates recent scholarship that focuses on the sexual politics of *FQ*, particularly the problematic deployment of female figures in *FQ* I. Calls for a more nuanced reading of gender in Spenser's epic poem, arguing that the

text does not unproblematically participate in the misogyny embedded in Reformation discourses on women. On the contrary, Spenser can be interpreted as critiquing the misogyny inherent in the religious polemics of his period. Furthermore, "Spenserian resistance" extends to the rich archive of sources to which *FQ* repeatedly alludes, conferring a "revisionary representation" onto the gynophobic constructions of its precursors. Thus, for instance, the insensitivity to gender in mid twentieth-century criticism of *FQ* need not be seen as reinforcing a sexism already rampant in the sixteenth century; instead, such a reading appears to be supporting "a now problematic attitude toward gender that the poem can be shown already to have problematized." Reads the Red Cross Knight's fear and self-loathing as being displaced onto female scapegoats such as Error, Duessa, Lucifera, and Night.

35·97

Bertha, Csilla. **"'They Raigne ouer Change, and Doe Their States Maintaine': Change, Stasis, and Postcoloniality in Frank McGuinness's** *Mutabilitie.*" *Irish University Review* 32.2 (Autumn/Winter 2002): 319-333.
Analyzes Frank McGuinness's *Mutabilitie* (1997), a dramatic rendition of Spenser's colonial presence in Ireland. Argues that the play neither judges Spenser nor verges on the apologetic; instead, it portrays the ambiguities of his position as a loyal colonial servant. The play combines historical facts with myth, legend, and pure invention, grappling with a colonial situation from a postcolonial predicament. *Mutabilitie* is infused with McGuinness's reflections on postco-

lonial theory, and the play frequently attempts to dismantle stereotypical binaries between civilized and savage, center and margins. McGuinness dramatizes the spatial boundaries between Kilcolman castle and the forest only to invert them: the castle becomes a prison for Spenser and his wife, both of whom are more dispossessed and rootless at the center than the Irish on the margins.

35.98

Canino, Catherine G. "'Thy weaker Novice to Perform thy will': Female Dominion over Male Identity in *The Faerie Queene*." *Privacy, Domesticity, and Women in Early Modern England.* Ed. Corinne S. Abate. Burlington: Ashgate, 2003. 111-128.
Dominant female characters in *FQ* have frequently prompted critics to speculate about Spenser's attitude towards female authority in general and Elizabeth's rule in particular. Argues, however, that by the time *FQ* was written in 1590, female rule was an accepted and established fact. Hence, it would be more productive to look at *FQ* in terms of a "specific and unique" aspect of Elizabeth's rule that had become prominent during the time Spenser was writing: the Virgin Queen. By virtue of being virgin, Elizabeth had the singular opportunity to name her heir and thereby crucially shape England's future. The contemporary anxiety regarding Elizabeth's power to transform English destiny manifests itself in *FQ*, where female characters exert a similar power over their male companions. Despite Spenser's stated intention to depict the process of fashioning a gentlemen, *FQ* is the story of men whose identities are being forged and transformed predominantly by women. This is particularly apparent in *FQ* I, where the characters play out more traditionally gender-specific roles, but where the so-called feminine characters

wield as much (if not more) power over male identity than their androgynous counterparts in subsequent books.

35.99

Chapman, Alison A. "The Politics of Time in Edmund Spenser's English Calendar." *Studies in English Literature* 42.1 (Winter 2002.): 1-24.
Shows how the early modern calendar was a site for heated religious and political debate as different ideological interests vied for control over its temporal framework. Reads *The Shepheardes Calender* as a "highly politicized reorganization of time." Spenser's text intervenes in contemporary calendrical debates in two significant ways. First, it responds to Gregorian calendrical reform by presenting its own "Anglicizing" of time, "constructing a specifically English calendar 'untainted' by Catholic forms of time reckoning." Second, Spenser reinvents the Catholic liturgical calendar by substituting traditional calendar saints with local English figures and rustic English customs. With its ability to unite individuals under a synchronized collective experience, the calendar is a particularly apt vehicle for promoting a nationalist agenda. *SC* deploys this vehicle in the interests of a newly emerging English nationalism, bestowing the Protestant island with its own unique and insular temporality.

35.100

Coles, Kimberly Anne. "'Perfect hole': Elizabeth I, Spenser, and Chaste Productions." *English Literary Renaissance* 32.1 (2002): 31-61.
Explores the proliferating narratives that emerged with regard to Elizabeth's chastity, each competing with the others for symbolic control over the queen's body. Includes among these narratives Elizabeth's own "counter-heterosexual constructions of chastity" that are premised upon

abeth relied on a variety of kinship metaphors, casting herself in recognized female categories such as mother, wife, and sister to England in an effort to counter contemporary anxieties over the issue of succession. Analyzes the manner in which Elizabeth's self-representations became the subject of dispute in the works of Spenser and his contemporaries, including Sydney and John Aylmer. In Spenser's narrative, Elizabeth is a "full stop" in the chronicle of dynastic continuity; he cannot poetically conceive a genealogy that extends beyond Elizabeth, thereby participating in the "economy of fear" and anxiety that permeates contemporary discourses on the queen's body.

35.101

Coren, Pamela. "**Edmund Spenser, Mary Sidney, and the Doleful Lay.**" *Studies in English Literature* 42.1 (Winter 2002): 25-41.
Traces scholarly debate surrounding the authorship of one of the elegies published with *Colin Clouts Come Home Againe* in 1595. Spenser's *Astrophel: A Pastorall Elegie upon the Death of the Most Noble and Valorous Knight, Sir Philip Sidney* opens the collection of seven elegies. The second poem is untitled and Spenser presents it as being sung by "Clorinda," Astrophel's sister. Frequently referred to as *The Doleful Lay of Clorinda*, the poem is variously attributed to Spenser and Mary Sidney. Argues that the *Lay* could be written by Spenser in the convention of the "overheard" lament, in keeping with the "gendering of poetic voices in the period." Analyzes stanzas of the *Lay* alongside a range of Spenser's minor poems, insisting that the syntax, phrasing, and rhythm of the *Lay* are typically Spenserian. Argues that if Mary Sidney's authorship is to be accepted, we would have to read the *Lay* as a poetic exercise in imitation of Spenser, although an elegy mourn-

such an experiment.

35.102

Davis, Walter. "**Spenser and the History of Allegory.**" *English Literary Renaissance* 32.1 (2002): 152-167.
Calls for a historicizing of the concept of allegory, pointing out that a two-millennia old literary technique is frequently treated in critical discourse as having a fixed and unchanging nature. Proposes that *FQ* significantly intervened in the history of allegory, rendering it "secular and supple." Spenser takes up allegorical practice where Langland had left it two hundred years earlier and brings it closer to a "fluid and subjective mode of suggesting significances," anticipating what Coleridge was later to term "symbolism." Approaches allegorical theory in the context of the 1580s controversy within the Anglican Church over the senses of Scripture and whether they should be read literally, morally, or allegorically. Sees in these debates an overriding concern with the polysemeity of meaning, which is the main trait of allegory.

35.103

Flesch, William. "**The Poetics of Speech Tags.**" *Renaissance Literature and its Formal Engagements.* Ed. Mark David Rasmussen. New York: Palgrave, 2002. 159-184.
Demonstrates how a close examination of speech tags can provide a valuable insight into the nature of a poetic form. This is particularly so in Renaissance poetry, where the typographic markers of quotation are not available to the poet. In the absence of this graphic convention to frame speech, some other device is called upon to signal the end of reported speech. Thus in Renaissance poetry, the speech tag has to do more "semantic

work" as it strives to make a set of words con-
form to a prosodic template. Notes that Spenser
tends to place the speech tag in a medial posi-
tion, effectively using report to combine speech
and narrative into a single metrical unit. The
parenthetical speech tag is typically Spenserian
in the way that it merges the speaker with the
meter of what s/he says and makes "the saying
of it part of the world of the poem, one of the
marvels of Faery Land."

35.104

Fuchs, Barbara. "Spanish Lessons: Spenser and
the Irish Moriscos." *Studies in English Literature*
42.1 (Winter 2002): 43-62.
Considers the nature of colonial competition
that pervades early modern England's relation-
ship with Spain. As Britain was coming to
terms with the strategies of colonial expan-
sion, Spain functioned as both model and rival.
Ireland can be taken as a "key site" for analyzing
this ambivalent relationship, wherein England
simultaneously sought to replicate and repudiate
Spain's model of colonial subjection. Points to
the distinct parallels between Spain's persecu-
tion of the Moriscos and England's repression
of the Irish. Although the English professed
to condemn Spanish cruelty in the New World,
the general response to Spain's treatment of the
Moors was considerably different, providing the
English with an opportunity for explicit identifi-
cation with their rival. Sees Spenser's *FQ* V and
A View as drawing crucial connections between
England and Spain vis-à-vis Ireland. *A View*
traces Irish genealogy in terms that align the
Irish with Moorish Spain, rendering Irish claims
to Spanish origins as markers of their racial
otherness. Similarly, *FQ* V negotiates a "tortuous
relationship" with Spain, identifying the English
with Spanish colonial power even while
distancing itself from Spain's otherness, whether

Moorish, Islamic, or Roman Catholic.

35.105

Gibson, Jonathan. "The Legal Context of
Spenser's *Daphnaïda*." *Review of English Studies*
55.218 (2004): 24-44.
Daphnaïda, Spenser's narrative elegy, is domi-
nated by the melancholy figure of Alcyon who
mourns his departed Daphne. Alcyon symbol-
izes Arthur Gorges while Daphne represents
his wife, the deceased heiress Douglas Howard.
Critics have frequently speculated about
Spenser's poetic intentions in *Daphnaïda*. Early
twentieth-century criticism assumed that Spens-
er intended Alcyon's lament to be read sym-
pathetically, whereas recent critics have argued
for an ironic interpretation in which Spenser
upbraids Gorges for excessively mourning Doug-
las. Draws on the work of Helen E. Sandison
to underscore *Daphnaïda*'s connection with a
legal dispute between Gorges and Douglas's
Howard relatives, who claimed that Ambrosia,
Douglas and Gorges's daughter, was ineligible to
inherit land from her mother. Spenser dedicates
Daphnaïda to Gorges's aunt, the marchioness
of Northampton, and helps build sympathy for
Gorges in his legal battle. Argues that Gorges's
extravagant grief is best read in light of the
Gorges-Howard dispute. Also posits connec-
tions between Gorges's own manuscript poetry
and *Daphnaïda*.

35.106

Hollings, Marion D. "Fountains and Strange
Women in the Bower of Bliss: Eastern Contexts
for Acrasia and her Community." *Consuming
Narratives: Gender and Monstrous Appetite in the
Middle Ages and the Renaissance.* Eds. Liz Herbert
McAvoy and Teresa Walters. Cardiff: U of Wales
P, 2002. 144-156.

attention to the parallels between Guyon's destruction of the Bower of Bliss and colonial invasion in the New World. Argues, however, that more attention needs to be paid to early modern discourses on the East and their impact on Renaissance writers such as Spenser. Provides an Eastern context for the Bower of Bliss episode in relation to travellers' accounts of India and the Middle East. Shows how Acrasia represents an "Orientalized" threat to Guyon's Spartan stoicism, "augmenting Spenser's exploration . . . of theological and ideological threats from Eastern cultures to the Protestant Christianity championed in his poem." In Acrasia, we see resonances of the biblical strange woman "who comes from the East and whose sexual threat is connected to apostasy." Traces attributes of this "strange woman" as they are invoked in early modern European travel narratives that frequently dwell on the excessive, "self-indulgent" sexuality of the "Oriental" woman, whether in India, South-east Asia, or the Middle East. Sees in these constructions an othering of female sexuality that is amply apparent in Spenser's evocation of Acrasia.

35.107
Lees-Jeffries, Hester. **"From the Fountain to the Well: Redcrosse Learns to Read."** *Studies in Philology* 100.2 (2003): 135-176.
Draws attention to the fountain as a recurring motif in *FQ* I, arguing for its importance as "a syncretic device around which [Spenser's] narratives and ethical concerns frequently coalesce." Spenser uses the fountain as a means to explore a number of issues, including genre, sources, landscape, narrative, Protestant history, and his own anxieties as a poet.
        Approaches the Red Cross Knight's journey through the many fountains that intersperse the narrative and tax the interpretative

reader. The imperative to right reading is part of the Red Cross Knight's task as a Christian knight, and his frequent errors are often brought on by his misreading of the genre that he inhabits. The Knight's shortcomings as an interpreter serve not only to caution the reader but also to reflect "Spenser's own anxieties over the aesthetic, generic and ethical position of his project." Elucidates the fountains of *FQ* I in relation to three influences: religious writing, literary convention, and classical (particularly Ovidian) tradition.

35.108
Martin, Catherine Gimelli. **"The Sources of Milton's Sin Reconsidered."** *Milton Quarterly* 35.1 (2001): 1-8.
Approaches the figure of Sin in Milton's *Paradise Lost* in relation to Spenser's Errour and Ovid's Scylla. While several critics have argued that Sin has her antecedents in these two delineations, no one has adequately dealt with Sin's "most striking biblical and mythical anomaly," one which marks her as significantly different from Spenser's Errour and Ovid's Scylla: the fact that she is condemned to continually "rewhelp" her offspring, the hounds of hell, after being deflowered by her father and raped by Death. These aspects of Milton's Sin reflect a "painfully fallen and ultimately self-destructive procreation" that is absent in Ovid and Spenser's respective characterizations. Sees an alternate source for Milton's notion of "fallen and fertile" though "finally abortive procreation" in Francis Bacon's *Advancement of Learning* and *Novum Organum*.

35.109

Melehy, Hassan. **"Spenser and Du Bellay: Translation, Imitation, Ruin."** *Comparative Literature Studies* 40.4 (2003): 415-438.

Argues that Spenser's translation of Du Bellay's *Antiquitez de Rome* is in keeping with the central Renaissance project of bringing antiquity to English readers. Published in the volume of *Complaints*, the *Ruines of Rome* has only recently become the object of critical attention after nearly seventy years of neglect. Spenser's act of poetic imitation constitutes a significant move, invoking the models of antiquity even as it aims to surpass these models. His twofold model of imitation draws substantially on the poetics of Pléïade in its imitative reworking of Du Bellay, Virgil, and Petrarch. Through the act of imitation, Spenser is simultaneously able to show his debt to antiquity by way of Du Bellay and the French Petrarchan sonnet and to write poetry that is specific to the English cultural context and its Reformist affiliations. His imitation is at once an affirmative and defensive gesture: it draws on the models of antiquity but is at the same time defensive against that model, striving as it does to ultimately outdo its predecessors.

35.110

Montrose, Louis. **"Spenser and the Elizabethan Political Imaginary."** *English Literary History* 69.4 (2002): 907-946.

Proposes to study Spenser's poetic corpus as pervaded by the Elizabethan political imaginary. Defines this imaginary as the "collective repertoire of representational forms and figures—mythological, rhetorical, narrative, iconic—in which the beliefs and practices of Tudor political culture were pervasively articulated." Shows how Spenser constructed his authorial persona through multiple and ambivalent representations of Queen Elizabeth. His writings are symptomatic of a "vexed" relationship between gender and power that pervades Elizabethan society and that is similarly voiced by Spenser's contemporaries, including John Knox in his polemical pieces. As part of this ideological matrix, Spenser's work grapples with the issue of female regiment. His poetry is populated by both Amazonian and Circean figures and frequently draws on tropes of metamorphosis involving the transformation of male figures under the influence of female goddesses, sorceresses, tyrannesses, or virtuous ladies. Contemporary criticism has tended to view Spenser's place within the political imaginary as either "wholly devoted or radically alienated" from the female monarch and her government. Cautions against such reductive readings, arguing instead for a more a nuanced interpretation of Elizabethan political culture.

35.111

Olmsted, Wendy. **"Elizabethan Rhetoric, Ideology, and Britomart's Sorrow by the Sea."** *Exemplaria* 14.1 (2002): 167-200.

David Norbrook approaches Elizabethan rhetoric as a critical force that encourages debate and discussion of public issues, and thus presents a compelling challenge to authority. Norbrook illustrates the manner in which rhetoric worked to advance analogical arguments, fully aware that they could be harnessed to a different cause or point of view. He demonstrates thereby how rhetorical analogy works in allegory, "where analogy exposes, challenges, and offers counter-positions to ideology." Draws on Norbrook's conceptualization of Elizabethan rhetoric to argue that "the rhetorical character of analogies in Spenser's allegory of Britomart's sorrowful complaint by the seashore . . . exposes discourses of misogyny and proto-capitalism." Shows how this episode in *FQ* III deploys analogy in a way that enables

35.112

Oram, William A. "Spenser's Audiences, 1589-91." *Studies in Philology* 100.4 (2003): 514-533. Speculates about Spenser's changing sense of his audience, based on his shifting perception of his role as poet. Draws on Richard Helgerson's argument to show that Spenser positioned himself as a "laureate" poet with a Virgilian patriotic vision. In keeping with his position as a man of learning, Spenser imagined an important place for himself in the Elizabethan political system. In 1589, as he journeyed with Raleigh from Ireland to the English court, Spenser's self-appointed role seemed on the verge of becoming a reality. However, the duration of Spenser's stay in England forced the poet to come face to face with his marginal position in the Elizabethan court, radically altering both his sense of place and of audience. Whereas in 1589 Spenser conceived of the queen as his audience, by 1591 "he had begun to look elsewhere." The volume of *Complaints* reflects the poet's changing perceptions and stands in marked contrast to the "self-assured and exuberantly self-promoting" first installment of *FQ*. Notes a "curious symmetry" in Spenser's career as a whole, with works like the *SC* and *Prothalamion* at two different ends of the spectrum vis-à-vis their treatment of the queen. The 1590 *FQ* represents a mid-point wherein the poet sees himself, the queen, and her court as united.

35.113

Piepho, Lee. "Edmund Spenser and Neo-Latin Literature: An Autograph Manuscript on Petrus Lotichius and His Poetry." *Studies in Philology* 100.2 (2003): 123-134. Points out that recent scholarship pays close attention to the reading habits and annotated copies of books owned by English writers. Unfortunately, Spenser, one of the most learned poets of his age, left behind very few of his books. In the books that do remain from his collection, the last leaf of one contains an autograph manuscript that reveals a great deal about Spenser's interest in the international Latin literature that continued to flourish in sixteenth-century Europe. Spenser's transcriptions can be read in relation to the books with which they are associated. They appear on the final leaf of a collection of verse and prose by the German Neo-Latin poet Georgius Sabinus, a collection that was probably bound and preceded by a copy of the poems of Petrus Lotichius Secundus. Spenser's transcriptions indicate his interest in Sabinus and Lotichius, both of whom wrote eclogues and were likely inspirations for Spenser's pastoral verse during his apprenticeship.

35.114

Sedinger, Tracey. "Working Girls: Status, Sexual Difference, and Disguise in Ariosto, Spenser, and Shakespeare." *Medieval and Renaissance Texts and Studies* 263 (2003): 167-192. Examines the "anomalous" position of single women in the early modern period, particularly after the Protestant Reformation's closing down of convents rendered marriage the primary and definitive marker of female identity. Problematizes recent feminist scholarship that presumes a unitary female subject in its historical analysis of the single women. Argues that the feminist project of historical recovery remains invaluable, but that it often erases social differences in its identification of "woman" as an overarching category. Proposes to show the discontinuities within and between representations of women

by focusing on three versions of the story of Ariodante and Ginevra produced in England during the 1590s: Book 4 of John Harington's translation of Ariosto's *Orlando Furioso*, Spenser's retelling of this story in *FQ* II, and Shakespeare's adaptation of it in *Much Ado About Nothing*. In each text, marital status and social status coalesce, so that the maid as single woman and the maid as subordinate occupies a doubly marginal position in regards to her mistress. The maid's "disappearance" or her masquerade as her mistress in all three works reveals "the problematic representation of a working girl's desire and its general unintelligibility, given the attempted narrative consolidation of women's identity in marriage."

35.115

Tipton, Alzada. **"Poetry, Patronage, and Identity in the Dance of the Graces, Book VI of *The Faerie Queene*."** *Renaissance Papers* (2002): 91-104. Reads *FQ* VI in relation to issues about poetry and patronage as played out in Spenser's poetic schema. Critics vary in their interpretation of Sir Calidore as representing either Sidney or Essex. Argues that that Sir Calidore might well symbolize both figures, invoking the ideal that Sidney embodies, an ideal that Essex ought to emulate as part of his public identity. Like Sidney, who is supposed to have combined excellence in both arms and arts, Essex could strive towards balancing the martial and the poetic. In the episode on Mount Acidale, the poet, in the figure of Colin Clout, is empowered as the privileged creator of meaning, whereas the knight, a "boorish interloper," is only galvanized into chivalric action through the transformative power of poetry. Calidore as a knight in need of poetic instruction is much like Essex, who could potentially glean the poetic process through his patronage of a poet like Spenser. The dance of the Graces further emphasizes the relationship between poetry and patronage, showing that "patronage is poetry, that patronage invites the courtier to interact with the poet and to learn the ideas about values and identity that the poet embodies in poetry."

35.116

Trevor, Douglas. **"Sadness in *The Faerie Queene*."** *Reading the Early Modern Passions*. Eds. Gail Kern Paster, Katherine Rowe, and Mary Floyd-Wilson. Philadelphia: U of Pennsylvania P, 2004. 240-254.
Maps "the emotional terrain" of *FQ*, arguing that sadness permeates Spenser's allegorical romance. Sadness functions as the psychological corollary to Gloriana's power, in that "it is in everyone who is estimable and in no one who is not." In contrast to a range of emotional states invoked in the poem, such as rage, lethargy, despair, or confusion, sadness is rendered as a "badge of sorts" for the spiritually elect. Spenser extols sadness in a way that inflects the poem with a tone of moral and religious righteousness. Simultaneously, however, Spenser appears to denounce melancholy, clearly privileging one kind of sadness over another. Attributes this to Spenser's skepticism about a "hard-line" Galenic reading of the body and its potential to support a "humoral account" of the soul. Argues that Spenser's evocation of sadness designates him as "a Protestant poet whose doctrinal beliefs are neither orthodoxly Lutheran nor Calvinist but rather shaped by concerns that evade the ideological and theological categories typically employed by scholars to assuage early modern, Christian denominational controversies."

35.117

Walls, Kathryn. **"Divine Resorts: Arlo Hill and Mount Thabor in Spenser's *Mutabilitie Cantos*."**

Discusses a passage in *FQ* VII.vii, in which Spenser's description of Nature's bright garment—"when she on *Arlo* sat"—leads him to invoke Mount Thabor, the site of the Transfiguration of Christ. Aims to show that Spenser's identification of Mount Thabor draws on *De Proprietabus Rerum*, the medieval encyclopedia of Bartholomaeus Anglicus, which was translated into English by John Trevisa in the late fourteenth century. Spenser is likely to have encountered the description of Mount Thabor's natural perfection in Stephen Batman's 1582 modernization of Trevisa's translation. Spenser's description of Mount Arlo in relation to Mount Thabor implicitly identifies the goddess Nature with Christ.

35.118

Warley, Christopher. "'So Plenty Makes Me Poore': Ireland, Capitalism, and Class in Spenser's *Amoretti* and *Epithalamion*." *English Literary History* 69 (2002): 567-598.

Approaches the issue of Spenser's social standing in light of recent scholarship regarding his life on and between two islands. Sees Spenser's work as "fundamentally implicated" in an English colonial project in Ireland. Points out that *Amoretti* and *Epithalamion* offers a microcosm of Spenser's literary and political life, particularly with regard to his transition from the courtly world to a private bourgeois existence. Views Spenser as participating in a newly emerging discourse of class that was taking shape among New English planters in Ireland. Spenser in Ireland, like the poet persona of *Amoretti* and *Epithalamion*, attempts to create his own social authority by evoking an idealized conception of nobles, especially nobles in Ireland. Through this construction, new forms of social distinction emerge. *Amoretti* and *Epithalamion* not only "reinforces

or undermines existing social classifications" but significantly "participates in the production of new ways of conceptualizing social distinction itself." Moreover, this social imaginary facilitates a nascent capitalism, even while the New English planters live out an anachronistic ideal of a feudal past.

35.119

Wilson, Timothy H. "The Aesthetics of the Good Physician as Traveller: Plato's Philosopher-Ruler, More's Hythloday, and Spenser's Immeritô." *English Studies in Canada* 28.1 (2002): 7-30.

In *Self-Consuming Artifacts*, Stanley Fish conceives dialectic and rhetoric as opposing modes of literary presentation. The rhetorical mode is "self-satisfying" in that it assures the audience of the beliefs they already hold. Dialectical presentation works toward a "conversion experience." More than just a speaker-listener relationship, it is characterized by Fish in terms of the physician and the patient. The dialectical mode is "self-consuming" in that the dialectician as physician leads the reader/listener to a place where s/he is beyond the realm of rhetoric and images. Draws on Fish's argument in attempting to qualify the distinction between rhetoric and dialectic. Complicates Fish's physician model by considering the dialectician as traveler-physician, particularly with reference to Plato's philosopher-ruler, More's Hythloday, and Spenser's Immeritô. All three travel beyond the realm of the known in a journey that fuels the questioning of truths in the mode of the dialectician. Yet all three also bring back this knowledge to the known world, figuring forth the act of communication in the mode of the rhetorician.

35.120

Wilson-Okamura, David Scott. "**Spenser and the Two Queens.**" *English Literary Renaissance* 32.1 (2002): 62-84.

Focuses on a particular moment in *FQ* III when Merlin's prophecy chronicling the history of the British monarchy touches upon an unspecified "ghastly spectacle" that continues to be the object of critical inquiry in contemporary discourses on Spenser. Argues that critics who read this scene as Spenser's impatience with Elizabeth's "perverse and self-indulgent devotion to perpetual celibacy" are historically inaccurate for a number of reasons. Insists that Spenser's preference for married lovers is a critical orthodoxy; the sexual landscape of *FQ* is "a many-splendored thing," allowing for Belphoebes and Dianas, as well as Amorets and Florimells. Also shows that in 1590, by the time Spenser published the first installment of *FQ*, "the liabilities of a virgin queen had long ago been eclipsed by those of a French Catholic consort and the dangers of childbirth." Explores the possibility that the moment of anxiety in Merlin's prophecy is brought on by contemporary fears of Mary Queen of Scots succeeding Elizabeth. Concludes by examining the Merlin episode in a Virgilian paradigm, turning to Dido and Aeneas. In a reversal of gender roles, Elizabeth, like Aeneas, must refuse sexual temptation in the interests of the commonwealth.

35.121

Woodcock, Matthew. "**The Place of Arthur in Children's Versions of *The Faerie Queene*.**" *Arthuriana* 13.2 (2003): 23-37.

Locates the pedagogical and didactical impulses at work in the representations of Arthur in numerous children's adaptations of *FQ*. Focuses on versions of *FQ* that were produced specifi-

cally for children and young adults in Britain and America from the nineteenth century to the period immediately following the second world war. Argues that Arthur, the "dominant narrative vehicle" through which *FQ* presents its moral allegory, is the chief point of negotiation and editorial intervention in children's versions. The knight becomes a particularly appropriate figure to stress moral, religious, martial, and historical dimensions of the adapted text. Simultaneously, Arthur presents considerable cause for concern in children's versions, insofar as the structural premise of his presence in the text is built around his desire for union with the Faerie Queene. Points out that Gloriana's erotic encounter with Arthur in *FQ* I is "not surprisingly" the principal site for censorship in children's versions of the text. Concludes by emphasizing the manner in which children's versions of *FQ* are important in documenting how "each age fashions versions of Arthur to suit the constraints of a specific audience."

SPENSER AT 39TH INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES

The following papers were delivered at the 39th International Conference on Medieval Studies, sponsored by the Medieval Institute, at Western Michigan U. in Kalamazoo, May 6-9, 2004.

SPENSER AT KALAMAZOO

Spenser at Kalamazoo sponsored three panels—Spenser I: Reformation, Spenser II: Revision, and Spenser III: The Kathleen Williams Lecture. These were organized by Claire Kinney (U. of Virginia), Anne Lake Prescott (Barnard College), Beth Quitslund (Ohio U.), Theodore L. Steinberg (SUNY-Fredonia), and David Scott Wilson-Okamura (East Carolina U.). Gerard Passannante (Princeton U.) presided, Theodore L. Steinberg gave the opening remarks, and Jerome S. Dees (Kansas State U.) gave the closing remarks.

SPENSER I: REFORMATION

35.122

Patrick Perkins (Nicholls State U.), **"Spenser's Dragon and the Law."** Book I of *The Faerie Queene* participates in a discourse that interprets the Revelation of St. John as a prophetic text, anticipating what sixteenth-century Protestants saw as the abuses of Rome. Carol Kaske and Ake Bergvall, pointing to the theology of Martin Luther, also note that Spenser's dragon keeps Una's parents imprisoned in or under the law. This paper advanced the position of Kaske and Bergvall, arguing that Spenser's dragon is the law writ large, and that such an understanding of the law is more Lutheran than Calvinist. Martin Luther's position on the law—he argues that it serves only to reveal sin and make it abound—is one that Calvin and more moral-minded reformers find irresponsible. In his *Commentary on Galatians*, Luther explicitly connects the dragon from Revelation 12 with the law. Book I is as focused on overturning a particular conception of the law as it is on dethroning the Papal Antichrist.

35.123

Greg Kneidel (U. of Connecticut), **"Spenser and the Priesthood of All Believers."** In a recent essay entitled "Spenser the Priest," Jeffrey Knapp argued that Spenser, throughout his life, occasionally evoked the idea of the poet as priest because this priestly guise, ironically, allowed Spenser to play more roles than his other jobs as laureate poet and private secretary. "Spenser and the Priesthood of All Believers" elaborated on the doctrinal foundation of Knapp's argument and extended it to include Book I of *FQ* (which Knapp does not mention). The Protestant doctrine of the priesthood of all believers is usually misunderstood as a slogan for modern liberal individualism. But for Luther, it did not mean "I am my own priest," but rather "We are all each others' priests." The emphasis is not on individual liberty but on communal responsibility. For example, Luther described every Christian as a minister who should act as "an overseer or watchman, so that in his town and among his people the gospel and faith in Christ are built up and defeat foe, devil, and heresy." This becomes

a minor motif in last third of Book I of *FQ*, specifically in I.ix.41, which compares despair-driven suicide to a soldier abandoning his watch; I.x.57, the Red Cross Knight's vision of "the new *Hierusalem*" inhabited by God's "chosen people"; and I.xi.3 and I.xii.2, two references, framing the Red Cross Knight's battle with the dragon, to watchmen in towers. Because the movement of these scenes from introspective individualism to vigilant (and royalist) nationalism reverses modern myths about the emergence of the self, critics can decry Spenser's attempt to create what William Empson once called the Christian "police-state." But this is to misjudge the aims of Spenser's "eclectic theology" (to use Knapp's term), which never prized self-priesthood but rather animated Spenser's poetic goal of making England God's "chosen people."

35.124

Kathryn Walls (Victoria U. of Wellington), **"The Split Personality of Spenser's Una,"** examined Spenser's treatment of Una in relation to Theodore Beza's Sermons on the first three chapters of the Song of Songs. Translated into English by John Harmar three years before the first install-ment of *FQ* was published, Beza's commentary appears to have influenced Spenser's conception of Una in significant ways. Consequently, Beza's work clarifies the "most problematic" aspect of Una's character—her fallibility. For a large part of Book I, Una is complicit in the Red Cross Knight's errors, despite the fact that she is rarely required to confront her culpability. Thus when the Red Cross Knight succumbs to the delusion that she is dangerous, his interpretation is not altogether untrue. Yet after this episode, Una "never puts a wrong foot," and her earlier fal-libility stands in sharp contrast to her subsequent perfection. Beza's commentary on the bride of the Song is particularly useful in understanding

this contrast, enabling a reading of Una, in her fallible phase, as representing the Old Testament "Church."

35.125

Alison A. Chapman (U. of Alabama, Birming-ham), **"Legendary Spenser,"** called attention to the basic organizing principle of *The Shepheardes Calender* and *FQ*, noting Spenser's division of the pastoral into calendrical time and the epic into legends. Spenser's progression from one text to the other has been read in a predominantly Virgilian paradigm, as a move from the pastoral to the epic, rather than as a calendar followed by a series of legends. The latter sequence, however, compels us to think about both Spenserian texts and their temporal framework in a specifically material context. The early modern calendar rarely appeared as a separate textual entity; it was almost always printed in tandem with other, more important works, and pointed outside itself to a specifically religious context. Spenser's move from the pastoral (arranged calendrically) to the epic (arranged into a series of legends) invokes the age-old structure of hagiographic and martyrological writings. The sub-genres of his 1579 and 1589 texts are likely to have signaled to his readers that Spenser was revising tradi-tional Catholic notions of sanctity. In keeping with the larger project of his career, particularly his role as a Protestant colonizer in Catholic Ireland, Spenser's textual progression showcases his ability "to take influential and immemorial forms of Catholic devotion and deploy them in new ways."

SPENSER II: REVISION

35.126

Ayesha Ramachandran (Yale U.), **"Clarion in the

Muiopotmos," explored the often remarked upon analogy between Spenser's *Muiopotmos* and the Bower of Bliss. By returning to the vexed problem of female political and sexual authority, the *Muiopotmos* revises and challenges the strident epic poetics of the second book of *FQ*. Noting the generic and textual parallels between Clarion's pleasure garden and Acrasia's bower as romance worlds of deviance and dissimulation, the paper suggested that Spenser identifies the Elizabethan court with romantic entrapment rather than epic action. By rewriting Guyon's flagrantly masculine, epic reassertion of authority as the death of the mock-epic hero in the *Muiopotmos*, Spenser raises a troubling question for the poetry and politics of *FQ*: could epic—epic action, epic heroes, and the writing of epic itself—exist and thrive under the political conditions of the Elizabethan court? The strangulation of Clarion, the epic hero, in the feminine web of romance provides a sobering answer.

35.127

Jason Lawrence (U. of Hull), "*Calidore fra i pastori*: Spenser's return to Tasso in *The Faerie Queene*, Book VI." Spenser's debt to Tasso in delineating the Bower of Bliss has received substantial critical attention. The episode has been interpreted as working at fictional and metafictional levels, wherein Spenser upholds not only Guyon's denial of Acrasia, but also his own resistance to Tassean romance as lessons in temperance. In the 1596 volume of *FQ*, Spenser turns again to *Gerusalemme Liberata* in a significantly more ambivalent vein, to contemplate his withdrawal from the public sphere and into a private and emotional realm. In Book VI, he adapts Tasso's pastoral interlude to highlight

tainty about the continuation of their respective epic tasks.

35.128

John A. Buchtel (Johns Hopkins U.), "'This Heroicall, and Princely Traine': Spenser, Prince Henry, and the Dedications to Chapman's *Homer*." In the 1590 *FQ*, Spenser's primary dedication to Queen Elizabeth comes at the front of the book, in the preliminaries, where printers customarily placed such matter, while his multiple dedicatory sonnets appear at the end of the book. Efforts to explain the unusual terminal placement of Spenser's sonnets have turned up no earlier source or analogue and generally ascribe the placement to a printer's error, even though normal printing house practice allowed for the insertion of extra preliminary gatherings signed with such analphabetic characters as an asterisk or pilcrow. When George Chapman dedicated his twelve-book edition of the *Iliad* to Prince Henry in 1609, he took the still-unusual step of appending a series of multiple dedicatory sonnets at the end of the book. In the same year, the book's printer, Humphrey Lownes, issued a new edition of *FQ*, and when he did so again in 1611, he used the same headpieces for Spenser's multiple dedications as he had used for Chapman's. Not only did Chapman's printer think of the two sets of dedications in similar terms, but Chapman himself was clearly imitating Spenser, not least through his numerous evocations of the memory of Sir Philip Sidney. A close reading of Chapman's dedicatory sonnets, viewed in the context of additional documentary evidence regarding his clientage during these years, suggests that far from being a shameless bid for more money, his dedicatory sonnets form a processional structure of courtly magnificence and epic proportions for his book's primary dedicatee,

the Heir Apparent." Chapman's "Heroicall, and Princely Traine," as he calls the dedications in his concluding sonnet, reveals strong Spenserian affinities in Homer's translator, and confirm a similar approach toward patronage and the multiple terminal dedications in *FQ*.

SPENSER III:
THE KATHLEEN WILLIAMS LECTURE

35.129

William Oram (Smith College), "**Spenser in Search of an Audience,**" built on an earlier essay ("Spenser's Audiences, 1589-91"), arguing that Spenser's poetic career divides into two parts with his 1589-91 stay in England as the hinge. Before this time he saw his audience as the Queen and her court and hoped to become a royal councilor; afterward he recognized that neither the Queen nor the court was willing to accord his credentials the respect that he saw as his due. Yet there was, for an epic poet in the 1590s, no viable alternative to a court audience. Spenser reacted to his new awareness in several ways. He responded first with the *Complaints*, an angry attack on the court, which he nonetheless dedicated to court figures. In *Amoretti* and *Epithalamion* he turned his back on the court, addressing Elizabeth Boyle and a middle-class audience and reworking the court-centered forms of sonnet-sequence and epithalamion in bourgeois fashion. Finally, in the second installment of *FQ*, he addressed his court audience with a new kind of irony and staged himself as poet-hero for future readers.

REVISIONING THE FRAME OF ALLEGORY IN SPENSER'S WORK
Organizer: Julia Major, U. of California, Davis
Presider: Beth Quitslund, Ohio U.

35.130

Nina Chordas (U. of Alaska Southeast, Juneau), "**Communal Ritual and the Disruption of Allegory.**" Citing Gordon Teskey's *Allegory and Violence*, this paper examined an instance in *FQ* in which the parallel tracks of allegorical discourse and ideal meaning are disrupted by the invocation of communal ritual: following the burial of Mordant and Amavia in Book II, Sir Guyon addresses the dead couple's "lucklesse babe," quoting from the service for the burial of the dead in the 1559 *Book of Common Prayer*. In doing so, Sir Guyon engages in a performative speech act that transforms his words into an action that effects the burial of the dead, as his audience would have recognized. Invoking the communal ritual, Sir Guyon reconciles the admittedly willful and capricious deaths of the two sinners with the Protestant theology of Spenser's day. In the process, he momentarily arrests the track of allegory as the speech act is expended in its own meaning, for once not referring to anything but itself.

35.131

Julia Major (U. of California, Davis), "**The Poet Framing Himself in Mammon's House of Fame.**" The Cave of Mammon episode in Book II offers a site of perennial instability in allegorical interpretation of *FQ*. Critical exploration of this episode would seem to have exhausted all possible interpretations of its latent meanings, yet the need for a new critical frame, one that

of his own poem, has long gone unrecognized, so that the least visible allegorical presence in Mammon's domain may be that of Spenser the poet. Reading this episode biographically suggests that the power of Mammon's temptation of Guyon lies in its appeal to Spenser himself; Mammon's offer of "Riches, renowme, and principality" are exactly those benefits Spenser seeks from the patronage of both Lord Grey in Ireland and the Queen. Furthermore, when the episode of Mammon's daughter Philotime is understood as a deadly reprise of Chaucer's dream vision in *The House of Fame*, then the tension between Spenser's desire to imitate his poetic master and to achieve similar fame and glory becomes self-evident. To counter critics who would insist on the traditional dichotomy between a poet's life and his artistic work, recognizing Spenser's autobiographical irruption into his own allegory alters the frame of interpretation. Instead of seeing Spenser as a colonialist poet who wrote beautiful but tainted heroic romance, it becomes possible to engage both critically and empathically with Spenser's experience as a poet who recognizes the perils of his own search for preferment and struggles with the inherent temptations involved in pursuing it. Such a reading repositions the critical equilibrium of traditional interpretation because it shifts the burden of proof from the abstract patterns of allegorical referents to a consideration of Spenser's lived experience as a poet.

35.132

Catherine Gimelli Martin (U. of Memphis/ Huntington Library), "**Courtesy versus Courtlinesse: Marking the Limits of Human Aspiration on the Way through Mammon's Cave,**" argued that Sir Guyon's destruction of Acrasia's Bower of Bliss is not properly understood apart from his earlier "progress" through Mammon's Cave.

From such a perspective, his ethic of abstinence betrays neither a "puritanical" hostility to pleasure nor the mind/body dualism that New Historicists have usually found in the Bower episode. Instead, it constitutes a *summa* of the cardinal moral virtues intended for the *care* of the body, taught not only by Aristotle but also by the pseudo-Aristotelian *Secret of Secrets*. A close examination of pseudo-Aristotle's popular book of governance further shows that it validates an active rather than merely mental exercise of prudence, fortitude, magnanimity, and of course temperance, whose end result produces the physical enjoyment of "the goodness of will, and of their profits." This enjoyment strikingly contrasts with the actually painful pleasures purveyed by Mammon and Acrasia, whose courtly excess or "stupefaction" prevents the true satisfaction attainable through knightly courtesy, an ethic that does not reject but actually intensifies pleasure through moderation.

35.133

HUMANISTIC LATIN
Sponsor: American Association for Neo-Latin Studies
Organizer: Frank T. Coulson, Ohio State U.
Presider: Lisa M. Ruch, Bay Path College

Elizabeth C. Dorsch Maxey (Cornell U.), "**Spenser to Sidney,** *qui miscuit utile dulci*: **Reconsidering the Motivations Behind** *Ad Ornatissimum Virum*." A good deal of critical speculation has surrounded the published *Letters* (1580) that Edmund Spenser and Gabriel Harvey supposedly exchanged toward the end of 1579 and the beginning of 1580. Maxey argued that the *Letters* may be in part Spenser's more subtle effort to demonstrate his sympathy with Sidney's literary views. *Ad Ornatissimum Virum*, the Latin poem that appears on Spenser's side of the correspon-

influenced by Sidney's artistic opinions and aimed at earning his approval. While the *Letters* otherwise call attention to Sidney as a proponent of classical meters in English prosody, *Ad Ornatissimum Virum* balances this extremist portrayal by endorsing the Horatian ideal at the heart of Sidney's *Defense of Poesy*. Without mentioning Sidney's name, Spenser acknowledges him by privileging poetry that mitigates instruction with delight and allowing love and other such follies into the realm of serious, socially constructive art. Ultimately, an analysis of *Ad Ornatissimum Virum*'s contorted progress reveals that Spenser praises and chides Harvey as a means of praising Sidney, with a delicate touch worthy of the latter's sensibilities.

Scholars disagree as to whether Spenser had already become a part of Sidney's inner circle prior to the *Letters*' publication, but it is possible. Thus, it is also possible that Spenser was privy to the arguments that would later appear in Sidney's *Defense* (1595). Certainly the as-yet-unpublished *Defense* echoes in the letter to Raleigh that Spenser appended to the first three books of *FQ* (1589), but its substance may have touched Spenser's thought already a decade earlier. In *Ad Ornatissimum Virum*, Spenser comes across as a young man confident in his poetic principles, yet insecure in their practical application; passionately interested in his fellow poet, Harvey, yet awkward in his presumptuous criticism of an "established master;" eager for artistic success, yet confused in its pursuit. In the midst of this confusion, the essential tenets of Sidney's *Defense* provide a sort of anchor, a source of conviction. If we can accept a temporal concatenation that places Spenser in Sidney's company, the *Defense* in Sidney's mind if not on the page, and *Ad Ornatissimum Virum* in the near distance at the beginning of 1580, then the poem allows us to see Spenser asserting a real allegiance with the great courtier-poet.

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HUMAN ECONOMY AND NATURAL ENVIRONMENT IN MEDIEVAL EUROPE IV: CULTURES, CONSUMPTION AND CONSEQUENCES

Organizer: Richard C. Hoffmann, York U.
Presider: Anne R. DeWindt, Wayne County Community College

Eric Klingelhofer (Mercer U.), **"Edmund Spenser's Diet at Kilcolman Castle."** The Elizabethan poet Edmund Spenser and his family occupied Kilcolman Castle in County Cork, Ireland, from 1588 to circa 1620. Archaeological fieldwork there from 1993 to 1996 proved the survival of evidence from the Spenser occupancy. These test excavations yielded animal bones from occupation and destruction layers and seed remains from garderobe (privy) fill. Although the actual amounts were small, they suggest that future excavations there can recover significant data on the presence of plant and animal foodstuffs. The findings indicate that the 3000-acre estate had a mixed agricultural economy, with both grain production and animal husbandry. The ages of the cattle and sheep suggest that they were reared on the estate to supply a market in hides and wool. Noteworthy were the dominance of broadwheats over oats and barley, the presence of oysters and marine fish on this inland site, and the rich assemblage of sheep, cattle, rabbit, and red deer. The findings, though tentative, corroborate the elite status of the inhabitants, distinguishing their diet from the oats and stews of most sixteenth-century Irish, but indicating a standard of living not much different from that of contemporary urban dwellers who appear in the archaeological record.

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The following Spenser panels will be sponsored by the International Spenser Society at the 2004 MLA Convention in Philadelphia, December 28-30.

Tuesday, 28 December
Spenser and His Irish Contemporaries. 7:15-8:30 p.m., Independence Ballroom Salon I, Philadelphia Marriott. Program arranged by the International Spenser Society. Presiding: David J. Baker, U. of Hawai'i, Manoa. Panelists include Patricia Palmer, Univ. of York, on "'One of Their Bards Will Say': Beyond Spenserian Ventriloquy;" Richard A. McCabe, U. of Oxford, Merton College, on "'Rime and Reason': The Politics of Patronage in Spenser's Ireland;" and Deana Rankin, U. of Cambridge, Girton College, on "'Little but Numbersome Burnings and Bitings': Spenser's Irish Afterlife, 1633-79."

Thursday, 30 December
Spenser and the Gods. 1:45-3:00 p.m., 304, Philadelphia Marriott. Program arranged by the International Spenser Society. Presiding: Jeffrey Knapp, U. of California, Berkeley. Panelists include Gordon Lloyd Teskey, Harvard U., on "Thinking and the Classical Gods;" Joseph Anthony Campana, Boston U., on "Damaged Gods: Spenser's Disarmed Divinities;" and Heather James, U. of Southern California, on "'And Is There Care in Heaven?': The Question of the Pagan Gods in *The Faerie Queene.*"

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Spenser on Sale

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

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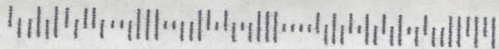
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