THE Spenser REVIEW

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To Our Readers

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This, the Summer 2004 issue of *The Spenser Review*, begins not with reviews but with the winning entries in the student poetry-writing contest sponsored by the Edmund Spenser Homepage and the *Review*. The entries were abundant and wonderful. Andrew Zurcher, Theresa Krier, and Harry Berger, Jr.—the latter of whom generously presided as judge—found it an honor and a pleasure to conduct the contest, and we hope that it will continue regularly.

In our last issue, in which we printed the new membership of the Executive Committee of the International Spenser Society, we neglected to include new member Garrett Sullivan, Jr., of the Pennsylvania State University. Apologies for the omission, and thanks to Garrett, a welcome addition to the Committee.

This is the last issue in which editor Theresa Krier will be involved; editorship now moves to Sheila Cavanagh, to whom the *Review*, the Spenser Society, and Theresa Krier are much indebted. New correspondence should be sent to Professor Sheila Cavanagh, Department of English, Emory University, Atlanta, GA 30322 (sheila.cavanagh@emory.edu). We're grateful to the University of Notre Dame and to Macalester College for their support over the last few years, and now to Emory University. Because of the logistics of switching from one editor and institution to another, we suspect that the next issue—Autumn 2004—may be delayed, and we ask our readers' patience during this interval.

The Spenserian Stanzas Contest

In autumn 2003, the Edmund Spenser Homepage and The Spenser Review *announced a contest for college students, requesting submissions of Spenserian stanzas. Harry, Berger, Jr. was judge. The International Spenser Society is presenting to the winning entry a copy of A. C. Hamilton's* Faerie Queene *and a copy of Spenser's shorter poems; winner and runners-up will also receive issues of* The Spenser Review. *We're very grateful to Harry Berger for serving as judge.*

The Review *is delighted to print here the winning entry and two runners-up. Honorable Mention entries, along with the winning and runner-up entries, appear on the Edmund Spenser Homepage. Here we would like at least to name the poets and their poems, and urge readers to go to the website to read the work:*
Luke Maynard, University of Western Ontario, for "Pair of Dice Lost;"
Gina Wise, Rutgers University, for "The Faerie Qveene: Vnleash'd;"
Janet Damianopoulos, University of Toronto, for "Fire Song;"
Leigh Harrison, Cornell University, for "The Arthur and Gloriana Tapestry;"
Christopher Bentley, University of Toronto, for his piece on the AIDS garden.

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Professor Berger says of the winning entry, "The Tapster's Tale of Mardux and the Snake" by Clifford Stetner at CUNY, "Apart from being technically flawless . . . the conception is extraordinarily clever and beautifully executed: the ancient Babylonian tale of Marduk and Tiamat re-told in a bumptious conflation of Chaucerian and Spenserian lingo. I particular enjoyed (and admired) the management of the stanza form and the use of the alexandrine to produce punch lines. And it's just a riot, a howl, a gas, to read."

THE TAPSTER'S TALE OF MARDUX AND THE SNAKE
(after Spenser after Chaucer)

Be stil, I pray ye, all my lordinges fre,
That for the durance of our sojourning,
Whilst al we have riden and gone by the wey,
Hath suffered this rout hir tales to sing.
Now suffereth me to endite a thing:
A tale I o'erheard in mine hostelry
Of Mardux Babylona's ancient king,
  Who sent his own moder to Tartary,
  And over all the world he held the maistery.

The moder of this Mardux was a snake,
And though he had her body cut in twain,

To think this kilt her was a roy'l mistake;
Hir two parts sev'red soon grew one again,
And teth'red 'neath the city with a chain,
Hir massive bulk she soon began unwind,
Which made the Babyloners muchel pain,
Then nordward thro the netherworld she twin'd,
And in her owen net she dragg'd hem all behind.

Marducus gather'd all his counselors;
Unethes coud they find a place to mete,
For of the zigereth the rofes and flors
Wer doun, and so they gath'red in the strete.
The paiment hump'd and buckled 'neath hir fet.
Anu said "yit o remedy remayns,
Ere Babylonia's ruin is complet:
We mot get Gilgames to cut the chayns
And whatsoeuer els that Tiamat restrayns."

And so bid all his counsellouris thre:
That Gilgamesh the hunter shuld be sought,
And made the king Marducus to agre:
The hunter shuld the mysterees be taught,
Wherby the chayns of Tyamat wer caught
Unto the net that holds the cite fast,
And Enkidu his brothir shuld be broght
From out of prison wher he had ben cast
With al dew form and with incontinental hast.

Old Ea, who knew al things known to man,
Said the people blam'd Mardux the kyng,
And in her crumbling hovels he began
To call it a dishonourable thing
Doun on her heds the cite wals to thring;
Again his aged moder to go arm'd;
Hir bleding guts throghout the world to fling.
"The verie wombe his unborne bodie warm'd,
'Tis shame," they say, "that he eternaly hath harm'd."

Bel, on whos beaute al the peuple doot,
Rais'd up his voys so that the lokers-on
Could in the strete hir conversation noot,
Thought that it was the fell Lebiashon
Who threten'd so the cities fundation,
But ne'ertheles, he was with al agrede
That Gilgamesh and Enkidu anon
Should armed be and taught to do the dede,
Because it made him wepe to se his cite blede.

Anon a stedie mesager was sent
To Gilgames his palas on a hil.
Betwene the falling rocks and tres he went,
That, e'en when calm, to clomb tok muchel skil.
Saith Gilgames "another snake to kil?
What do the Bable-ninies want of me?
If Mardux could not kepe his mother stil,
'Twer altogether bet he let her be.
If broken chayns they want, let Enkado go fre!"

"The kyng and counsel" said the mesagare,
"For erstwhile service don unto the state,
His pardone bad me to thee to declare,
For his past crimes and mesdemeners late,
In futur more his worth to ruminate,
So long as he do effort mak to pen
His lusts (apparently insatiate)
Within the citee brathels, as do other men."

"Well, be as it be may," the hunter sed.
"My palas wals methinks begin to crack.
My cokes are burnt, my wifes fall out of bed.
I wil not lieve upon a dragones back,
Or flop upon a donkee lik a sack.

If to the lock kyng Marduc know the way,
To the antipodes or forest black,
  Let him bestow the key and spels to say
  And count him fortunat when counting out
    our pay."

To short the tale, I will cut to the chase:
The hunter tutor'd in the mysterie
Of Babel with his brother found the plas,
Soon found the lock and inserted the key.
The dragoon, who for al of history
Lay chayn'd by wisdome and good gouvernaunce,
Was nou agayn fotloos and fancie-fre.
  When 'tween hem she had put a fayr
    destaunce,
  She smil'd a fangy smil and did a dragoun
    dauns.

"Gramercie hunters for thy courtoisenes.
Thy city sits, I fear me, quite upstrem."
"Thou mayst no longer Babiloon distres;
Kepe thy wayes north to blow thy stynking
steem;
Wher they want heet, a zypher may thou seme,"
Said Gilgamesh (his brother threw a stoon).
"Alas" she said, "we could have made a team.
  Thou Mardux foul ingratitud hath known:
  For pangs of labour into prysoun to be
    thrown."

With that the worm did torn and wend her way.
Up Tigres did her firy hed avaunce.
Yet did her spiked tail behind her stay,
Both they and she in blishful ignoraunce.
Oh fickel fortun, fait, and hapenstaunce!

The part most poys'nous they shuld overloke!
Oh destinie, stupidite, and chauns!
  For they had left the tripel barbed hooke
  Beneth the toun of Babiloun, and there it
    stooke.

Round the whole woreld, Tiamat her raige,
Upon the cite and the waled toun
She vents, and yre that no prayr could aswaige.
No weyling babe was worth a grote or croun;
No kyngdom grew but part she swallow'd down,
And with her bely so her hunger grew,
And with her hunger so grew her renoun,
  Until a waled town she slither'd to,
  Protected by a snake whose taile she thought
    she knew.

She fix'd her fangs upon the serpent's tayl,
As it retraited from her apetite,
And gnash'd and shreded, but to no avayl;
Her en'mie would not deign to torn and fighte.
For it to do so would have ben a sighte!
The face she fac'd would then have ben hir own.
She'd know that, as she toke another byte,
  With al she had alredy swalow'd doun,
  Tiamat returned was back to Babyloun.

Her ends my tale, and bite it whoso wil.
I can't myself, the Tapster said, alas!
I lack both apetite and shap and skil
To roun the world to dine on mine own ass.
The dragon's fate her mot I overpase.
Some say she did consume her to nothing.
I say: this famous serpent never was;
  Marducus was an ordinary kyng;
  And hystory hath ben the posy of a ring.

35·55

Best Runner-Up, "Amoret, in Her Sickness," is by Yulia Ryzhik of Harvard University. Professor Berger notes that "Amoret" is "worthy of first honorable mention partly because it's both technically and conceptually very accomplished, partly because it may be the only entry that plays out a characteristic Spenserian trope—the basic figure of self-imprisonment generated from a pun on 'penning' and used in a parodic citation of the victim's discourse. "

Amoret, In Her Sickness

What are to me these pleasures manifold,
These happy scenes with green all overspread
That in my memory I still behold,
Bare, painted joys in place of joy long-fled?
O for a bed of flow'rs to rest my head
In sweet forgetfulness! Here in this cell
Peace never comes, but passions swarm instead,
The which in silence dead I strive to quell,
And pen my cares within, too rueful for to tell.

Schooled in the precepts of this cruel art,
I pine, I wither, hopeless of respite;
I dip my pen into my open heart
And pour upon the page my sorry plight.
These are the roses, *this* the red on white
That poets praise for all the world to read
That ladies light and fair might take delight;
But love to me hath been a thorny weed,
And every pointed trope doth make my heart to bleed.

And every pang lets forth a stream of tears
That thins my blood and makes me start again:
My inkwell overflows, yet still appears
Too faint the letter, too dilute the strain,
And vital drops that from my heart I drain
Impart no sense to the discolored leaf.
I gnaw the cruel pen that mocks my pain,
Knowing too well it cannot aid my grief:
No cry, no graven word can bring but short relief.

By this my torment only can increase,
For even as I let my sorrow flow
And pen the warrant for my own release,
The work is yet undone: with every throe
The treble torrent lays my labor low,
And floods the cell, and drowns my frenzied wit,
And only heartens that which works my woe,
Leaving me listless, lifeless here to sit
Within this cheerless prison by my own hand writ.

This prison bare I cherished as I wrought:
Each stone a tender word, and for cement
Remembrances, and fleeting hope, and thought
Quickened with tears in moments of lament.
Nor would the fickle radiance relent
Till I immured me in a fancy cage,
Proved empty when the pleasing light was spent,
With nothing here my sorrow to assuage
Save me, my too-false pen, and this my hapless page.

35.56

Second Runner-Up is "Jabberwocky Reborn," by Sarah Rendall, St Olaf College. Berger remarks "its fluent and fun Spenserian Carrolling."

Jabberwocky Reborn

A morn anewe was bryllyg at the starte.
The slithyness of toves made his knees knock,
As gymbling, gyring, cool doth make his hearte,
But greater still the fear his père might mock
If all he brought to shew was but a rock.
The mome raths did entice the poor young lad;
He ate their fruit, forgot the Jabberwock,
Whose burbles from afar proved him quite mad,
And sought he evermore a feast to rend him glad.

A father's warning did the young man need,
For in the wood did many dangers lurk.
The boy had tried to listen and take heed,
But most young men from their travails oft shirk;
For slaying Jabberwocks requires much work:
Avoiding grasping claws that catch upon
A fold of cloth, which maketh monster smirk,
His evening meal he had already won,
And tearing with his mighty jaws displays his brawn.

This sleepy lad was slow to realize
The fruit consum'd would make his dear père weep,
For fluttered soon the lids above his eyes.
That wrath-full juice into his mind doth creep;
Beneath the tallest trees he fell asleep.
But Tum-tum trees, which blocked the sun's mean glare,
O'er sleeping lad their cautious watch did keep:
Without two eyes they most times were more 'ware
Than men condemn'd who ate that fruit could ever care.

Atop the crowne of leaves a monster flew–
A Jubjub bird, an omen of mishap,
Whilst soaring snapped his beake of hue deep blue,
But only slight disturbed the young man's nap,
For he snored on, ignoring forewarned trap.
The bird called thrice to take heed of the beast.
The bows of Tum-tums parted, made a gap,
But on the boy doth sleep, he never ceas'd:
His forehead on the trunk, a veritable feast.

Against his foe, the boy deemed not a match,
And creatures large and small could sense the fray,
And near his feet a frumious Bandersnatch
Doth slither as he tried to make his way
With other animals, who dare not stay;
For after Jabberwock would have his meal,
Dessert he would require—a hare or jay
Would satisfy his want—so took to heel
All those he would digest after this tender veal.

All suddenly the forest grew quite still.
No noise produc'd for any ear to hear
Except the burbles anxious for the kill;
Their sound increas'd as came the monster near.
He followed scent of man; that was quite clear.
The boy doth stir a bit but failed to stop
His slumber, but the Tum-tums out of fear
Shook from their very roots to leaves atop,
So from their bows a single acorn small did drop.

This noble seed from bow to boy did fall
And struck him on the crowne; the lad awoke!
'Twas just in time to hear the final call
Before the Jabberwock's first and last stroke.
The boy got to his feet, fumbling in cloak
In order to retrieve his father's blade;
Alas! He found it not, this Fate's cruel joke!

Was he to die alone in this dank glade?
Was this hurrah his last? Would his wir-gelde be paid?

The boy turned heel to run away from Fate,
But Tum-tum roots caught round his ankle fast,
And as he fell he knew it was too late,
So started he to recite his prayers last;
But felt he not the blow the monster cast!
For falling on the ground doth save his life!
In this he had but one fair chance in vast:
And what he fell upon dispers'd his strife,
For found he there beside the root his vorpal knife.

He grasped the hilt and bore the blade up straight:
The claws of Jabberwock doth strike the edge.
Then monster roared, no longer would he wait,
But gainst the tree the lad he could not wedge!
The boy arose and with his heart doth pledge
That if he slay the beast, the head he'd bring
To his dear père to display on a ledge;
And beating heart deliver to the king,
Who for slaying foe gave many a noble thing.

Around this trunk the young lad ran most quick,
Whilst Jabberwock nursed his own injury:
For while a man would judge it just a nick,
Never before did his own blood he see.
This sight doth make his rage grow fiery,
So 'ere the boy could catch a single breath,
He was forced to defend in a hurry
His person; any else would mean his death,
For monster doth attack, and young lad despaireth.

The poor boy could not think of what to do,
For thoughts of grandeur clutterèd his braine;
Before his dreams had foggèd up his view,
He should have thought of naught but monster slaine,
For after this then he could riches gaine.
As Jabberwock came forth with snarling jaws,
One thing the lad could do, and that was plain:
Before he could be stricken by the claws,
He flung his noble blade, in hopes that blood he draws.

What happens next doth discombobulate,
For pieces of the Jabberwock were hewn
By boy and blade, who in their frightened state
Unknowingly had brought to utter ruin
The power of that monster before noon!
There under Tum-tums lay a gruesome sight:
A monster bathed in blood, lost was his boon
As took he his last breath in place of bite.
The lad doth watch this horrid beast lose all his might.

Remembering his dreams of gold and fame,
The boy doth raise his bloodied blade once more
And through the vertebrae the sword there came,
Though this boy yearned not e'er to spy new gore,
The prize he had to take to father poor;
But cut he not the place where heart doth lay,
To see more blood would make the lad's heart sore;
So lifted he the head now faced in clay:
Deliver to his père he would this very day.

Through dusty streets he dragged that ugly head,
And mothers would not let their children see
The thing that left in dirt a trail so red
That color would challenge that of a lea
In Ireland where greenest of them be.
To his front door the lad doth come at last,
He heard his père inside, preparing tea,
But after over threshold he doth past,
His father came to him, whilst drops in eyes formed fast.

The boy doth offer sword to père so dear,

Who took the hilt most tenderly in hand.
He stared at monster head in fashion queer,
But lad doth know it to be a look grand,
And e'er more on mantle doth head stand.

'Twas bryllyg in the wood long after this;
All animals returned to their own land.
As mome raths offered up their fruit to kiss,
The Tum-tum trees stood over bones in utter bliss.

Book Reviews

35·57

Miller, David Lee. *Dreams of the Burning Child: Sacrificial Sons and the Father's Witness.* Ithaca, N.Y.: Cornell University Press. xii + 239 pp. ISBN 0-8014-4057-2. $35.00 cloth.

Reviewed by Coppélia Kahn

I am writing this review in early May, a week after Ted Koppel read, on his television news program "Nightline," the names of those killed in America's invasion and occupation of Iraq. This rare act of public witness to the sacrifice of sons and daughters provoked a firestorm of controversy. David Lee Miller's extraordinary book speaks now with an urgency and pertinence he couldn't have predicted as he wrote it. The book's title comes from the dream vividly recounted by Freud in chapter 7 of *The Interpretation of Dreams*: after the death of his child, a grief-stricken father dreams that the child catches him by the arm and whispers reproachfully, "Father, don't you see I'm burning?" Abraham and Isaac, Priam and Hector, God and Christ: these burning sons and witnessing fathers stand at the apex of Western tradition. Miller poses the question, "Why do Western patriarchies so persistently imagine [in the English canon and its biblical and classical antecedents] sacrificing their sons?" He answers it by interrogating a cluster of inter-resonating texts and artifacts that constitute or derive from what we call the humanities: the *Iliad*, the Bible, the *Aeneid*; Shakespeare, Jonson, Michelangelo's Pietà; Dickens, Freud, Lacan, Chinua Achebe. The penetration, wide learning, and richness of his interpretations mark this book as one of the most searching and profound explorations of the tradition to which Spenser belongs: a book to provoke meditation and questioning of what we do when we teach the canon and its "templates of masculinity."

The work of anthropologist Nancy Jay on sacrifice as the social mechanism that institutes patrilineal descent enables Miller to construct his interpretive paradigm of the sacrifice of the son per se, instantiated in the Abraham and Isaac story: "God makes Abraham a progenitor–the

progenitor of Israel–on the paradoxical condition that Abraham sacrifice his status as a father, affirming in the most absolute way that Isaac and the generations enfolded within him belong not to Abraham but to God"(18). "In a patrilineal patriarchy authorized by a paternal deity," says Miller, "the son both makes [a man] a father and shows him that he cannot be the father" (170). This paradox informs all the versions of filial sacrifice that Miller treats. In the Gospel narratives, for example, Miller argues that the Father is withdrawn "as a dramatic presence. . .to build up his standing as a symbolic category," while in his stead the mother-son dyad, with its modalities of fleshly vulnerability and dependency, becomes central (26). Miller's brilliant reading of Michelangelo's first Pietà , one of the high points of this book, demonstrates how Mary ultimately serves to secure patriarchal authority: "the impassivity of her demeanor . . . registers not maternal sorrow . . . but a peace that can belong only to God" (35).

With each chapter, Miller deepens the peculiar sense of contradiction in "a patrilineal succession that feeds on its own sons" (64), while attending scrupulously to the local conditions of its successive representations. Always, "something remains unaccountable," as he says of Aeneas's dream of Hector, the spectral son come back from the dead to show "the wounds, the many wounds, received / Outside his father's city walls" (*Aen.* 2.278-9, qtd. 52). In a compelling chapter on the *Aeneid*, Miller ponders the motif of proleptic repetition in that poem. The stroke that felled Hector and thus destroyed Troy anticipates the stroke by which Aeneas fells Turnus and founds Rome, and the lines to the fallen Marcellus, nephew and son-in-law of Augustus Caesar, "marked for death before he is born and celebrated for what he never achieved" (69). The idea that sons are always already fated to die before, and for, their fathers is emblematized in the motif of the *puer senex*, "the progeny-progenitor whose future is already past"(68), the manly boy who anticipates (and is seen to celebrate) his own demise.

Only when the reader arrives at Miller's superbly documented, haunting interpretation of Ben Jonson's "On My First Son" in chapter 5 does the author provide, retrospectively as it were, a structure of explanation for Virgil's proleptic repetitions, and for the *puer senex* as a figure of them. That structure resides in the concept of trauma as an incident of helplessness or vulnerability experienced before the psyche can cope with it, so that the meaning of the incident can only be discovered later, in retrospect. Because the subject could not master the incident when it happened, trauma remains with him, forcing him to "[keep] trying illogically to go back and master it in retrospect" (169). For Miller, the *puer senex* represents "the trauma of masculine identity" itself: the prematurely aged boy is a symbolic mirror of the father, permanently arrested at that earlier moment of vulnerability, and retrospectively mastering it by sacrificing his son in order to satisfy the logic of patriarchal authority.

Curiously, Miller explains trauma and deploys it in his readings without recourse to current theorists of trauma and without explanation of his reasons for this swerve. Moreover, in a book that interrogates a tradition, he fails to hold any conversation, even in footnotes, with feminist critics who first brought masculine identity into literary discourse. He sums up their work in a single sentence as "tending to caricature the masculine subject as anxious oppressor," a description that is itself a caricature (16). Conversely, when he discusses "how authorship is burdened with the dilemma of the father's witness," he acknowledges not only Barthes and Foucault but also Gallop, Sprengnether, Bernheimer and Kahane (161). In general, Miller has assimilated both theory and criticism with such poise that he incorporates

them seamlessly into his interpretations. If he had treated studies of masculine identity similarly, the book would only have been the stronger for it.

Miller's chapter on Shakespeare in particular demonstrates his acuity as a close reader, and his ability to integrate non-fictional texts with dramatic ones. Hearing in Leontes's recollections of himself as a boy twenty-three years earlier an echo of the gravedigger's precise dating of Yorick's skull in Hamlet, Miller spins out a compelling intertextual meditation on "Shakespeare's search for a resolution to the dilemmas of sacrificial manhood" (118). He situates this meditation in the context of religious persecution in sixteenth century England and controversies over transubstantiation. Seeking to demonstrate the true body of Christ, Mary burned the bodies of Protestants, whose suffering witness in turn demonstrated their true faith, scripted in Foxe's *Acts and Monuments*. This crisis in witnessing–who sees the true body?–opened a cultural niche for the theatre, Miller says, which "replaced the inner theater of divine witness" (112) as a way of peering into "that which passeth show," the internal workings of the never-resolved dilemma of "sacrificial manhood." This kind of argument about the psycho-historical foundation of the early modern theater is familiar in new historicist criticism, and must always remain speculative, but the readings Miller produces to make it are always interesting and fresh. As a non-specialist, I can't judge Miller's chapter on Dickens's *Dombey and Son* from the same perspective I bring to his treatment of early modern and psychoanalytic texts. I can again attest, though, that the author skillfully positions the novel in the dual context of his own theme, authorship as an act of filial sacrifice, and of the evangelical movement that Dickens secularized in his models of reading and writing.

A book that ranges from the Bible to Lacan, from Jonson to contemporary architecture, might easily be mere bravura display, however provocative. Miller's devotion to his idea of fatherhood as founded on the sacrifice of sons, however, has little of ego about it. He has chosen texts for their capacity to articulate this idea, but these are the texts we all engage with at some point, if not daily. In explicating the idea in the texts, he has achieved what Althusser calls "an inner distance" from the ideology they embody, a patriarchal ideology in which, Miller admits, he (like all of us) is implicated. This balance of sympathetic engagement and critical detachment is rare, and makes this book a distinct achievement.

Coppélia Kahn is Professor of English and Gender Studies at Brown University. She published Man's Estate: Masculine Identity in Shakespeare *with California in 1981, and* Roman Shakespeare: Warriors, Wounds, and Women *with Routledge in 1997. She is now working on the racial and ethnic dimensions of American appropriations of Shakespeare.*

35.58

Piepho, Lee. *Holofernes' Mantuan: Italian Humanism in Early Modern England.* Currents in Comparative Romance Languages and Literatures 103. New York: Peter Lang, 2001. vii +173 pp. ISBN 0-8204-5276-9. $50.95 cloth.

Reviewed by Mike Pincombe

Lee Piepho's slim but useful volume on the Italian neo-Latin poet Baptista Mantuanus (1448-1516) aims "to use Mantuan's verse as a test case to broaden future discussions of the

place of Italian humanism in the culture of early modern England" (5). This is an admirable aim, and it is to be hoped that Piepho's study will be consulted as a matter of course by scholars working in this area in future. On the other hand, although there is much that is new in this volume — or, at least, new to this reviewer — Piepho has also left a good deal unsaid, matters which might have been expounded at greater length in so short a book.

The study falls into two main parts. The first and to my mind more valuable part deals with the reception of Mantuan's religious poetry in early Tudor England, and of his *Adulescentia*, a series of ten eclogues on various topics, in Tudor and Elizabethan schools. This is the Mantuan so beloved of Shakespeare's Holofernes; and I would venture to suggest that this is the Mantuan that Piepho is most interested in, too. He is very good on Erasmus's changing responses to Mantuan's religious poetry, and on Jodocus Badius's commentary on the *Adulescentia*. This kind of material is not, I suspect, well known to most Renaissance scholars, and Piepho is to be congratulated on giving such a lucid and engaging account of these important topics. However, I should have liked to know more about Mantuan himself (we learn more of Badius's life and career than we do of the ostensible subject of this study); and it would have been useful to have a proper summary of Mantuan's other works, all of which were new to me, and will no doubt be unfamiliar to many other readers of this book.

The second and shorter part notes the use made of Mantuan's eclogues by various English Reformation writers, notably the pastoral poets Barnabe Googe, Giles Fletcher the Elder, and — of most interest to readers of this journal — Edmund Spenser. The main emphasis here is on the fact that Mantuan's criticism of corruption in Rome and at the Curia made this work congenial to English reformers long after the *Adulescentia* had started to fall out of fashion elsewhere in Europe. However, this for me was a rather frustrating chapter, partly because Piepho skips texts and writers one would think important to his argument — Alexander Barclay's *Eclogues* and even George Turberville's translation of the *Adulescentia* are passed over with barely a comment — and partly because Piepho seems reluctant to commit himself to a detailed literary-critical analysis of the texts by Googe, Fletcher, and Spenser. This is particularly true of his remarks on *The Shepheardes Calendar* (113-21), where one looks in vain for Piepho's probably unrivalled expertise in Mantuan's *Adulescentia* (he edited and translated the poems for Garland in 1989) to cast new light on Spenser's eclogues. Piepho shows himself to be a well-informed and judicious commentator on Spenser, but I had hoped for a much more incisive case for the importance of Mantuan for our understanding of the *Calendar*. Perhaps a more extended analysis of one of the eclogues would have made this case more convincing, but we must remember that Piepho is writing not only for students of Spenser, but for Renaissance specialists generally.

Finally, an epilogue briefly sketches the decline of Mantuan's fortunes in England after the 1650s, and Piepho also prints one Latin and two English poems written in imitation of Mantuan as appendices. Here it would have been good to have an English translation of Fletcher's "De morte Boneri" (on the Protestants' bugbear Edmund Bonner).

One or two small criticisms need to be mentioned. There are a lot of typographical errors — "eremtic" even occurs twice (32, 116). More surprisingly, given Piepho's evident familiarity with the classics, there are mistakes in Latin and Greek: Terence's Davus is renamed "Davos" (77); Jan Gruter's *Delitiae* appears as

"*Deliaiæ*" (134); and an anthology by Francis Atterbury becomes an "'_____" (134). Hugh Latimer is rechristened "Hugh Latimore" (115); and the churlish shepherd of Googe's third eclogue is sometimes "Corydon" and sometimes "Coridon" (103-4). More importantly, Piepho's use of "Laneham's Letter" (the quirky description of the entertainment at Kenilworth in 1575) as evidence for dating the early appearance of the *Adulescentia* in English schools is somewhat complicated by the fact that the letter was not written by Robert Laneham (or Langham), but by William Patten — as a hoax whose motives remain obscure to this day (see David Scott's article in *ELR* 7 [1977]).

On the other hand, *Holofernes' Mantuan* is a mine of information on Tudor pedagogy in its European context. Piepho has been working on Mantuan for over two decades, and his notes to the first two chapters of his book are immensely rich; anyone wishing to explore the area still further would find them a very valuable point of departure. In these chapters, Piepho is clearly more at ease with his material, and with the philological scholarship he can bring to it. His remarks here are trenchant and discriminating; he never presses the evidence further than it will stretch; and scholars whose concerns lie principally at the later end of the Tudor period will find much to attract their attention here; I was particularly struck by Piepho's account of the minor Henrician humanist, Robert Joseph. And despite my reservations about Piepho on Spenser, there is still much to praise in the third chapter: it was interesting to read how Luther used Mantuan, for example; and Piepho is also good on the connections between Mantuan and John Bale, who, like his Italian model, was also a Carmelite before his (Bale's) conversion to the reformed faith.

In fact, the book cannot help but stimulate future research. One of Piepho's main points is that Mantuan deserves to be much better known to early modern specialists because the early modern writers they study knew him so well. I was frequently struck by the similarity of some of Mantuan's verses — often very well-known ones, as it now appears — to lines and phrases in the poets I have been studying recently; and, whilst Piepho's volume is not intended as a sort of "Mantuan Allusion Book," it will certainly send its readers scurrying off to their book-shelves to check whether X or Y is indeed quoting a well-worn line from the *Adulescentia* remembered from grammar-school. This in itself is no mean feat, and one looks forward to seeing grateful reference to Piepho's book in many learned volumes in years to come.

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Norbrook, David. *Poetry and Politics in the English Renaissance.* Revised Edition. Oxford: Oxford University Press, 2002. xix + 327 pp. ISBN: 0-19-924718-8. cloth $72.00; ISBN 0-19-924719-6. $22.00 paper.

Reviewed by Craig Brewer

The revised edition of David Norbrook's book, in addition to making a wealth of historical detail more accessible than the first edition, offers an account of Spenser's politics that may find new relevance after the height of new historicism. Although charged with being naively positivistic

in its attitude towards history by more "theoretical" critics, Norbrook wrote *Poetry and Politics* as a polemic against revisionist, "positivist" historians who saw their own goal to be challenging the largely Whig teleological narratives of the early modern period. And yet, as his "Afterward 2002" makes clear, Norbrook now believes that his book is well read as an alternative literary history to new historicist trends that see politics as having little to do with agency, intention, and historical movement. But while Norbrook's Spenser is certainly not Greenblatt's, neither are they directly opposed. If anything, Norbrook's much more documentary approach to Spenser (and others) allows us to see the poet actively thinking through his positions in relation to Elizabethan orthodoxy; this Spenser is both hopeful and troubled about his own commitments and reservations, rather than simply taking sides or being compromised by power and ideology. Nonetheless, as the question of Spenser's relation to republicanism becomes more prominent in recent debates, Norbrook's attempt to place Spenser in a tradition of radical writing comprised of More, prophetic and apocalyptic writers under Edward and Mary, and culminating in Milton, appears quite timely. The changes to the revised edition are mostly additions: extensive footnotes point to relevant scholarship of the last 20 years that develop or, less often, take issue with Norbrook's claims, usually in terms of historical rather than literary research; a lengthy afterward responds to criticisms of the book's methods with no small dash of polemic; elaborations in his discussion of George Wither tie in with his more recent work; and additions to chapters 7 and 8 ("Jonson and the Jacobean Peace, 1603-1616" and "The Spenserians and King James, 1603-1616") appropriately qualify the rather extreme opposition he sets up between Jonson and the Stuart Spenserians. Smaller emendations (like qualifications to his account of Elizabethan censorship) are noted in the text. But none of these additions alter the book's argument, and, if anything, one can fault Norbrook for not citing those authors whose account of Spenser in particular conflict with his own (Louis Montrose, who does not appear, is a notable example). Nonetheless, given the fact that Norbrook seems to think that the largest complaints have and will continue to center around his narratological method rather than his particular interpretations of texts or authors, such quibbles about the critical conversation seem less important in the revision.

Trends of "historicism" aside, the continuing interest of Norbrook's approach is to look for relations between politics and poetry in terms of literary history, rather than relying solely on topical or theoretical readings. Norbrook's argument is that English Renaissance poetry maintained a tradition of "radical" political (and religious) writing that drew on both pre-Reformation humanism (through More's *Utopia*) and prophetic/apocalyptic Protestant pastoral under Edward VI. Spenser, Sidney, and Greville then integrated these conventions into courtly forms, allowing them to explore a large variety of political positions that do not fall easily into "courtly" or "radical" categories. These writers' commitments consequently sound messier than we often assume, sometimes almost contradictory, as when Norbrook says that "[t]he ideal poet presented in *The Shepheardes Calendar* is a Protestant heroic poet who aspires to court favour but retains a measure of prophetic independence" (80). Under James I, the tensions separated into two factions with Jonson taking up the courtly aspects of Spenser and Sidney while Drayton, Wither, Brown, and the Fletchers developed the more radical prophetic tradition. Milton then has the final say, reintegrating the traditions, but using the prophetic to overcome

the courtly.

Perhaps due to its distance from the 1640's, *Poetry and Politics* suffers less from the rigid story of revolutionary necessity that makes Norbrook's more recent *Writing the English Revolution* (Cambridge University Press, 1999), in which all roads lead to Milton, sound more like a story of ideological progression than literary influence. But in this work, for example, we see a Spenser who, in Book V of *The Faerie Queene* alone, can simultaneously endorse Essex's campaign for more intervention in the Netherlands, question Elizabeth's vacillating response to the Ireland (thus pointing out the contradiction between resistance to imperialist policy to the east and an active colonial policy to the west), and offer an allegorically Puritan Parliament that approves the execution of a monarch, all while questioning the wisdom of political change in its panegyric. As Norbrook says, Spenser's poetry, as well as Sidney's and Greville's, is politically interesting because of "recurrent tensions . . . between conservative defensiveness and more radical elements" (100). So although it may be right to say that Spenser played a major role in the cult of Elizabeth, the direction of that cult often suffered from serious internal struggles by those responsible for its imagery. But Norbrook is also attentive to how "politics" functioned in less official modes, paying intricate attention to the minutiae of individual authors' class, patronage, and religious commitments, insisting that political thought in poetry must attend both to the broad and the personal.

That being said, one of the continuing difficulties of the book, especially as the amount of historical documentation and detail has increased, is that it becomes hard for a literary critic to trace the variety of contemporary events back to the poems in close reading. Norbrook himself admits that the book is "fundamentally a survey" (270) and that he often suggests rather than performs readings. Spenserians may find this particularly troubling in the portrayal of Spenser's relation to Ireland. For although Norbrook ultimately claims that the *View* links Spenser's attitude toward Ireland with "an innovative, even quasi-republican, humanism" (300) because he blames the inconstant English for its problems, such a reading has been often contested, especially in relation to Book V. Consequently, Norbrook's approach may do less to settle debates of interpretation rather than to offer avenues for detailed historical and political readings.

The major contribution of *Poetry and Politics* is its massive collection of historical material, both as a reference and introduction to the period's politics. Norbrook, especially in the revision, includes more detail than he actually synthesizes, but at least he makes many avenues available for further scholarship. With that in mind, arguably the greatest improvement is the book's presentation. The first edition was plagued with editing mistakes, unjustified margins, and typed-copy reproduction. It is unfortunate that such a wealth of detail should be improved simply by appearing in an legible edition. And while they would certainly have been no mean tasks, a comprehensive bibliography of Norbrook's massive secondary literature and an indexing of material in the notes would make the work even more useful.

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Scholz, Suzanne. *Body Narratives: Writing the Nation and Fashioning the Subject in Early Modern England.* Houndsmills, UK: Palgrave Macmillan Press Ltd./New York: St. Martin's Press, Inc. ix +208 pp. ISBN 0-333-76102-2. $75.00 cloth.

Reviewed by Charlotte Pressler

Suzanne Scholz's survey of the "reciprocity of social and somatic formation in the constitution of modern identity" (10) focuses, though not exclusively, on Spenserian texts, including the *Amoretti and Epithalamion,* the *Vewe*, and *The Faerie Queene*, the last given the most extensive discussion. She brings to bear a wide spectrum of theoretical literatures to her topic, the emergence of a female body image or paradigm within the Early Modern cultural processes that yield modern identity. This body, as a "leaky vessel" prone to humoural eruptions, chattering, and unchastity, must be policed "in order to contain its potential subversiveness" (11). It may be that female chastity is in need of ward, but often enough the male's policing of the female is an attempt to preserve the integrity of his own male identity against the corrupting influence of female wantonness. This "somatic" formation is in reciprocity with Early Modern discourses of the "nation" as a "band of brothers. " As a "location of culture" (in Homi Bhabha's phrase) the national task is the policing and civilizing of the "wild," "savage," or "barbarous" Other. The justification for policing the Other may be figured in terms of a female threatened by barbarous males and in need of a civilized nation's male protection, or as a virgin female in need of a masculine civilizing influence to raise her to happy fruitfulness.

Following Judith Butler, Scholz sees such discourses as "citational" performances rather than productions. While the options available for such performances are culturally predetermined, a limited amount of choice may be available among options, and thus a limited amount of authorial agency may be possible. The critical interest in Spenser's works, particularly *The Faerie Queene*, though not accounted for in Scholz's book, seems in Scholz's analysis to result from Spenser's less predictable choices among the options; moreover, these choices tend to betray his "anxiety" over Early Modern English cultural formations.

Scholz here relies on ways of approaching Renaissance literature which are both familiar and useful. A Renaissance text does tend to read as a performance within repertoires of topoi, commonplaces, maxims, and adages known to most of its writers and readers. What is more problematic in the theorists Scholz cites, however, is the status of such repertoires. Ought they to be read through sociological or anthropological lenses, as evincing loci of cultural power, and/or as a collection of cultural discourses anterior to the Renaissance subjects formed by them? Critical theory holds that we, as readers of such texts, can take the non-diegetic positions closed to their putative authors, and, like Homer's auditors, know what Odysseus, though a hero, could not. A different view is taken by Arthur Kinney, who, in his preface to *Continental Humanist Poetics*, understands the repertoires of Renaissance literature as a consciously acquired and elaborated rhetorical poetics, which "even at its most paradoxical and equivocating could help them explore, test, and validate the ideals and beliefs of humanism." While Foucault had thought *Don Quixote* evidence of a "rupture" in Renaissance discourses, Kinney finds it the "culmination of a humanist poetics that had characterized the best work of the Continental Renaissance" (xiii).

If Kinney cedes a degree of agency to their writers which is no longer acceptable to many theorists, he does, at least, bring out the joy

Renaissance authors do seem to take in their texts' ambiguity, elasticity, and play. Scholz, on the other hand, begins, promisingly, with a pledge not to flatten "the more or less unproblematic coexistence in early modern England of different ways of conceptualizing the body" (1); but throughout, her readings of Spenser tend to be generalized and schematic. Her comment on the destruction of the Bowre of Blisse, for example, is that "[t]emperance, like the militancy necessary for reformation, is a masculine virtue, and . . . does not imply pity or restraint of violence" (144). This is characteristic of the kind of criticism she is doing, which, while gesturing towards "textual strategies, metaphoric displacements, subtexts and figurative stratagems" (in Bhabha's phrase), tends to give fairly cursory accounts of the formal properties of texts under study. Close and theoretically grounded attention to the formal aspects of Renaissance texts would deepen the sort of criticism Scholz is doing. In this context, I would like to mention Lynne Magnusson's unpublished paper which applies "politeness theory," as it is known in discourse analysis, to Erasmus' letter-writing manuals, and through these to Shakespeare's Sonnets. Erasmus, Magnusson shows, was bending the Renaissance conventions of politeness, as illustrated by letters from the Sidney archive, in order to claim an equality with the noble subject of his address to which his own rank did not entitle him, while Shakespeare followed Erasmus's bending of convention in his address to the Young Man. Here was a method of formal linguistic analysis that did not flatten the texts under discussion, but evoked cultural discourses to deepen and enrich readings of literary texts.

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35.61

Shimamura, Nobuo. *Clad in Colors. A Reading of English Epic Poetry*. Yokohama, Japan: Kanto Gakuin University Press, 2002. viii + 196 pp. ISBN 4-901734-01-6. 2,800 ¥ cloth.

Reviewed by Steven J. Willett

Prof. Shimamura has given us a philological and statistical study of color terminology in English epic poetry from Spenser to the Romantic poets. He presents his analysis in ten chapters arranged under three topics: "The Spenserian Design" covers Spenser in four chapters; "The Miltonic Scheme" treats Milton rather sketchily in three short chapters; and "Toward Romantic Narrative Poets" explores Keats' *Endymion*, Byron's *The Corsair* and Scott's *The Lady of the Lake* in three rather more substantial chapters respectively. Two appendices focus on the color terms used by Malory and Shakespeare with the help of detailed tables of statistics. At the back of the book after notes and bibliography, Shimamura provides four glossy pages of colorful pie graphs that summarize the proportional use of color terms in the five main authors of his study and Shakespeare, who receives two full pages outlining color usage in the dramatic and nondramatic works. Shimamura's English is generally adequate to the task, though his syntax sometimes loses its way in a dark semantic forest. I suspect that *Clad in Colors. A Reading of English Epic Poetry* is actually a translation of a Japanese edition listed in the references as *Colors and Expressions in English Epic Poetry*, published in 1989. The production of the volume is excellent, and I noted relatively few typographic errors besides the six items on the errata sheet.

I should note that Shimamura devotes only 43 out of 139 text pages in his ten chapters to Spenser, that is, slightly over one third. In the following remarks, I will deal only with the

Spenserian chapters.

In chapter 1, Shimamura shows that Spenser's top four colors by frequency are red, green, black and white along with their compounds and synonyms, which constitute more than 75 percent of all (p. 5 with Table 1 on the basic color terms in *The Faerie Queene*). This usage is similar to Shakespeare's top four colors (black, white, green and red) and to Chaucer's, where they make up more than 85 percent of the total. "Since the highest frequency of these four colors is settled also in Malory's *Le Morte Darthure*," Shimamura concludes, "this can be considered as the tradition of color usage that had been inherited from late Medieval into early Modern English" (p. 5). Spenser uses purple next to white in frequency (12.8 percent), but the term occurs only once each in Chaucer and Malory. Milton, by contrast, employs a more stoic pallet, his four top colors being green, black, purple and gray. While the frequencies of green and black are high, Milton seems to avoid red and white.

Shimamura traces Spenser's typical ways of representing red, green and white in the remainder of chapter 1 (pp. 6-11). The dominant color in *The Faerie Queene* is, as one might expect, red given its compound in the personal noun Redcross. Shimamura argues that the color with its equivalents denotes variously the passion of Christ, courage, earthly passion, aggressiveness and bloodshed. Red and its synonym purple are the dominant 'aggressive' colors (p. 8). The next color in frequency is green, which has an ambivalent function. It serves "as a color to conceal something, good, bad, or ugly" (p. 10). The third most common color, white, can characterize both direct divine and indirect mundane beauty. We have Una with "the blazing brightnesse of her beauties beame/and glorious light of her sunshiny face (I.xii.23.1-2) in contrast to what Shimamura calls the "indirect kind of 'whiteness'" in Florimell or the Snow Lady created by Duessa. One step down we have the cold, hard whiteness of Acrasia and Amavia in Book II. Chapters 2 –4 then deal more specifically with the nuances of black, ruddy and gold or golden.

The color term black with its compound adjective coal-black occurs 52 times in *The Faerie Queene*, nearly 17.9 percent. Shimamura believes it performs an important narrative function, both as a positive concealment of radiance and a negative concealment of malevolence. Its most typical use is for articles of material that are worn to cover the human body, such as stole, weede, mantle and the like. Where Una's "black stole" covers her white beauty by contrast, emphasizing her purity and virginity, Archimago's "blacke stole" conceals his hypocrisy by deception. Una's black stole also hides her whiteness and secret grief, but conceals them as an enhancing foil, while Archimago's blackness hides only a dark malice. The Palmer who accompanies Guyon is "clad in *black* attire" (II.i.7.2), and his black "negatively counters, or sometimes outright opposes, the rashness of Guyon, bold but young" (pp. 15-16). Besides concealment, black has a more descriptive role in portraying corrupt bodies and skin or anything foul and filthy. The color can characterize dishonor (VI.vi.25.1-5) or the color of blood stained with foulness and filthiness (I.xi.22.3-5, V.xi.14.5-6). Finally, black is the color directly connected with the image of hell, the lower world or the underworld—with death in general. After a brief introduction to the etymology of 'ruddy,' Shimamura states that Spenser's ruddy has four types of referent: it can refer to (a) to the sun, sky and morning, (b) lips, (c) blood and (d) hand (meaning the bloody hand of Ruddymane). Shimamura notes that type a is ideal and contrastive, while types b, c and d are essentially descriptive and emphatic (p. 31).

Shimamura again introduces his last chapter with the etymology of 'gold' and 'golden.' The

adjective 'golden' occurs 100 times in *The Faerie Queene*, followed by 'gold' at 90 times. Spenser's 'golden' "appears to enjoy a monopoly on the use as a color term to signify the beauty of hair of a 'supernatural' kind" (p. 37). The adjective also symbolizes the golden mean in Book II.ii, highlighting the beautiful hair of Medina (II.ii.15.7-9). The golden chain in Book I (I.ix.1.1-4) reappears in Books III and IV as symbolic of a strong concord (III.i.12, IV.i.30.6-9). But "Spenser's *golden*, " Shimamura summarizes, "mostly functions in its repetitive use together with the narrative parallelism between the independent episodes of Prince Arthur (I.vii) and Belphoebe (II.iii). The conventional metaphorical connection between the 'sun' as the center of the universe and 'gold' as the most precious metal significantly survives in *The Faerie Queene*" (p. 42). Two uses of 'golden,' however, contrast strongly with its more typical function. One is in Book II.vii, where Guyon admires the golden apples in the Garden of Proserpina in the Cave of Mammon (II.vii.54.1-4). The golden apples here are nothing but a "sinfull bayt" for Mammon. The other is in Ate's dwelling (IV.i.22). In both the color serves enticement, concealing its true nature behind fair seeming.

Shimamura's four chapters in "The Spenserian Design" read too much like a repetitive taxonomy and not enough like an exploration of narrative design. Much more, in particular, could have been done with the chapter on the color black. But this is, on the whole, a useful preliminary sketch to a more thorough study of Spenser's structural use of color.

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35.62

Revard, Stella P. *Pindar and the Renaissance Hymn-Ode: 1450-1700*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2001. Medieval & Renaissance Texts & Studies, v. 221. xii + 383 pp. ISBN 0-86698-263-9. $40 cloth.

Reviewed by Jon Quitslund

Professor Revard's book is the product of many years of painstaking research. The interests in classical and Renaissance literature that inform its affiliated parts are traced in the Preface back to her student years, long before 1976 when she received the first of several grants to support her research and writing. Given the broad chronological and international scope of the book and the care taken to pursue every avenue of historical and bibliographical inquiry, it has much to offer to specialists in several distinct fields. We can all be thankful that MRTS has kept the price low while making the book easy to use, providing old-fashioned footnotes at the bottom of the page to contain documentation and discussion of peripheral issues, and including a large bibliography (341-59). This review will dwell upon parts of *Pindar and the Renaissance Hymn-Ode* that pertain to Spenser's poetry and the international humanistic culture that was its matrix, noting at the outset that Spenserians with an interest in Milton will find many passages of interest that lie outside the scope of this review (see 106-19, 203-18, 234-45).

Revard's first chapter offers an account of "Pindar: Man and Poet" from a perspective one would not find in modern classical scholarship. (Later chapters begin with sections devoted to close readings of passages in the Pindaric corpus: see 53-65, 122-32.) Pindar's poems were recovered from obscurity during the sixteenth century: the *editio princeps* was published by Aldus in 1513. It appears that the poems were

not known to Ficino and others who led the revival of Platonism and the *prisca theologia* at the end of the fifteenth century, but that movement, with the high value it placed on *furor poeticus*, did much to prepare for a resurgence of Pindaric *enthousiasmos*.

Revard gives a detailed account of the editions, commentaries, and translations through which facts, legends, and venerable *scholia* were gathered around the poems, making them readable in sixteenth-century terms. Pindar was admired as a vatic poet, inspired and mediating between mortals and the gods (see 3, 7-8, 11-16, 19-25); his authority was that of a priest and a custodian of the noblest moral values. Sixteenth-century humanists understood well the social functions of Pindar's poetry in Greece of the fifth century, B.C., and the prestige he enjoyed in antiquity was often mentioned in their efforts to promote symbiosis between poets and princes (25-28; E. K.'s note on 'October' 65 is cited). The profound influence exercised by Pindar's example is paradoxical when we consider that until long after the Renaissance, his metrical norms and line lengths were open to conjecture and wild surmise (3-7, 40-41), and his greatest admirers agreed with Horace and Quintilian that his poetry was "inimitable" (32-35).

Invocations of the Muses are thematically crucial in Pindar's odes, and Revard claims a preeminent place for the odes among the many ancient sources of conventions for representing the poet's inspiration. For Pindar, unlike many later poets, the Muses are numinous, never figments in a ceremony of make-believe supplication. The reverence with which he approached his Muses and other divinities in the Greek pantheon prompted various responses from Christian poets who emulated him. On her way to discussing the odes and hymns of Ronsard and his French followers (78-94), Revard briefly considers a number of neo-Latin poets including Giovanni Pontano and Michele Marullo (69-77). Some of these poets appropriate a polytheistic and mythic vocabulary without clarifying its relationship to Christian piety. For Ronsard and other Catholics touched by the Counter Reformation, however, the Muses can only be "ciphers for divinities, who reveal a poetic not a religious truth" (83). Protestant poets, notably Du Bartas and Milton, were even more anxious to avoid idolatry and other pagan errors; they converted Urania into a conduit of Christian science and piety. All of these attitudes coexist in Spenser's poetry, loosely held together by firm faith and a syncretizing philosophy.

Revard's book explores Spenser's affinities with many contributors to the "hymn-ode" tradition, several of whom are worthy of further investigation. For obvious reasons, her most sustained attention is given to *Fowre Hymnes* (see 197-203), but *The Teares of the Muses* and passages in *The Faerie Queene* receive more than a passing mention (99-106, 302-04). More valuable than her observations on Spenser's poems themselves is Revard's broad awareness of contextual relationships. "Like many of the French pindarists," she says, "particularly Le Caron and Habert, Spenser deliberately includes material within the hymn-ode that had earlier belonged to the Petrarchan love tradition" (197; see 194-7 on Louis Le Caron and Isaac Habert). She also points to connections between Marullo's *Hymni Naturales* and Spenser's *Hymnes* (154-5, 198, 200). The extended discussion of Marullo's book (147-82), crediting him with "reinvent[ing] the genre of classical hymn for the Renaissance," must be the best account in English of that little-known, enigmatic, important poet; for me, Revard's pages on Marullo are, after her thorough examination of Pindar's *oeuvre* and its reception, among the most satisfying parts of *Pindar and the Renaissance Hymn-Ode.* Marullo was Ronsard's most important predecessor in the sixteenth century, and this book provides a

foundation for further study of the ways in which erudite poets carried into vernacular literature the conspicuous learning and allusive textures that had hitherto been more characteristic of poetry in the classical languages.

No review of a book so ambitious and comprehensive in its contents would be complete without some carping. Revard's broad scope requires that many writers must be dealt with superficially. I can think of only one who deserves inclusion and is never mentioned: George Chapman. Attention to the hymns constituting *The Shadow of Night* (1594), not to mention his later panegyric and memorial poems, would alter the account given here of Pindaric poetry in England between the 1590s and Ben Jonson's heyday. (Jonson himself is mentioned by Revard, but he is overshadowed by Drayton: see 305-12.) It may be true that the two hymns constituting *The Shadow of Night* are more Orphic than Pindaric, but in general Revard is careful to include Orpheus, Homer, and other ancients in her accounts of influence and homage, so the omission is puzzling.

Broader objections could be offered on the basis that *Pindar and the Renaissance Hymn-Ode* is woefully under-theorized. It contributes to genre study without reference to genre theory. The "hymn-ode" category is a loose and baggy monster, more awkward than convenient. Revard describes well enough the great extent of Pindar's grand paternity, tucked in the DNA if not visible in the physical features, of hymns of many kinds and odes of many kinds, some of them important as long lyrics, some of them instructive and even enjoyable as didactic poetry. It is a good thing that she didn't confine her study to poems fitting the already established category of "Pindaric ode," but it would be better if she had said more, at the outset and along the way, about the cultural forces and individual initiatives that produced both odes and hymns in so many forms, to suit so many purposes. Thanks to the many things it does well and the work it leaves for others who may have little time and patience of their own for basic archival research, *Pindar and the Renaissance Hymn-Ode* deserves a place on the shelves of scholarship that will last, to be read with care by experts and neophytes; it is a mine of information and good sense, pertinent to innumerable scholarly inquiries.

Jon Quitslund, who retired from George Washington University in 2000 as Professor Emeritus of English, subsequently published Spenser's Supreme Fiction: Platonic Natural Philosophy and *The Faerie Queene* (2001).

Articles: Abstracts and Notices

35.63

Ardolino, Frank. **"The Influence of Spenser's *Faerie Queene* on Kyd's *Spanish Tragedy*."** *Early Modern Literary Studies* 7, 3 (January 2002): 4.1-70. URL: http://purl.oclc.org/emls/07-3/ardofaer.htm

The bloody Senecanism of Kyd's play notwithstanding, Spenser is the primary influence on Kyd's use of popular theatrical sensationalism to present the mystery of the fall of Babylon/Spain to Protestant England. Kyd absorbed Spenser's allegorical vision and themes; their works reveal similarities between their conception of their works as mysteries or allegories and their use of three related schemes involving concord/discord, justice/revenge, and "Truth, the daughter of time." Kyd's play represents the theatrical translation of the Spenserian world view.

35.64

Behrman, Mary. **"Grasping the Golden Strand in James's *The Ambassadors*."** *The Henry James Review* 22, 1 (2001): 59-66.

Explores the relationship between *The Ambassadors* and its predecessors, particularly its resonances with *FQ* II. In Strether's journey to Paris, James reworks Guyon's destruction of the Bower of Bliss. Strether is the antithesis of Spenser's knight of temperance, emerging as a man who understands the value of the Parisian realm and who struggles to preserve it. Both heroes act on behalf of an omnipotent female figure: like Guyon in the service of Gloriana, Strether is an emissary of his fiancée, the all-powerful Mrs. Newsome. Also notes a distinct parallel between the foreign seductress, Acrasia and the captivating Mme de Vionnet, both of whom inhabit a lush, exotic realm in the Bower of Bliss and Paris, respectively. In both works, feminine seductive power significantly hampers the heroes' epic quest. (Gitanjali Shahani)

35.65

Brown, Eric C. **"The Allegory of Small Things: Insect Eschatology in Spenser's *Muiopotmos*."** *Studies in Philology* 99, 3 (2002): 247-67.

Argues that Spenser's poem articulates a concern with allegory at the level of the anagogical, joining a tradition of works in which insects, the slightest of creatures, represent allegorically extreme human conditions. The poem's concerns are broadly eschatological and devoted ultimately to final things, including death and the Last Judgment, in which insects regularly figure. Both butterfly and spider draw attention to the ramifications of one's present actions in relation to future glory. Thus Spenser's poem offers a vision that resists solely literal readings. It is less a mock-heroic than an anti-heroic endeavor, elevating the tragedy of an insouciant figure to suggest that one's final judgment is predicated on small choices informed by momentary revelations, as much as on eternal vigilance.

35.66

Brown, Sarah Annes. **"Arachne's Web: Intertextual Mythography and the Renaissance Actaeon,"** in *The Renaissance Computer: Knowledge Technology in the First Age of Print*, ed. Neil Rhodes and Jonathan Sawday, 120-134.

New York: Routledge, 2000. 120-134.
Draws attention to a particular episode in Ovid's *Metamorphoses*: Arachne and Minerva's weaving contest, which evokes the "structural intricacy and interconnectedness" of Ovid's many interwoven stories in the *Metamorphoses*. Sees a "hypertextual complexity" in the *Metamorphoses*, noting that the metaphor of the web aptly describes Ovid's own intricate art. Argues that the proliferating Renaissance interpretations and glosses of the *Metamorphoses* constitute an early modern "hypertextual practice," forming a body of knowledge across a "Renaissance world wide web." Of this corpus, Spenser and Jonson provide Renaissance readers with a particularly nuanced response to the Ovidian paradigm. In their work, both poets create a kind of virtual "hypertextual link" to the *Metamorphoses*.
(Gitanjali Shahani)

35.67

Cheney, Patrick. "**'Thondring Words of Threate': Marlowe, Spenser, and Renaissance Ideas of a Literary Career,**" in *Marlowe, History, and Sexuality: New Critical Essays on Christopher Marlowe*, ed. Paul Whitfield White, 39-58. New York: AMS Press, 1998.
Situates Marlowe vis-à-vis Spenser in the Elizabethan literary system, arguing that the creator of *Tamburlaine* fashions a literary career through a competitive rewriting of Spenser's poetic model. The Renaissance literary ideal of Virgilian progression from pastoral to epic informs the careeric lens of both authors. In key passages of the *October* eclogue and *Tamburlaine*, Spenser and Marlowe, respectively, announce their generic progression from clownage to war. Marlowe, however, projects onto Tamburlaine's character, the attributes that Spenser envisions for his own authorial persona. While Spenser declares his own move from the pastoral to the epic mode, Marlowe dramatizes Tamburlaine's transition from shepherd to king. Sees the Tamburlaine plays as Marlowe's metadiscursive project – his public and dramatic attempt to overgo Spenser as England's national poet.
(Gitanjali Shahani)

35.68

Clarke, Danielle. "**'In sort as she it sung': Spenser's 'Doleful Lay' and the Construction of Female Authorship.**" *Criticism* 42, 4 (Fall 2000): 451-68.
Argues that the authorial voice in the "Doleful Lay of Clorinda" is mediated through multiple author functions dispersed in Spenser's *Colin Clouts Come Home Again*. All the elegies in the volume appear under another's authorial signature. This includes Spenser's own poetic persona that takes on the voice of Colin Clout. In the "Doleful Lay," however, there are several authorial signatures, which resist any effort at fixing a singular point of authorial origin. The lay is attributed to Sydney's sister, the Countess of Pembroke, "that Clorinda hight," but is narrated by Sydney's poetic persona, Astrophel. Points to critical speculation that Spenser, in the role of anthologist / editor, wrote the "Doleful Lay" and ascribed it to the poetic persona of Clorinda, who apparently finds an articulate voice through the narrative medium of Astrophel. Seeks to explore the nature of feminine literary authorship and examine why the feminine narrative voice is seen as being ripe for appropriation and editorial intervention.
(Gitanjali Shahani)

35.69

Fleck, Andrew. "**Guyomar and Guyon: Dryden's Debt to Spenser in *The Indian Emperour*,**" *Notes & Queries* 48[n.s.], 246, 1[continuous] (March 2001): 26-8.

Examines Dryden's allusions to Spenser's Legend of Temperance in the Bower of Bliss episode. The opening of Dryden's play sees Spanish colonizers setting foot in a new world Eden that is specifically evoked in terms of a fairy land. In a crucial moment, the conquistadors are lulled by the songs of native Indian women, as they lie by a fountain, unarmed and careless. In a move reminiscent of Spenser's Guyon, Guyomar, the play's native hero, captures the generals, whose shameful conduct thwarts their imperial project. In both texts, lax heroes disarm themselves for pleasure and fall under the correcting hands of romance heroes. Argues that Dryden consciously seeks to draw on Spenser's knight to emphasize the virtue of temperance in the long-term process of empire-building. (Gitanjali Shahani)

35.70

Fletcher, Angus. **"Marvelous Progression: The Paradoxical Defense of Women in Spenser's *Mutabilitie Cantos*."** *Modern Philology* 100, 1 (2002): 5-23.

Uses the recent reassessment of the relationship between wonder and philosophy to appraise the other main reference point in early modern discussions about wonder's place in philosophy: poetry. For poets, once it had been conceded that philosophy sought to replace the static noncomprehension of wonder with its own certain progressions, it became unclear how there could be room for philosophy amid the wonders of poetry. But, as Sidney argues, poetry can incorporate wonder into an active progression of thought that resulted in a reasoning affirmation, and this possibility is in fact realized in the *Mutabilitie Cantos*. Argues against recent attempts to situate *Mutabilitie* in relation to jurisprudence, claiming instead a rhetorical tradition of misogyny used to instruct young lawyers: the ironic defense of women. Concludes with an analysis of Kenelm Digby's 1644 *Observations* on Spenser, a work that mobilizes the understanding of wonder suggested in *Mutabilitie* and develops a model of reading that integrates philosophy with poetry.

35.71

Getty, Laura J. **"Circumventing Petrarch: Subreading Ovid's *Tristia* in Spenser's *Amoretti*."** *Philological Quarterly* 79, 3 (Summer 2000): 293-314.

Traces the Ovidian influence in Spenser's *Amoretti*. Argues that Spenserian editors and critics have often seen the *Metamorphoses* as one of Spenser's major models for *The Faerie Queene*, ignoring, in the process, the influence of Ovid's *Tristia* as a valuable source for *Amoretti*. Although written in the Petrarchan sonnet sequence, Spenser's imagery of mutual, conjugal love are drawn less from Petrarch's *Rime sparse* than from his precursor, Ovid. The Ovid that Spenser evokes is not the amorous poet of *Amores* and *Ars amatoria*, but the older, devoted husband of *Tristia*, which contains a model of mutuality in marriage, well-suited to Spenser's theme in *Amoretti*. Lists the many parallels in sonnet 18 of *Amoretti* and the *Tristia*, demonstrating that both create a link between the sorrows of exile and the sorrows of love. Notes that both *Amoretti* and *Tristia* are rare instances in Western poetry for the way in which they refocus poetic attention onto the wife, or betrothed. (Gitanjali Shahani)

35.72

Hamlin, Hannibal. **"Psalm Culture in the English Renaissance: Readings of Psalm 137 by Shakespeare, Spenser, Milton, and Others."** *Renaissance Quarterly* 55 (2002): 224-57.

Psalm 137, "By the Waters of Babylon we sat down and wept," one of the most widely known biblical texts in Renaissance England, provided consolation for spiritual and political exiles, as well as giving Shakespeare, Spenser, and Milton language in which to express such alienation—language especially powerful for poets, since the psalm troped alienation as the inability to sing. The Psalm's closing cry for vengeance, seen as un-Christian by some, was used as a call to arms by polemicists on both sides of the English Civil War. Examines a range of translations, paraphrases, commentaries, sermons, and literary allusions that together reconstruct a biblical text as it was interpreted by Renaissance readers.

35·73

Hunt, Maurice. **"Hellish Work in *The Faerie Queene*."** *Studies in English Literature 1500-1900* 41, 1 (2001): 91-108.

Argues that during the writing of *The Faerie Queene* Spenser less and less found labor cause for sentimental treatment; labor in fact becomes a hellish phenomenon in the epic. On the one hand the labor of knights, poets, and humanists—all forms of self-fashioning—participate in a georgic positive valuation of labor; on the other, strains of the labor of writing pull him in a direction opposite from the pathways of humanist ideals. Reads with a strong sense of passages that mark the weariness and endlessness of the poetic task.

35·74

Hunt, Maurice. **"Managing Spenser, Managing Shakespeare in *Comus*."** *Neophilologus* 88 (2004): 315-33.

Offers a fresh interpretation of the threat posed by Shakespeare's profuse fertility in Milton and his poem as well as a description of the significance of Spenser's art for Milton that involves a thorough decoding of the allegory of the notorious passage concerning the Shepherd Lad (lines 617-41). This decoding reveals a Miltonic achievement: the poet's managing Spenser to manage Shakespeare, in the process fashioning his own creative space.

35·75

Kearney, James. **"Enshrining Idolatry in *The Faerie Queene*."** *English Literary Renaissance* 32, 1 (2002): 3-30.

Examines the theological tensions surrounding the book as a material object in the context of early modern Protestantism. Given the post Reformation emphasis on rejecting the material trappings of religion, the book occupies an uneasy place as venerated object. Sees the "Legend of Holiness" as Spenser's meditation on the problem of bibliolatry. Argues that in Spenser we see an attempt to redeem a traditional English literary language for a Protestant poetics. Spenser poetically reworks John Foxe's *Acts and Monuments*, mapping his history onto the genre of romance. The landscape of *FQ* I is strewn with false books, rosaries, hermits, pilgrims, and palmers and it is here that Spenser attempts to envision a viable Protestantism that can negotiate the materiality of the book. *FQ* I is a re-vision in which Spenser elaborates on Foxe's apocalyptic narrative in the realm of romance, even while grappling with its iconoclastic themes. (Gitanjali Shahani)

35·76

King, Andrew. **" 'Well grounded, finely framed, and strongly trussed up together': The 'Medieval' Structure of *The Faerie Queene*."** *Review of English Studies* n.s. 52, 205 (2001): 22-58.

Considers what it means that in *The Faerie Queene,* Spenser allows the differences of his multiple traditions to stand, even when they signal contradiction. This aspect of the poem gives the sense of a pre-authorial stage in its genesis, the record of an earlier tradition surviving into the later product. This tradition is specifically medieval. Begins with a brief survey of the poem's qualities other than structure which demonstrate Spenser's interest in the Middle Ages; then recalls issues in modern scholarship relating to a sense of the work's overall structure.

35·77

Martin, Catherine Gimelli. **"The Non-Puritan Ethics, Aesthetics, and Metaphysics of Milton's Spenserian Masque."** *Milton Quarterly* 37, 4 (December 2003): 215-44.

This essay has three objectives: to reexamine the now standard view that Milton's masque represents Puritan moral values and anti-ceremonial aesthetics in light of recent research on the "godly"; to establish that its moral plot is (like Spenser's) Arminian, not Puritan; and to demonstrate that the masque's main sources are found in Baconian and Spenserian fable. Bacon's myth of Proserpine provides its monist metaphysical background, while Spenser's Legend of Temperance supplies its aesthetic and ethical foundations. The second half of the essay details Milton's profound debt to the Phaedria and Mammon episodes in the second book of Spenser's *Faerie Queene.*

35·78

Pellicer, Juan Christian. **"*Cerealia* (1706): Elijah Fenton's Burlesque of Milton and Spenser in Critique of John Philips."** *Notes and Queries* 50, 2 (June 2003): 197-201.

Analyzes Fenton's 207-line burlesque poem extolling the virtues of English beer over French wine. Written in Miltonic blank verse, *Cerealia* is a parody of Philips's *Cyder.* Seeks to establish Fenton as the author of *Cerealia,* which has often been mistakenly attributed to Philips. Points to evidence in Fenton's own letter to his pupil to suggest that he is the legitimate author of *Cerealia.* Also notes the mock-Spenserian note in *Cerealia,* borne out in its opening image of Merlin divining the future. In his diction and terminology, Fenton precedes Mathew Prior as one of the earliest eighteenth-century imitators of Spenser. Fenton's contrast between beer and wine culminates in a larger contrast of the native and classical tradition, which is where his contrast of Milton and Spenser with Homer and Virgil comes into play. (Gitanjali Shahani)

35·79

Plant, Sarah J. **"Spenser's Praise of English Rites for the Sick and Dying."** *Sixteenth Century Journal* 32, 2 (2001): 403-20.

Focuses on Spenser's portrayal of the rite for the Visitation of the Sick, arguing that he simultaneously praises the rite as it was redefined by the Church of England and condemns its medieval, Catholic elements. Points to an episode in *FQ* I where Spenser parodies the Catholic Church's sacrament of Extreme Unction. When Night travels to the healer, Aesculapius, in the hope of curing the wounded Sansjoy, we see Spenser's mocking use of imagery traditionally associated with the medieval sacrament. This rite, however, was revised by the Church of England, shifting its focus from the anointing of the sick to the hearing of scripture and the spiritual healing of the recipient. The emphasis was on healing through faith instead of external applications and anointments. Spenser's advocacy of this altered rite is apparent

throughout *FQ* and forms part of his extended praise of the Church of England. (Gitanjali Shahani)

35.80

Spencer, Melinda. **"Britomart and Amoret: Reading Escape in Spenser's Mysticism,"** in *Renaissance Papers* 1999, ed. T. H. Howard-Hill and Philip Rollinson, 31-42. New York: Camden House, 1999.

Points to the manner in which Spenser's female subjects elude representation. Queen Elizabeth, e.g., is outside of the narrator's representational system. Locates Spenser's mysticism in this failure to represent matter on its own terms. The inability to represent the material reality of his female subjects extends to Spenser's delineation of Britomart and Amoret. Like Queen Elizabeth, the portrayal of Britomart and Amoret is endlessly deferred, so that each woman's image continually replicates itself through successive refigurements. In Britomart and Amoret, Spenser appears to be replicating the queen's multiplicitousness, even while pointing to their eventual inscrutability. Argues that Spenser's mysticism places hope in the failure of language, thereby anticipating contemporary poststructuralist feminist theory and its discourse on the female body. (Gitanjali Shahani)

35.81

Staines, John D. **"Elizabeth, Mercilla, and the Rhetoric of Propaganda in Spenser's *Faerie Queene*."** *Journal of Medieval and Early Modern Studies* 31, 2 (Spring 2001): 283-312.

Examines the shift in Spenser's poetic project in the 1596 *FQ*, particularly with regard to his new interest in rhetoric and politics. Argues for a reading of *FQ* V that complicates earlier interpretations that either see Spenser as a simple instrument of government propaganda, or shy away from his political involvement and retreat into the realm of pure poetry. Historical criticism has tended to view the legend of Mercilla as unquestioningly aligning itself with Elizabethan political propaganda against Mary Queen of Scots. Conversely, another vein of criticism attempts to erase the historical particularity of *FQ* V, seeing Mercilla's court as a universal celebration of the purely neutral and abstract concepts of Justice and Equity. Seeks to mediate between these readings, arguing that Spenser's verse self-consciously casts a skeptical eye upon the political propaganda of his time, subversively critiquing the rhetoric of transcendence palpable in the allegory of Mercilla. (Gitanjali Shahani)

35.82

Swann, Marjorie. **"The Politics of Fairylore in Early Modern English Literature,"** *Renaissance Quarterly* 53 (2000): 449-73.

Stresses the significance of fairy literature in the early modern period, arguing for its importance as a new form of material display, grounded in a nascent capitalism. Traces the shift in fairylore from its roots in residual folk culture to its participation in new rituals of socioeconomic exchange. This shift parallels England's transition from a rural, household based economy to an emerging mercantile entity. Stuart fairy poetry registers this change in its overriding preoccupation with tiny *things*. Spenser's poetry falls within a tradition of courtly fairylore, complimenting Elizabeth and her lineage of faery monarchs. In Spenser's allegory

of England as Faeryland, members of the Tudor dynasty are cast in a genealogy of indigenous fairies, representing the return of a native lineage to the English throne. Argues that fairylore is a particularly apt vehicle by which contemporary sociopolitical changes in early modern culture are superimposed on a mythical template of England's pre-capitalist, folkloric past. (Gitanjali Shahani)

35.83

Weiss, Adrian. **"Watermark Evidence and Inference: New Style Dates of Edmund Spenser's *Complaints* and *Daphnaida*."** *Studies in Bibliography* 52 (1999): 129-54.

Addresses the problem of dating Spenser's works, given discrepancies that appear in imprints, dedications, and the Stationers' Register. Points to the often debated question of whether Spenser followed the Old Style Julian calendar or the New Style Gregorian calendar, arguing that there is sufficient bibliographic evidence in favor of the latter. Takes on Jean R. Brink's contention that the dating of *Daphnaida* poses a significant problem in Spenser's chronology. Argues that the dedication and imprint in *Daphnaida* can be dated in the New Style, appearing in August 1590, four months after the death of Lady Howard Douglas, its dedicatee. Also aims to address a long-standing problem regarding the 1590 imprint date of *Muiopotmos* and the printing sequence of the four sections of Spenser's *Complaints*. (Gitanjali Shahani)

PAPERS, NEWS, AND ANNOUNCEMENTS

At MLA in December 2003, Cora Fox (Arizona State University) presented a paper on Ovid and Spenser.

35.84

"Reviving Ancient Loves: Ovidian Emotion in *The Faerie Queene.*" This paper defamiliarized the ways emotion is constructed in Spenser's poem through intertextuality, focusing on that particularly ambiguous moment in I.vi, in which Spenser's Sylvanus sees the grieving Una and then "revive[s] / His ancient love, and dearest Cyparisse" (I.vi.17). The episode, which on one allegorical level asserts the supremacy of Christian truth, simultaneously enacts nostalgia for pagan emotion and specifically for "ancient," or same-sex desire. It also subtly calls attention to the problems of representing Una's Protestant grief. While the Book of Holiness must distinguish between worldly despair that leads to destruction and Christian grief that through repentance leads to salvation, this episode sympathetically emphasizes the similarities between Una's loss of Redcrosse and Sylvanus' loss of Cyparissus (and by extension, his loss of his stag!). Book I engages in an extended nostalgic negotiation with Orpheus' book in *The Metamorphoses* on the significance of pagan grief, and it constructs a potentially subversive link between this Ovidian mourning and the dangerous but requisite Protestant grief that leads to repentance.

35.85

SECOND ANNUAL BRITISH AND IRISH SPENSER SEMINAR 1ST MAY 2004 • GONVILLE AND CAIUS COLLEGE, CAMBRIDGE

by Jon Stainsby, Gonville and Caius College, Cambridge

The British and Irish Spenser Seminar returned to Gonville and Caius College, Cambridge for its second annual meeting on Saturday May 1st. In his opening remarks Colin Burrow apologised that no Maypole dances or other seasonal festivities had been scheduled, but consoled us with the promise of a day of papers and discussions centred on the topic of "Spenser and Philosophy". This guiding theme prompted consideration of Spenser's work in relation to a formidable and eclectic range of writers and thinkers, from Aristotle, Plato, Plotinus, Sextus Empiricus and Cicero, via Lipsius and Machiavelli, to Heidegger, Brecht, Benjamin and (yes, really) Condoleeza Rice. Yet for all the stimulating diversity of approaches on show, the day's speakers frequently found themselves replying or referring back to each other's papers; in particular, on a day ostensibly concerned with Spenser's relationship to abstract thought, it was startling to observe how many papers engaged with the materiality of Spenser's work and the experience of reading it.

The morning began with Tony Nuttall of New College, Oxford provocatively entertaining the thought that Spenser is a poet who cannot write, his work marred by metrical inertia and unidiomatic artifice. Before the assembled Spenserians became too disquieted, however, he proposed that *The Faerie Queene*'s poetic conference with Catholic imagery might be compared to the Brechtian theatrical technique of *Verfremdung* or alienation, and that it tames the Medieval romance culture it inherits, by drawing attention to its artifice and insubstantiality and effectively transforming gothic into mock-gothic. This is not to say, though, that this taming process is completely successful, and in fact many of the tensions and doublings in the poem arise from the substantiality of figures whom Spenser is ostensibly attempting to render paper-thin.

The 'insistent materiality' of *The Faerie Queene* was also a concern of the following paper, entitled 'The Lost Cause of Platonism in *The Faerie Queene*.' Paul Suttie, of the University of Cambridge, argued that the poem, like the Letter to Ralegh, always seems to promise the possibility of a neat, residue-free Platonic allegory, whose poetic matter would yield up a single, permanent meaning; but that the reader's experience of it is radically un-Platonic, with the vigour of the narrative's material phenomena denying the possibility of a clear distinction between signifier and signified. Dr Suttie also drew attention to the politically constructed nature of any allegorical interpretation, and thus related his own Platonic concerns to the political angle of Martin Dzelzainis's 'Hidden Powers' (subtitled 'Spenser and Republicanism'). This paper traced connections between Spenser and William Jones, Chief Justice in Ireland and a judge of the famous "Ship Money" trial of 1648, *Rex vs Hampden*. Spenser's association with Jones in the literary culture of the 1590s seems to have brought him into contact with the writings of Lipsius, whose insistence on political prudence and pre-emptive defensive action provided the basis for a compelling interpretation of *A View of the State of Ireland*. Spenser emerged as a Republican, not on anti-monarchical lines, but in a manner rather closer to the self-interested humanism of present-day neo-conservatism.

Lunch provided an opportunity for further discussion of these issues, before an invigorating open session chaired by Elizabeth Heale, who expressed particular pleasure at the participation of a trio of younger Spenser scholars. Christopher Burlinson, of the University of Cambridge, picked up on Tony Nuttall's comparison of *The Faerie Queene* with mock-gothic architecture by considering the history of attitudes to Kilcolman Castle as source-material, locus or analogue for Spenser's writing. Here the particular interest was in the relationship between ruined castle and fragmented poem, in the picturesque descriptions of nineteenth-century travellers and in present-day materialist literary and archaeological studies. Patrick Gray of Lincoln College, Oxford, gave a densely packed account of Platonic, Aristotelian, Scholastic and Neo-Platonic theories of the intellect, culminating in a comparison between Spenser and Milton. This interest in the process of apprehension was further developed by Andrew Zurcher's paper 'Hypotyposis and Imitation: Spenser's Oppositional Philosophy,' which traced connections between the stoic *phantasia kataleptike* and the rhetorical trope of *enargeia*, or hypotyposis, described by Cicero and Quintilian. This provided an extremely stimulating context for the Protestant poetics of *The Shepheardes Calender*, and especially Spenser's use of Chaucerian language which draws attention to its own materiality in visual terms.

The day's final paper, by Gordon Teskey of Harvard University, brought together the

seminar's recurrent concerns with materiality and Spenser's thought, by arguing that Spenser's poetry does not allow them to be separated. His reflections on the non-conceptual, speculative poetic thinking exhibited in *The Faerie Queene* necessarily involved some of the day's closest readings of Spenser's verse, and provided much food for thought as the participants retired to Colin Burrow's rooms for drinks. Thanks are due to the seminar's convenors, to Gonville and Caius College, and particularly to Andrew Zurcher for organising such a successful event, distinguished throughout by convivial and lively discussion.

35.86

Call For Papers: Spenser at Kalamazoo
Three open sessions on Edmund Spenser
40th International Congress on Medieval Studies
5-8 May 2005

Abstracts may be submitted on any topic dealing with Spenser. As always, we encourage submissions by newcomers and by established scholars of all ranks.

Reading time for papers should be no more than twenty minutes. According to rules established by the Congress, those submitting abstracts for one session may not submit abstracts for other sessions in the same year. Because Kalamazoo has traditionally encouraged experiment, preliminary exploration, and discussion, papers submitted should not have been read elsewhere nor be scheduled for publication in the near future.

Requests for any equipment must be submitted with the abstract, although you don't need the official form. Just tell us what you need. We must know now, not next April.

Email submissions are encouraged. Please include home and office phone numbers, complete mailing address, and e-mail address along with your attachment. If sending abstracts by snail-mail, please enclose five copies, along with the information listed above. Maximum length of abstract: 750 words. Deadline for abstracts: 15 September 2004. This deadline is absolute, as we have a program-copy deadline of 1 October.

Please direct questions and abstracts to:
David Scott Wilson-Okamura, Department of English, Bate Building 2201, East Carolina University, Greenville, NC 27858.
Email and phone:
david@virgil.org; 252-328-6714 (office).

From the Organizing Committee for Spenser at Kalamazoo: Clare Kinney, University of Virginia; Anne Lake Prescott, Barnard College; Ted Steinberg, SUNY Fredonia; Beth Quitslund, Ohio University; David Scott Wilson-Okamura, East Carolina University (chair).
For complete conference Call for Papers, see:
http://www.wmich.edu/medieval/congress/

35.87

Call for Papers
Four open sessions on Queen Elizabeth I
Sponsored by the QUEEN ELIZABETH I SOCIETY
Held in Conjunction with "Exploring the Renaissance 2005: An International Conference" at Pepperdine University and the Huntington Library, Malibu and San Marino, California
March 3-5, 2005
Keynote Speakers: Clark Hulse, Norman Jones, Brandie Siegfried

Suggested Topics: the art, architecture, history, literature, politics, and music of the court of Elizabeth, particularly as these relate to the Queen. Deadline: December 1, 2004. Send a 400-500 word abstract, pasted into the body of an email, to Donald Stump (Saint Louis University), at stump@slu.edu. Papers are limited to 20 minutes reading time. Agnes Strickland Prize for the best essay. For more information on the society and its activities, visit our website at http://www.stedwards.edu/hum/klawitter/elizabeth-society/elizabeth.html

For program information and a full list of affiliated organizations meeting at Exploring the Renaissance 2005, go to www.stedwards.edu/hum/klawitter/scrc/scrc

35.88

Spenser Allusions 1641-1700: Part II

by Jackson C. Boswell

Since the publication of "Spenser Allusions 1641-1700: Part I,"[1] I have continued to survey works published in England in the latter part of the seventeenth century. Herewith is a gathering of references and allusions from 29 works that were not recorded by Wells and company.[2] Wells noted 205 references within this time frame; this collection added to those noted in part 1 brings us a grand total of 78 new or hitherto unrecorded ones. Methodology in this addendum: the numbered list is presented in chronological order of publication. Within chronology, items are alphabetical by author and/or title. Wing number and UMI reel number and position on reel is provided for the convenience of those who might need them. Each quotation is briefly placed in context for the Spenser allusion, and subsequent editions, if there be any, are duly noted.

1645

1. Torshell, Sameul. *The Womans Glorie. A Treatise, Asserting the Due Honour of That Sexe, and Directing Wherein That Honour Consists.* T1941. UMI 900: 24.

In chapter 6, Torshell (1604-1650) censures "lewd bookes." He would have everyone burn "loose and poysonous *Pamphlets*, and all other *bad bookes*" (p. 122) — including Spenser:

> O that I could perswade our *Ladies* and *Gentlewomen*, and all others that mis-spend their pretious *leasures* to doe the like. Away with your *Amadis* of *Gaule*, your *Palmerins*, your *Mirrour of Knighthood* . . . . Away with your *Tragedies*, and *Comedies*, and *Masques*, and *Pastorals*, & whatsoever other names they have, that soften the spirit, and take away your favour of heavenly matters: Away with your *Spenser*, your *Ariosto*, your deare *Arcadia* too, if these doe steale away your hearts and time from *Scripture-study* and *Meditation*. (pp. 123-25) So many Ladies are farre more acquainted with their *Romance's*, then with the Sacred Historie; and keep no bookes usually by them, but *Love-stories* and *playes*. I could not forbeare this *digression*, to pass the present censure. (p. 127)

Other editions:
T1942 (1650), UMI 671: 18, same pagination.

1656

2. Blount, Thomas. *Glossographia.* B3334. UMI Thomason Tracts 199: E.1573[1]; UMI 122: 16.

Blount (1618-1679) alludes to and refers to Spenser in at least two definitions:

> **Bragodocia**, a coynd word with us, for a ranting coward, or bragging fellow. (sig. G3r)
> **Stanza** (Ital.) A Staff of Verses. As *Spencers* Books are divided into *Canto's*. and those again into *Stanza's*. (sig. Oo5r)

Other editions:
B3334a (1659), UMI 2600: 6, sigs. G3r, Oo5r;
B3335 (1661), UMI 1276: 8; sigs. G4v, Oo6v, (+Tamburine) Qq4r;
B3335a (1661?), UMI 2472: 4, sigs. G4v, Oo6v, (Tamburine) Qq4r;
B3336 (1670), UMI 784: 1, sigs. G5v, Pp7v, (Tamburine) Rr5v;

B3337 (1674), UMI 809: 18, sigs. G6v, Qq6v, (Tamburine) Ss5r;
B3338 (1681), UMI 1416: 9, sigs. G6v, Pp8v, (Tamburine) Ss8r.

1657

3. Howell, James. *Londinopolis; An Historical Discourse or Perlustration of the City of London.* H3090. UMI 384: 15 (incomplete and/or confused pagination; skips from from p. 124 to p. 301).

In a section headed "Of Westminster Abbey," Howell (1594?-1666)notes Spenser's burial place near Chaucer:

[T]here lie here buried [. . .] And (whom in no wise we must forget) the Prince of *English* Poets, *Geoffrey Chaucer*; as also he that for pregnant wit, and an excellent gift in Poetry, of all *English* Poets came nearest unto him, *Edmund Spencer.* (p. 355)

Another edition:
H3091(1657), UMI 671: 3, same pagination.

1658

4. Bancroft, Thomas. *The Heroical Lover or Antheon & Fidelta.* B640. UMI 374: 12.

Bancroft (fl. 1633-1658) may allude to Spenser in canto 8 where his heroic knight searches for Fidelta, thinks of looking for her in Britain:

So tost with passions was the Knight, nor well
What course in's business might be taken, knew,
Nor in what coast he should his quest renew.
Some thoughts he had great *Britain* to have seen,
An Isle once famous for a Fairy Queen;
But hearing then (as who now does not heare?)
That Rapine, Fraud, & Treachery were there,
Acting their Hellish plots in peace and war,
As common as high wayes but deeper far;
He could not hope *Fidelta* there to finde,
Where people were to falshood most inclin'd. (pp. 78-79)

Eventually he decides to look for his lady in another island commonwealth, one discovered by an English knight, "much-honour'd More," "a land, *Eutopia* hight."

Another edition:
B641 (1658), UMI 756: 26, same pagination.

5. Phillips, Edward. *The New World of English Words: Or, A General Dictionary.* P2068. UMI 286: 9.

In addition to the reference noted in the Wells collection to Spenser in a constellation of modern poets in Phillips's dedicatory epistle addressed to "the most illustrious, and impartial sisters, the two universities," in which Phillips (1630-1696?) refers to Spenser in a passage about his intention to make a better dictionary than had hitherto been produced (sig. a3v), there is another reference that was not noted in Wells: Spenser is depicted in a vignette portrait on an engraved title page and is paired with Chaucer; Lambard is also featured paired with Camden, Selden with Spelman, and a scholar from Cambridge with another from Oxford.

There is yet another in "The Preface, By way of Introduction to the right Knowledge of our Language," in a passage about the introduction of new words into the language:

[L]et a man compare the best English, now written, with that which was written three, or four ages ago, and if he be not a doater upon antiquity, he will judge ours much more smooth, and gratefull to the ear: for my part that which some attribute to *Spencer* as his greatest praise, namely his frequent use of obsolete expressions, I account the greatest blemish to his Poem, otherwise most excellent, it being an equal vice to adhere obstinately to old words, as fondly to affect new ones. (sig. (c)1r)

In the dictionary, Phillips alludes to a

character in *The Faerie Queene:*

Braggard or *Braggadocio*, a bragging vain-glorious fellow. (sig. E4v)

Other editions:

P2069 (1662), UMI 574: 14, engraved title page, dedication (sig. a3v), preface (sig. (c)1r), and *Bragadoccio* (sig. E4v), + *Hidder* (sig. S2v);
P2070 (1663), UMI 1659: 24, no engraved title page in UMI copy, same pagination;
P2071 (1671), UMI 472: 10, engraved title page, no dedication, preface (sig. (b)2r), *Bragadoccio* (sig. G1r), *Hidder* (sig. Y1r);
P2072 (1678), UMI 395: 24, no engraved title page in UMI copy, different dedication (no Spenser), preface (sig. a2v), +*Adaw* (sig. A4r), *Bragadoccio* (sig. G3v), *Hidder* (not included), + *Hypotyposis* (Z4r), +*Belaccoil* (Bbb4v);
P2072a (1678), UMI 1935: 3, engraved title page, no dedication reference, preface (sig. a2v), + *Adaw* (sig. A4r), *Bragadoccio* (sig. G3v), *Hidder* (not included), *Hypotyposis* (Z4r), *Belaccoil* (Bbb4v);
P2073 (1696), UMI 1237: 1, engraved title page, no dedication, preface (revised; no Spenser reference), *Adaw* (sig. A5r), *Belaccoil* (sig. F3r), *Bragadoccio* (sig. G3r), *Hidder* (not included), *Hypotyposis* (Ccc3v);
P2 074 (1700), UMI 2729: 3, engraved title page, no dedication, preface (no Spenser), *Adaw* (sig. A5r), *Belaccoil* (sig. F3r), *Bragadoccio* (sig. G3r), *Hidder* (not included), *Hypotyposis* (Ccc3v).

1659

6. Heath, Robert. *Paradoxical Assertions and Philosophical Problems, Full of Delight and Recreation.* H1341. UMI 601: 12.

Wells (2. 227) notes that Heath mentions Spenser by name in *Clarastella* (1650). In this work, in a cluster of literary allusions, Heath (fl. 1636-1659) alludes to *Faerie Queene* and echoes Spenser's language in book 4, canto 2, in paradoxical assertion number 11, "That Women should follow the Camp." Heath says if "shame will not make men brave, then Love will":

> Why should not women then so much beloved of men . . . follow the Camp, as be as well Encouragers, as Spectators of their Heroick Actions?
> At the Justs [sic] or Quintins, what Gallant is not inspired o'the sudden with Valor, when so many young Ladies and admirers of his Person and Deport appear in the Theatre? *Cupid* goes alwayes armed, and all his Shafts are headed with mertle: What did *Medea*'s love prompt *Jason* to effect? The Squire of the Dames himself, Sir *Lancelot*, Sir *Tristram*, Sir *Huon* of *Burdeaux*, the High and mighty *Don Quixot*, nor our Fiercer Saint *George* (who all fought for fair Ladies sakes) did ever encounter so many Dragons and deaths, as a young *Enamorado* plumed over with Ladies Favours shall readily embrace. He is forty thousand strong o'the sudden, improved beyond himself and alll his hopes; and since *Plato* was of opinion, that *Venus* infused Valor into *Mars*, I could me thinks with an Army of such Lovers, undertake a second Conquest of the World. How fought Sir *Blandimor* and *Paradel*, those Fairy Knights, in *Florimel's* presence, all sprent with bloody Gore, for her onely love, which onely animated them. (pp. 49-50)

The passage in *The Faerie Queene* to which Heath alludes:

> So furiously each other did assayle
> As if their soules they would attonce haue rent,
> Out of their brests, that streames of bloud did rayle
> Adowne, as if their springs of life were spent;
> that all the ground with purple bloud was sprent,
> And al their armours saynd with bloudie gore.
> Yet scarcely once to breath would they relent,
> So mortall was their malice and so sore,
> Because of fayned friendship which they vow'd afore.

Another edition:
H1341a (1664), UMI 2007: 2, pp. 49-50.

1661

7. BLOUNT, THOMAS. *Glossographia.* B3335. UMI 1276: 8.

For references and allusions to Spenser in definitions of *bragadocia* and *stanza*, see Blount in B3334 (1658); in this edition, the passages are found on sigs G4v and Oo6v. In this expanded edition, there is another, perhaps an allusion to *SC*, June: 59:

Tamborine, an old kind of instrument, which by some is supposed to be the *Clarion*. *Spencer*. (sig. Qq4r)

Other editions:
B3335a (1661?), UMI 2472: 4, sigs. G4v, Oo6v, Qq4r;
B3336 (1670), UMI 784: 1, sigs. G5v, Pp7v, Rr5v;
B3337 (1674), UMI 809: 18, sigs. G6v, Qq6v, Ss5r;
B3338 (1681), UMI 1416: 9, sigs. G6v, Pp8v, Ss8r.

1662

8. PHILLIPS, EDWARD. *The New World of English Words: Or, A General Dictionary.* P2069. UMI 574: 14.

For references to Spenser and allusions to *The Faerie Queene* in the first edition of Phillips's dictionary, see P2068 (1658); in this edition, they are found on sigs. a3v and E4v. There is at least one more in this edition. In the definition of *hidder*:

Hidder, (old word) he; *Hidder* and *Shidder*, used by *Spencer* for He, and She. (sig. S2v)

Spenser uses the phrase "He would have devoured both hidder and shidder" in *SC*.S.211.

Other editions:
P2070 (1663), UMI 1659: 24, no engraved title page in UMI copy, otherwise same pagination;
P2071 (1671), UMI 472: 10, title page, no dedication, *Bragadoccio* (sig. G1r), *Hidder* (sig. Y1r).

See also:
P2072 (1678), an enlarged edition with other references.

1664

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

As Wells notes, in the first edition of *The Battell of the Summer Islands*, W511 (1645), in canto 3 there is a reference to "fairy *Talas* [sic]," an allusion to *The Faerie Queene* V. In this and subsequent editions, Waller (1606-1687) amended the text to be even more specifically Spenserian:

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

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

1674

10. PETTUS, SIR JOHN. *Volatiles from the History of Adam and Eve.* P1912. UMI 846: 26.

In an exposition of Genesis 2: 7, in a passage about the creation of Adam, Pettus (1613-1690) quotes Spenser and explicates a stanza:

[T]o satisfie the Reader with some variety before I proceed in my intended method, I take leave to insert here my sense of *Spencer's* Stanza,

concerning those two numbers of seven and nine, and if I differ in the interpretation thereof from the Learned Sir *Kenelm Digby*, I may be excused because I leave it to the Reader to please himself in the allowance or disallowance of it.
Spencer in his *Fairy Queen* (Chapter 22th. Of *Temperance*) describes the Castle of *Alma* (or Mans *Body*) thus:

The frame thereof seem'd partly Circular,
And part Triangular. O Work Divine!
These two the first and last Proportions are,
The one Immortal, Perfect, Masculine;
The other Mortal, imperfect, Feminine.
And 'twixt them both a Quadrate is the Base.
Proportion'd equally by Seven and Nine:
Nine was the Circle set in Heavens place,
All which compacted make a goodly Diapase.

Which is thus to be understood as I conceive,

The Frame thereof seem'd partly Circular.

The Body of a Man or Woman being exactly extended makes a true Circle, by fixing the Center at the Navel, and the Circumference to touch the extreame points of the fingers and toes. Then draw a Diametrical Line over the Navel point, so that the passing over the head touch no further downwards than the Navel Line, and it will be partly Circular, or Semi-circular.

And Part Triangular.

Then the inferior part from the Navel (both legs being divided and extended to the Circumferating Line) makes a Triangle, there being as much distance from foot to foot, as from the Extream point of each to the Navel; for 'tis part Circular and part Triangular.

O Work Divine!

And this is the Divine Work to give all things their Number and Measure, Geometric Proportion, as shall be further shewed.

These two the first and last Proportions are.

This fully explains, that the Circular proportic hath reference to the Superior part of the body the Triangular to the inferior, calling them the first and last proportion.

The one Immortal, Perfect, Masculine.

Not in the first Superior or half Circular proportion, which is from the head to the Nav is properly seated the Soul, (although virtually opperates in all other parts of the Body) and therefore is called the Immortal, Perfect, Masculine part.

The other Mortal, Imperfect, Feminine:

In the last inferior or Triangular part, which is from the Navel to the feet (alluding to the fles is nothing but Corruption, Imperfection, and excrementitious parts of Nature, and may justl be called the Mortal, Imperfect, Feminine.

And 'twixt them both a Quadrate is the Base *Composed equally by Seven and Nine.*

The Exterior extensive parts of Man being thu composed and described by a Circular and Triangular form, here he [Spenser] shews the proportion both of Man and Woman: forfor [s as *Hercules* his whole body was delineated by making use only of his Thumb, so may every mans (the exact length of his Face being once known:) for every body is eight, nine, or ten times as long as his face, according as he is nea or further from a true proportion. But the mo famous Artists agree, that the exact length of a man ought to be but nine faces, of a woman b

seven: that is, the body of man from the Chin ought to be eight times as long as the face, and of a woman six times. And lest the Error of the face should give an Error to the body, the face ought to be so composed, that from the top of the forehead to the dint of the None, and from the dint of the Nose, the length of the Nose, and from the bottom of the Nose to the turn of the Chin, should be of an equal measure and distance. And so likewise from the dint of the Nose to the exterior parts of each Eye, and from that part of the Eye to the setting on of each Ear of the same distance; the rule for the proportion and measure of which distance ought to be from the top of the thumb to the second joynt of the thumb. Then his bredth from side to side, and thickness from back to stomach is answerable. And this symmetry is not onely in the outward Lineaments, but in the inward; for the Guts of Man do also confirm this proportion of seven and nine, being nine or seven times the length of the body. Had not this exactness been observed, the sixteen *Italian* Artists had never agreed; who resolving each man to make a sixth part of a Man, without seeing each other, or any model given, but what was apprehended by them to be the just proportion of Man, when each of them brought their part to be joyned together, it seemed as the Act of one intire [sic] Artist and Workman, and not of many. And 'tis not onely thus in number and measure, but in weight; for the Heart as I have shewed elsewhere (the Conjectures of some, for it cannot otherwise be demonstrated) weighs two strains [sic] at the Birth, and increaseth to fifty grains, and then decreaseth by two grains as he declines in years to his Infant Age, if the Almighty thinks fit to give him such a Continuation. And not onely man, but woman is made by this Geometrical proportion of seven and nine, which numbers being conjoyned make sixteen, that is, a *Quadrat*, a *Quadrat* number being that which is formed of its own parts: and there is a proper and improper *Quadrat*, because it consists of odd parts; as three times three is nine, which is an improper *Quadrat*; but fourt times four is sixteen, which is a proper *Quadrat*, because it consists of equal parts, which is the *Quadrat* here meant; and this *Quadrat* is called *Base*, which if it be meant according the *English* word *Base*, (*id est*, vile or beastly) this Conjunction of Man and Woman so improperly used, or with such immoderacy, that thereby we weaken or abuse our Castle of *Alma*, or Temperance, it is most base, sordid, and beastly: Or if from the Geometrical or Musical word *Base* or *Basis*, which is most significant; then if this groundwork or Foundation, or Musical Key be compacted by a divine, chaste, and solemn compact, we make a proper *Quadrat* and perfect *Diapase*.

Nine is the number set in Heavens place,
All which compacted make a goodly Diapase.

And this compact is made when nine stands in Heavens place, for Man being understood by nine, consisting (as I said) of nine parts, is oft called God; and as God being himself a Trinity governs Man; so Man (an Inferior God, having in himself a Triple Trinity nine, or three times three) should govern Woman, by keeping the proper distance above seven, (of which proportion Woman consists) which God hath allowed him, that is two, (seven being so many short of nine;) rather allowing her one to make her even with him, then either by too much subtracting from himself, and giving her a number above him, or robbing her of less then she should have. But this fair compact by allowing her one out of his number, God himself allowed when he made her of one of his Ribs; by the addition which one, the seven becomes eight, so there is two eights, which makes the goodly *Diapase*. The sweetest, the most Harmonious and Mystical concord in Musick, as we see by two Lutes or silver Bowls, the one being struck,

the other answers an eight without striking. Thus numbers from oddness become even; when *Circles, Triangles, Genders, Perfection* and *Imperfection, Mortality*, and *Immortality* concurred and were combined in so Divine a Work. (pp. 9-16)

11. Staveley, Thomas. *The Romish Horseleech.* S5346. UMI 826: 4.

In the dedicatory epistle addressed "To his Honoured Friend A. B.," Staveley (1626-1684) praises Spenser and quotes a stanza of *The Faerie Queene*:

The incomparable *Spenser*, in his *Faery Queen*, sets forth one Sir *Arthegal*, the Patron of Justice, attended with *Talus*, his Iron man, the Executioner, whom nothing could withstand: Pardon me if I give you his description of this notable Officer. Our renowned Poet relating how the Divine *AstrFa*, loathing to sojourn longer amongst wicked men, retired to Heaven from whence at first she came [in a shoulder note: "Faery Queen. Lib. 5.Canto. 1. Stanz. 12."]:

But when she parted hence she left her Groom,
An yron man, which did on her attend,
Always to execute her stedfast doom,
And willed him with Arthegall *to wend,*
And do what ever thing he did intend.
His name was Talus, *made of yron mould,*
Immoveable, resistless, without end;
Who in his hand, an yron flail did hold,
With which he thresh'd out falshood, and did truth unfold.

This Yron man, when commanded, and set on, could rout seditious multitudes, destroy tyrannick Giants, quell hideous Monsters, and knock down inchanted Castles: Our Heroick Laws do no less, when by their commanded Officers, they dissipate superstitious concourses, truss up the Gigantick Jesuite, drag out the monstrous Plotters, and batter down that second *Babel* of Confusion which the sons of the Earth would be rearing in our English plain. (sig. A6r-v)

1676

12. Rea, John. *Flora: seu, De Florum Cultura. Or, A Complete Florilege. The Second Impression Corrected.* R422. UMI 775:3.

In an epistle addressed "To the Reader, Upon this Second Impression," Rea (d. 1681) uses *Braggadocio*, alludes faintly to *The Faerie Queene*. In a passage about his style:

I shall not pretend to more than, what I have performed, nor am I of a bragging, or boasting humour, to promise Mountains, and perform with Mole-hills . . . . I could, as other have done, made use of such words, as few would have understood, . . . But I hate such arrogancy, and proud foolery, and have therefore carefully avoided the name of Sir Philip Sidney's Rombus, *and that of the ridiculous Braggadocio* Hudibras. (sig. *c*2r)

1678

13. Phillips, Edward. *The New World of English Words: Or, A General Dictionary.* P2072. UMI 395: 24.

In addition to the references noted in the first and second editions of Phillips's dictionary, there are additions and omissions in this edition. The engraved title page with Spenser's likeness is not found on the UMI copy, and there is a different dedication in this edition, so there is no reference to Spenser. There remains an allusion to *The Faerie Queene* in *bragadoccio* (sig. G3v), but the definition of *hidder* is omitted. Spenser is, however, mentioned in at least three other definitions:

To *Adaw*, to awaken, it is used by *Spenser* in his fairy Queen for to slacken. (sig. Ar4) [*The Faerie Queene* III.vii.13.4; IV.vi.26.8; V.ix.35.4]

Hypotyposis, (*Greek*) a figure in Rhetorick, which by a most lively description representing, as it were, in a Picture set before the eye, any thing or person; as the description of a Tempest in *Virgil*, the representation of Luxury in *Spencers* description of the Bour of Bliss. (sig. Z4r)

There is another in "An Appendix": *Belaccoil*, (old word used by *Spencer* in his *F. Qu.*) Friendly salutation. (sig. Bbb4v). [*The Faerie Queene* IV.vi.25.4]

Other editions:
P2072a (1678), UMI 1935: 3, engraved title page, no dedication reference, + *Adaw* (sig. A4r), *Bragadoccio* (sig. G3v), *Hidder* (not included), *Hypotyposis* (Z4r), *Belaccoil* (Bbb4v);
P2073 (1696), UMI 1237: 1, engraved title page, no dedication, *Adaw* (sig. A5r), *Belaccoil* (sig. F3r), *Bragadoccio* (sig. G3r), *Hidder* (not included), *Hypotyposis* (Ccc3v);
P2 074 (1700), UMI 2729: 3, engraved title page, no dedication, *Adaw* (sig. A5r), *Belaccoil* (sig. F3r), *Bragadoccio* (sig. G3r), *Hidder* (not included), *Hypotyposis* (Ccc3v).

1682

14. *War Horns, Make Room for the Bucks with Green Bowes*. W727. UMI 904: 35.

In this poem written about "the Splendid Entertainment of the London-Prentices and Lords at Merchant-Taylors-Hall," there is a reference to Fairy-Land paired with Utopia. Spenser's imaginary kingdom and More's commonwealth are frequently linked in the 17th century, so this may well be a faint allusion to *The Faerie Queene*:

If all the Loyal Party *Asses* be,
My comfort is I've store of company;
Who now in rank and file prepare to stand,
Against a Paper found in *Fairy-Land*.
An Oath was was in *Utopia* stir'd of late,
That the *Phanaticks* did *Associate*. (p. 17)

1683

15. *Reflections upon a Late Pamphlet, Intituled, A Narration Written by E. Settle*. R716. UMI 875: 50.

In the opening paragraph of this "Vindication of the Proceedings of the Nation from the Aspersions cast upon them by that Libel," the writer may allude, albeit ever so faintly, to *The Faerie Queene*:

He [Settle] long since was said to aspire to the honour of being the City Poet; but now his Ambition puts him upon Affairs of State, and undoubtedly this Essay of his is to shew how well capacitated he is for an Imployment in a Catholick Design. To speak plainly, I see he puts in to be Secretary to the *Jesuits* in *Newgate* . . . . A Dedication to a Pope *Joan* or *a Fairy Queen* at a *Bartholomew* Fair, bring[s] but rare and uncertain Profit; but an Imployment of this nature [Settle's *Narrative*] is sure to be attended with a rich and constant Revenue. (p. 1)

1688

16. Harrington, James, Junior. *Some Reflexions upon a Treatise*. H834. UMI 844: 15.

In his reflections upon a treatise originally by Dirk Ameyden (1586-1656) and edited by Abraham Woodhead called *Pietas Romana & Parisiensis*, Harrington (1664-1693) alludes faintly to Utopia. In a passage comparing Roman Catholic institutions of learning and charity with Protestant hospitals, schools, and colleges:

[I]t was an *agreeable task* for him . . . to depress the *Honor of our works* by *Utopian Charity*, and *Intentional Hospitals*; which we could easily have answer'd by giving him a large description of Mr. Cowley's College, and Mr. Milton's School. (p. 26)

1689

17. Cowley, Abraham. *The Second and Third Parts of the Works of Mr Abraham Cowley.* C6661. UMI 685: 5 and UMI 1649: 17.

In a commendatory poem signed "S[ameul] Westley" (1662-1735), and headed "On Mr. Cowley's Juvenile Poems, and the Translation of his Plantarum. A Pindarique," in stanza 4:

The Muses did young Cowley raise,
they stole thee from thy Nurses Arms,
Fed thee with sacred Love of Praise,
And taught thee all their Charms.

Other editions:
C6722A (1690), UMI 686: 2, sig. b1v;
C6723 (1692), UMI 1306: 12, sig. b1v.

19. *Great News from Ireland, Being Motives of Encouragement for the Officers and Souldiers Who Shall Serve in the Present War of Ireland.* G1724EA. UMI 789: 2 (as G1723); UMI 1947: 20.

Licensed 9 April 1689, this work "demonstrates the Irish War to be the most advantageous promising Service in Europe." The writer cites Spenser's *View of Ireland*:

HE that Reads the Ancient and Modern Histories of that Kingdom, will find there find the Irreconcileable Hatred the *Irish* have, and ever had, to the *Brittish*, and will also find that as oft as they have had Power, they have Exerted that Power, as much as in them lay, to the destruction of the *Brittish* Persons and Plantations.
That when the Religion of the Crown and People of *England* was the same with that of the Native *Irish*, yet their Hatred was the same then as now, as appears by *Giraldus Cambrensis*, by *Spencer*, by *Paccata Hibernia*, and in divers Acts of Parliaments before the Reign Of King *Henry* the Eighth. (p. 1)

Other editions:
G1724E (1689), UMI 1593: 46, p. 1;
G1724EB (1689), UMI 2126: 33, p. 1.

20. *The Parallel: An Essay on Friendship, Love and Marriage.* P333. UMI 645: 2.

In "Of Love," the unknown poet refers to Britomart's ebon spear and silver shield, an allusion to *The Faerie Queene* 4.5.8, 4.5.20, or 4.6.6 :

TO Treat of Love no Rule I find,
Numbers are short, Sense Unrefin'd,
Oh! Love, thou mighty Magnet of the Mind.
. . . . . .
No Sable Weed, nor humblest Dress,
But does her Charming Power confess,
No Joy can make her more, no Sorrow less.

Still with Loves Spoils she strews the Field,
But never to his Law wou'd yield,
Like *Britomart* with *Ebon* Spear, and Silver Shield. (pp. 18-20

21. Dryden, John. *Don Sebastian, King of Portugal.* D2262. UMI

Although Wells notes an allusion in act 2.1, there is another in the dedicatory epistle. In the epistle addressed to Philip Earl of Leycester [sic], Dryden (1631-1700) notes the friendship of Spenser and Sidney:

Neither has he so forgot a poor Inhabitant of his Suburbs, whose best prospect is on the Garden of *Leicester House*; but that more than once he has been offering him his Patronage, to reconcile him to a World, of which his Misfortunes have made him weary. There is another *Sidney* still remaining, tho' there can never be another *Spenser* to deserve the Favour. But one *Sidney* gave his Patronage to the applications of a Poet; the other offer'd it unask'd. Thus.[sic] whether as a second *Atticus*, or a second Sir *Philip Sidney*, the latter in all respects, will not have the worse

of the Comparison; and if he will take up with the second place, the World will not so far flatter his Modesty, as to seat him there, unless it be out of a deference of Manners, that he may place himself where he pleases at his own Table. (sig. A3v)

Another edition:
D2263 (1692), UMI 736: 14, same pagination.

Also found in:
The Works of Mr. John Dryden (1691), D2207, UMI 208: 8 (includes D2262), same pagination; *The Works of Mr. John Dryden* (1693), vol. 3, D2208, UMI 1382: 4, sig. A3v
The Works of Mr. John Dryden (1695), vol. 3, D2210, UMI 1549: 1 and UMI 2495: 4, sig. A3v; *The Dramatick Works of Mr. John Dryden* (1695), D2211, not in UMI;

1691

22. *The Bragadocio; or, the Bawd Turn'd Puritan: A New Comedy. By a Person of Quality.* B4198. UMI 1399: 4.

Other than the name of the title character, there is no other Spenserian connection. He is described in "Dramatis PersonF" as "*Bragadocio*, or *Bravado*{ A Triumphing Coward, but a great Pretender to Courage, and proud to be thought a Debauchee" (no page, no signature).

This work was advertised in Thomas Tryon's *New Art of Brewing* (1691), T3188, UMI 804: 10, under the heading "Books lately Printed, and Sold by Tho. Salusbury" (sig. A2v).

23. N., N. *The Blatant Beast Muzzl'd: or, Reflexions on a Late Libel, Entituled, The Secret History of the Reigns of K. Charles II. and K. James II.* N28. UMI 746: 20.

Although Wells (2: 295) notes that the title is derived from Spenser, there are other references in the text; indeed, the author identifies the source of his title, commends Spenser to his contemporaries, and quotes *The Faerie Queene* (6.12.28). Written in part as a response to a work variously attributed to John Phillips and Nathaniel Crouch, this work defends the royal family and government policies. An epistle addressed to the reader begins:

TITLES, *which at first sight look Odd and Fantastical, are apt to draw some Prejudice upon the following Book. To meet with which, I must avow, That it was impossible for me to invent any other that was half so Proper. Yet, because it may not perhaps have light in the way of every Reader to discover this, I stand oblig'd to be something large in giving thee the True Reason and Meaning of it. Our Ingenious Country-Man,* Spenser, *in his Excellent Poem, called,* The Fairy Queen, *shadows the Moral Vertues under the fictitious Names of Gallant Heroes; and some of the Worst* Vices, (*in regard they are most* Opposite *to Rational Nature*) *under the Counterfeit Names of certain Monstrous* Brutes: *Particularly, he represents that pernicious Vice of* Calumny *or* Slander, *by a deformed Creature, which he calls* **The Blatant Beast;**[3] *whose Property it was to Defame all States and Sorts of Mankind, not sparing even Princes, nor leaving the Clearest Honour untainted, that came within the steam of it's Contagious Breath. Had that Poet liv'd in the time of this Libeller, his* Fiction *might have been* History: *He needed not to have used Poetical Disguise, nor to have borrow'd Imaginary Natures to make a lively* Idea *of that Vice. The Author of this Libel had furnish'd him with a* Real Exemplar *of it;* equalling, *if not* out-doing *all he could have fancyed or invented. And therefore, since Shame makes him put on a Mask (for he can fear nothing from the* Times, *in which the Foulest Calumnies are most in Fashion*): *I knew not by what Name more properly to call him, as that more Exactly Suites with his* Genius, *than that of* **The Blatant Beast.** *How justly that Title is his due, will be best learned from the Poets Description of that Hideous Animal; who, speaking of his* Mouth, *has these Words;*

In which there was a thousand Tongues empight,
Of sundry Kinhds and sundry Qualities:
Some were of Dogs that barked day and night;
Some were of Cats, that wraling still did cry;
Some were of Bears, that groin'd continually,
And some of Tygers, that did seem to grin,
And snarl at all that ever passed by.
But most of them were Tongues of Mortal Men,
Which spake reproachfully, not caring where nor when.

And then among were mingled here and there
The tongues of Serpents with three-forked stings,
That spit out Poison and Gore bloody-gear,
At all that came within his Ravenings,
And spake Licentious Words and Hateful Things
Of Good and Bad alike, of Low and High,
Nor C E S A R spared he a whit nor K I N G S,
But either blotted them with Infamy,
Or bit them with his baneful Teeth of Injury.

The Reader needs but Reflect on this Description, as he peruses this Libel, and he will all the way discover that the Poets Idea *of* Calumny, *is the perfect Pourtraicture of this Contumelious Scribbler; for he will observe how he plays upon all the Keys of* Satyr *that can be imagin'd; and, according as his Passion turnes his Fancy, he either* wrals *discontentedly, or* grunts *churlishly, or* grins *and* snarls *angrily, or* rails *licentiously, or* barks *currishly, or* stings *venemously; and this Indifferently both High and Low,* Kings *and all sorts of* Subjects *that are not his own* Blatant *Kind; either* blotting *their Names* infamously, *or* biting *them* injuriously. (sigs. A3r-4v)

The writer refers to his adversary as *Blatant* and *Mr. Blatant* throughout the work.

1693

24. Wesley, Samuel. *The Life of our Blessed Lord & Saviour Jesus Christ.* W1371. UMI 1162: 8.

In "The Preface, Being an Essay on Heroick-Poetry," in a passage about the poetic dictums of Bossu and Rapin, Wesley (1662-1735) refers to *The Faerie Queene*:

For *Horace*, he does indeed call the *Iliads* a *Fable* but then he does not oblige his Poet superstitiously to follow *Homer* in *every thing*, owning that he sometimes *doats* as well as *other Men*: Further, this may, and I think does, refer rather to he *Dress* and *Turn* of the *Action*, than t the *Bottom* and *Ground* of his History, which there's at least as much, if not more reason to believe *true* than *false*: and in the same Sense ma we take *Petronius* and *Boileau*; nay, if we don't take 'em thus, I can't tell whether there were eve such a thing as a *true Heroic-Poem* in the World; not so much as the *Fairy-Queen*, *Gondibert*, or *Orlando Furioso*; all which have Fable enough in 'em of any reason; but their principal Actions might be still *true*, as we are sure was that of the best Heroic that was ever written . . . . (quire before signature a; no pagination or signature)

In a later passage Wesley places Spenser in the same category as Ovid and Ariosto:

I grant *Love* ought to have a *different Air* in *different* sorts of *Poems* . . . . However, if it be a fault, 'tis strange so many who have been Maste of the greatest *Genius* should unanimously fall into it; as *Ovid* in his *Palace of Circe*, *Ariosto* in that of *Alcina*, and *Spencer* in his *Acasia's Bower Bliss*, and several others, who have taken the same Method. (sig. a3v)

In a passage in which Wesley takes issue with Rapin's short-sighted view of English contributions to poetry:

[T]he English [have] more reason to complain *Rapin*, that he takes no notice of their Heroic Poems . . . but since he has been so partial, as r

to take any notice of our Writers, who sure as much deserve it as their *Dubartas* and *Ronsard*; We may have liberty to speak of our *own*, and to do 'em Justice: to begin with *Spencer*, who I think comes the nearest *Ariosto* of any other; he's almost as *Irregular*, but much more *Natural* and *Lovely*: But he's not only *Irregular* but *Imperfect* too, I mean, as to what he intended; and therefore we can't well imagine what it wou'd have been, had he liv'd to complete it. If Fable be the *Essence* of *Epic*, his *Fairy Queen* had certainly enough of that to give it that Name. He seems, by the *account* he gives of it to Sir *Walter Rawleigh*, to have design'd *one Principal* Hero King *Arthur*, and one main *important Action* bringing him to his Throne; but neither of these appear suficiently distinct, or well desin'd, bein both lost in the vast Seas of Matter which compose those Books which are finish'd. This however must be granted, the Design was Noble, and required such a comprehensive Genius as his, but to draw the first Scetch [sic] of it: And as the Design, so the Thoughts are also very great, the Expressions flowing natural and easie, with such a prodigious Poetical Copia as never any other must expect to enjoy. *Gondibert* methinks wants Life; the Style is rather stiff than Heroic . . . . But Mr. *Cowley's Davideis* is the Medium between both; it has *Gondiberts* Majesty without his stiffness, and something of *Spencer's* Sweetness and Variety without his Irregularity: Indeed all his Works are so admirable, that another *Cowley* might well be employ'd in giving them their just Elogy [sic]. (sig. a4v)

In "Notes to the First Book," in an annotation for line 124, Wesley annotates "Ay-gazing," refers again to Spenser:

Here once for all I tell the Reader, that 'tis not out of necessity I make use now and then of some of those *old Words*, whether out of a *vitious Imitation* of *Milton* and *Spencer*, I amn't so proper a Judge. All I'll say of 'em is, That I own I've ever had a *fondness* for some of 'em, they *please* me, and sound not disagreeably to my *Ear*, and that's all the Reason I can give for using 'em. (sig. E2r)

In "Notes to the Second Book," in an annotation for his choice of words in line 668:

Lowting low.] One of *Spencer's* and I think *Chaucer's* Phrases, signifying no more than a *rustic* sort of a *Bow*. (sig. K2v)

In point of fact, if we turn back to the line in the text, we discover that Wesley (or perhaps the printer) changed his mind and substituted "bowing low."

Other editions:
W1372 (1694), UMI 906: 18,quire before sig. a (no pagination, no signature), and sigs. a3v, a4v, E2r, K3v;
W1373 (1697), UMI 2120: 5,
W1373aA (1697), UMI 906: 19 (as W1373), quire before sig. a (no pagination, no signature), sigs. a3v, a4v, E2r, K3v.

1694

25. Gildon, Charles, ed. *Chorus Poetarum: or, Poems on Several Occasions. By . . . The famous Spencer . . . and Several Other Eminent Poets of This Age*. B5309. UMI 838: 9 and UMI 2144: 6 (as B5309A).

In addition to references noted by Wells (2.302-3), there is another in this edition. Marvell's "Rawleigh's Ghost in Darkness: Or Truth Cover'd with a Veil" (p. 53-64) contains a reference to "fam'd *Spencer*" (p. 56). Wells does note this reference in also appeared in *A Collection of Poems on Affairs of State* (1689) but not the subsequent reappearance here.

26. Sergeant, John. *The Historical Romance of the Wars, Between the Mighty Giant Gallieno, and the Great Knight Nasonius, and His Associates*. S2570. UMI 876: 10.

In this satire about the wars between Louis XIV and William III, Sergeant (1622-1707) makes at least one pale allusion to Spenser. In chapter 13, the policies of "*Sabaudiero* [a giant] gave some small trouble to King *Gallieno*; who governing all his actions by Wisdom, and expecting that others too, would (to some degree at least) do the same." The king expected Sabaudiero to clear his own country of enemies before he invaded another; however, such was not the case:

[He was no wiser than] a Man, when he knew his own House was on Fire, to neglect the quenching of it, and run to set fire to that of his Neighbour, and all this to satisfie the *Braggadocio* humour of the *Iberian* Officers. (p. 63)

1695

27. Hume, Patrick. *Annotations on Milton's Paradise Lost*. H3663. UMI 358: 10.

Wells (2.305) notes references to Spenser in Hume's commentary on *Paradise Lost* 2.946 (p. 91), 4.151 (p. 134), 4.703 (p. 157), 8.152 (p. 232), and 11.180 (p. 314). There are others.

Commenting on 1.6, "Sing, Heavenly Muse," Hume (fl. 1695) says:

The Poets, Ancient and Modern, in the beginning of their most considerable Works at least, call some one, or all, the Muses to their Assistance: . . . . So one of our own:
Begin then, O my dearest, sacred Dame,
Daughter of Ph...bus *and of Memory,*
That dost Ennoble, with Immortal Name,
The Warlike Worthies of Antiquity,
In thy great Volume of Eternity.
Begin, O Clio; *&c.* Spen. B.3. C.3. (p. 2)

On 1.56:

His Baleful Eyes; His sorrowful sad Eyes . . .: Sorrow is a heavy Burden, and hard to be born. So the *Baleful Stound, F.Q. Cant.*7. *St.*25. (p. 7)

On 1.233:

Thundring Etna; A Mountain on the East of *Sicily* . . . .

Hear our *Spencer*:
As Burning Etna, *from his Boyling Stew,*
Doth belch out Flames, and Rocks in pieces broke,
And ragged Ribs, of Mountains Molten new,
Enwrapt in Cole-black Clouds, and filthy Smoak,
That all the Land with Stench and Heaven with Horror choak. Fai. Q. B.1. C.11. (p. 15)

On 1.613:

Hath scath'd the Forest Oaks; Has harmed the Oaks that grow in Forest, or the Pines that delight in Hills and Mountains. *Scath* is an old word for Hurt, Damage.

To work new Wo and unprovided Scath. Spe Bo. 1. Cant. 12. Stan. 34.

Mote breed him Scath unawares. Spen. Bo. 3 Cant. 1. Stan. 37. (p. 40)

On 2.683:

Thy miscreated Front athwart, &c. Thy ill-made Face across my way, *Miscreated,* created, made amiss, therefore ugly and ill-favored; His miscreated Mold, *F.Q. B.*2, *c.*7. st.42. (p. 81)

On 2.704:

The Grieslie Terrour; Thus spake grim Death, th ghastly deadly King: *Grieslie*, an old Word for Ugly, used by *Chaucer* and *Spencer, Gnashing wi Grinded Teeth his Griesly Look:* . . . *Spen.* B. 6. C 5. St. 16. (p. 81)

On 2.815:

His Lore soon learnt; Quickly understood what was fit for him to say: *Lore*, an old word for Learning . . . :
— *Ne would unto his Lore allured be.* Spen. F.Q. B.5. C.11. St.61. (p. 85)

On 2.842:

Wing silently the buxom Air, . . . Buxomness in *Chaucer* is put for Lowliness, Humility. *Spencer* makes it the Epithete of the Air;
And therewith Scourge the Buxom Air so sore. F.Q. B.1. C.11. St.37. (p. 86)

On 2.965:

And the dreadful Name of Demogorgon . . . . Our Poet has followed *Spencer* in placing this terrible Bugbare in the immense Abyss.

Down in the bottom of the deep Abyss,
Where Demogorgon *in dull Darkness pent;*
Far from the view of Gods, and Heav'nly Bliss,
The hideous Chaos keeps, their dreadful Dwelling is.
F.Q. B4. Ca. 2. St.47.

Which was begot in Demogorgon's Hall,
And saw'st the Secrets of the World unmade. Cant. 5. St.22. (p. 92)

On 4.846:

Abash'd; Discountenanc'd, . . . confounded, dismaid.
Abash'd at his rebuke, that bit her near. Spen. F.Q. B.5. C.11. St. 64. (p. 164)

On 6.329:

The Griding Sword, &c. . . . *Griding*, an old word for cutting.
To her Weapon run in mind to gride
The Loathed Leacher. Spen. F.Q. Book 3, Can.1. St.61. (p. 198)

Also found in:
Milton's *Paradise Lost. The Sixth Edition* (1695), M2151, UMI 721: 1, same pagination;
Poetical Works of Mr. John Milton (1695), M2162, not in UMI;
Poetical Works of Mr. John Milton (1695), M2163, UMI 155:10.

1698

28. Milbourne, Luke. *Notes on Dryden's Virgil.* M2035. UMI 817: 29.

In addition to the reference to Spenser's Alexandrine line on page 25 that is noted in Wells, there are others. In commenting on a phrase of Dryden's ("the three whom I have nam'd"), Milbourne (1649-1720) speculates whether one of the three might be Spenser:

This passage is somewhat obscure, for whether he [Dryden] means *Homer, Virgil*, and *Tasso*, or *Tasso, Spencer*, and *Milton*, or speaks of *three* where he had nam'd but *two*, only to *burlesque Scripture*, may be disputed. But why was not Mr. *Cowley* nam'd as well as *Spencer*, or *Milton*, since *Spencer's Fairy Queen* is no more finish'd than Mr. *Cowley's Davideis*, I know those who have *little of their own*, condemn the *Superfluity* of *his Wit*, the Reason is *their Unhappiness*, not *His*? (p. 7)

In a passage about Dryden's contention that Spenser and Milton are the English poets nearest to Horace and Virgil:
Spencer, *and* Milton *are nearest in English to* Virgil, *and* Horace *in the Latine.* But which of them resembles *Horace*? *Spencer* aim'd at an *Heroic Poem*, and so did *Milton*, (tho neither of 'em with that *success* which might have been wish'd) but *Horace* never attempted such a thing as Mr. *D.* well observes before; . . . but Mr. *D.* knows his own meaning well enough, tho I don't. (p. 29)

1700

29. *The Way to Heaven in a String. Or, Mr. A – – 's Argument Burlesqued.* W1169. UMI 905: 37.

This work is a burlesque of John Asgill's *An Argument Proving that According to the Covenant of Eternal Life Revealed in the Scriptures, Man May Be Translated from Thence into That Eternal Life, Without Passing Through Death*, A3926 (1700). The satire commences with an allusion to Spenser and *The Faerie Queene*:

THERE are some things are counted Real,
In which we Mortals do agree all:
Things form'd by cunning Allegories
We do account to be meer Stories.
Some write of Fights of Mice and Frogs,
And others prate of Mastiff Dogs:
One has the *Fairy Queen* espy'd,
And told the Tale, as if he ly'd,
Of *Tib* and *Tom*, and *Mib* and *Mab*,
Names ne'er attain'd by Poet *Squab*.
But while such Fools do please Mens Fancies
With idle *Canto's* of Romances,
I'll tell you of a greater Knight
Than e'er made Love, or mov'd in Fight. (p. 5; sig. B1r)

Another edition:
A3926A (1700), UMI 163: 8 (as A3926), same pagination.

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1 *The Spenser Review* 34.2 (Summer 2003), pp. 24-40.

2 William Wells, ed., "Spenser Allusions in the Sixteenth and Seventeenth Centuries," *Studies in Philology*, 68.5 (1971); 69.5 (1972).

3 Boldface represents blackletter in the original.

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