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

TO OUR READERS

35.01

The New Year brings changes both to *The Spenser Review* and to the International Spenser Society. First, Sheila Cavanagh has agreed to become co-editor of the *Review*. By the time you read this, she will already have done a great deal for the journal and its readers—and its other editor Theresa Krier, who is grateful beyond words for all the benefits of her collaboration. Second, effective with 2004, the *Review* officially becomes part of the Spenser Society, instead of being the independent adjunct of the Society that it has been since its inception. This move effactually ratifies what has been a happy but informal relationship between the Society and the *Review*. The only change that readers might notice is that the *Review* will henceforth be copyrighted to the Spenser Society rather than to itself.

Within the Spenser Society, several members of the Executive Committee have finished their tour of duty; the Society will miss the contributions of Sheila Cavanagh, Katherine Eggert, Joseph Loewenstein, and Debora Shuger. But it welcomes new members Anne Lake Prescott, Heather James, and Barbara Fuchs. The Society also welcomes new Secretary-Treasurer Craig Berry, new Vice-President Dorothy Stephens, and new President John Watkins. Most of all, we note the departure of outgoing President Roland Greene, whose organizational and strategic skills and patience we've relied on for the past two years.

Last year, because of a snafu in mailing, the *Review* didn't print a review of *Spenser Studies* XVI. We're happy to rectify that omission with Sheila Cavanagh's review in this issue. The Spring/Summer issue will have a review of *Spenser Studies* XVII. And *Spenser Studies* XVIII, with essays derived from the Spenser conference in Cambridge in 2001, has just appeared; we hope to review it in the Fall 2004 or Winter 2005 issue.

BOOK REVIEWS AND NOTICES

35.02

Spenser Studies: A Renaissance Poetry Annual,
Volume XVI. New York: AMS Press, 2002. xi +
282pp. ISBN 0404192165. $79.50 cloth.

Reviewed by Sheila Cavanagh

The 2002 volume of *Spenser Studies* (the essays of
which are abstracted later in this issue) offers a
wide-ranging group of articles that encompasses
significant scholarship. Although one might
hope for a comparable breadth of critical
approaches, the essays included provide valuable
information on such diverse topics as Spenser's
library, Spenser in Chinese translation, and the
influence of the Spanish armada upon Spenser's
poetry. The eleven articles and the one note in
"Gleanings" offer Spenserians and other early
modern specialists an array of new scholarly and
critical insights. Although *Spenser Studies* only
appears once a year, this volume provides
sufficient grist for the scholarly mill to feed
numerous ongoing discussions about the
arguments contained within.

The volume opens strongly, with Roger
Kuin's interesting investigation of "The Double
Helix: Private and Public in *The Faerie Queene*."
Here, Kuin offers a new reading of Spenser's
representation of the public and private virtues,
as promised in the Letter to Raleigh, arguing
that Spenser creates a "double helix" model of
these virtues that "is in every way the genetic
code of that Elizabethan moral consciousness
which it was *The Faerie Queene*'s enterprise to
fashion" (18). While the rationale for the genetic
aspect of the analogy is not always readily
apparent, borrowing the "double helix"
formulation offers a useful way of understanding

Spenser's conceptualization and presentation of
these virtues. As Kuin argues, "tracing with this
guide the pattern of private and public in the
extant books will elucidate our sense of what
these categories may represent in the mind of
certain Elizabethan individuals and citizens" (4).
Kuin's analysis leads to some intriguing
assertions about characters such as Orgoglio and
Philotime, and should invigorate the long-lasting
debate about the relationship between the Letter
to Raleigh and the poem as it currently exists.

Clare Kinney's essay on "'What s/he ought
to have been': Romancing Truth in *Spenser
Redivivus*" introduces Spenserians to Edward
Howard's little-known seventeenth-century
rewriting of Book I of *The Faerie Queene*. Kinney
maintains that this text initiates the trend in
Spenserian reception that will culminate in
various nineteenth-century encomiastic
representations of Spenser's female characters
(125). This focus on the feminine leads to some
revisions that illuminate portions of Spenser's
epic profitably. Kinney argues, for instance, that
"Howard's insistent privileging of Una's identity
as romance heroine at the expense of what we
might call her allegorical agency results in the
quite literal erasure of Truth from his narrative"
(129). Following this trend through subsequent
Spenserian criticism, Kinney provides several
examples of readers finding "defects" in Spenser's
heroines, which these disappointed critics
attempt to correct (133). Kinney's essay,
therefore, not only presents an interesting, but
hitherto unknown reworking of Spenser's epic,
she also offers a worthwhile overview of reactions
to Spenser's female characters across several
centuries.

One of the most unusual and intriguing
contributions to this volume of *Spenser Studies* is

Jialuan Hu's account of "Spenser in Chinese Translation." As early modernists continue to expand their sphere of interest beyond Europe and the Americas, Asia is becoming increasingly important in Renaissance studies. As one of what I suspect is the majority of early modern scholars lacking in Chinese language skills, I was particularly grateful for Jialuan Hu's account of correspondences and disjunctures between Chinese and English metrical patterns. I was also surprised to discover that there are Chinese prose translations of *The Faerie Queene* dating back to 1908. The majority of the translations discussed in this essay, however, were published in 1997. The translation process described in this piece raises valuable questions about the linguistic foundation of Spenserian poetics as well as about the distinctions between the two languages. Chinese words, for example, are apparently all monosyllabic, without a distinction between stressed and unstressed syllables (141). This difference led to an obvious problem for the translator and what appears to be a plausible solution:

> In translating English poems like Spenser's into Chinese, one has first of all to try and find something that might in a sense correspond to the foot in English verse. In the natural flow of the Chinese metrical language there are necessary pauses, and each pause marks what may be termed as a "sound group" which habitually consists of two or three characters. Such a sound group may give some idea of an English foot ... Thus, a line of iambic pentameter can be turned into a Chinese line with five sound groups, and an Alexandrine with six. (141)

This account gives readers the opportunity not only to learn about the Chinese language, but also to consider what elements of Spenser's poetry need to be retained in order for a translation to reasonably present itself as

"Spenserian." As our scholarly community becomes increasingly global in scope, such discussions will undoubtedly proliferate, which could deepen our understanding not only of other languages, but also of unexpected nuances of English Renaissance poetry.

Space does not permit discussing each of this volume's essays individually, but they all warrant attention by Spenserians. Of particular note for those interested in bibliographic and comparatist studies, for instance, is Lee Piepho's "*The Shepheardes Calender* and Neo-Latin Pastoral: A Book Newly Discovered to Have Been Owned by Spenser." As Piepho notes, quoting Brian Richardson, "It is one thing to own a book and quite another thing... to have read it" (80). Nevertheless, Piepho's identification of this book as belonging to Spenser—in contrast to Peter Beale's less certain attribution—enables Piepho to use Spenser's apparent interest in the German poet Sabinus in order to draw parallels between Spenser's work and the writings of both Sabinus and the German Neo-Latin poet, Petrus Lotichius. Also of bibliographic interest is D. Allen Carroll's "Thomas Watson and the 1588 MS Commendation of *The Faerie Queene*: Reading the Rebuses," which expands upon Joseph Black's article in *Spenser Studies*, Volume XV. One of the striking features of this essay reflects well upon the journal as a whole; namely, the space allocated here and elsewhere to clear reproductions of Carroll's documentary evidence. Similar to those accompanying Laurel Hendrix's essay on "Emblematic Reversals in Spenser's House of Busyrane," these images offer invaluable assistance to far-flung scholars wanting to make use of the arguments and evidence contained in these essays. This kind of supporting material greatly enhances the long-term value of these articles, and of the volume.

The remaining essays cover considerable

critical territory as Frank Ardolino discusses "The Effect of the Defeat of the Spanish Armada on Spenser's *Complaints*;" Scott Lucas investigates Edmund Spenser, Thomas Churchyard, and "the Poetics of Public Protest;" and Hannibal Hamlin looks at "English Renaissance Translations of Psalm 23. " In the two final articles, Barbara Brumbaugh and Robert E. Stillman turn their attention to the works of Philip Sidney, before Matthew Steggle concludes the volume with a note on intertext in *The Faerie Queene.* Each of these essays presents compelling arguments regarding their respective texts, with significant material drawn from history, religion, and/or philosophy. Lucas, for instance, convincingly asserts that "Spenser's 'September' thus offers readers an exemplary poetics of public protest literature and stands as virtually a primer for any future Tudor author of protest verse" (151), while Brumbaugh profitably analyzes allusions to Edwardian and Elizabethan religious upheavals in Sidney's "Now was our heav'nly vault deprived of the light" (197). As noted at the outset of this review, the volume would probably gain a wider audience if it contained a broader range of critical approaches; nevertheless, there is a wealth of new material presented in this edition of *Spenser Studies* that will appeal to Spenserians with varying interests.

Sheila T. Cavanagh is Masse-Martin/NEH Distinguished Teaching Professor at Emory University. She is the author of Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania *(Duquesne, 2001) and* Wanton Eyes and Chaste Desires: Female Sexuality in The Faerie Queene *(Indiana, 1994) and numerous articles on Renaissance literature and pedagogy. She is also the Director of the Emory Women Writers Resource Project, a website devoted to women's writing from the sixteenth to twentieth centuries, which recently received a major grant from the NEH.*

35.03

Reviewed by Sarah Hutton

In 1641, Irish rebels set fire to Brookhill house in County Antrim in Ireland, the residence of John Rawdon, agent to the second Viscount Conway and Killultagh, General of the King's Horse and the foremost book collector in the Stuart kingdoms. The casualties of this episode included Lord Conway's library of some 11,000 books, which he kept at Brookhill. Exactly how many of books were lost, is not known, but the library catalogue, which survives, is the only surviving record of an extraordinarily rich intellectual culture which has been obscured from historical view by the colonial conflicts that rendered it precarious. The Conway library catalogue affords us a unique snapshot of the cultural horizons of Early Modern Ireland, and of the literary culture of one particular reader. The literary treasures that make up one small corner of this encyclopaedic library included the plays of Shakespeare, Spenser's *Faerie Queene* and their equivalents in French, Italian and Spanish literature. Lord Conway was, it seems, an avid consumer of the fiction in his collection. Bookish though he was, with a taste for romances, this was not the mark of cultural conservatism, he was a man of the world, who took for granted the ethical function of literature as a theatre of human conduct.

The burning of Brookhill replicates the experience of so many English settlers the strife-ridden years of Tudor and Stuart colonisation of Ireland. For literary scholars, the most famous casualty among them is Edmund Spenser, whose

home, Kilcolman Castle, met the same fate as Brookhill two generations earlier. The parallels do not end there. For *The Faerie Queene* is, like Lord Conway's library, encyclopaedic in scope. Spenser's poem is in constant dialogue with the culture of his day. It is in many ways a fictional distillation the cultural world ranged on the shelves of Lord Conway's library. Were those books available to us today, they would be an embarrassment of riches for Spenser's modern editors, a veritable treasure trove of sources for textual apparatus. Without such a resource the poem's texture of inter-textual exchange presents huge challenges to the limited learning of readers today. Spenser's modern interpreters are therefore faced with the dilemma of either attempting to clarify and explain the detail, while running the risk, in the process, of clouding the picture they would so clarify with layers of learned interpretation. Alternatively, they can abandon historical scholarship in favour of the free play of theory. Faced with this dilemma, Jon Quitslund demurs. Firm in his conviction that Spenser is a poet for all time, he nods in the direction of recent developments in contemporary critical theory. He nevertheless appears more comfortable with an older order of source-rich literary criticism. For Quitslund makes his pitch for solving the dilemma of how to deal with Spenser's cultural horizons by focusing on the poem as an allegory.

Reading Spenser allegorically is, of course, nothing new. Quitsland's particular line is to interpret *The Faerie Queene* as an educative itinerary in which cosmology serves as a metaphor for moral conduct. Here he is on strong ground on account of his close knowledge of the Platonic fictions of the Renaissance that Spenser could take for granted in his Renaissance readers, but with which all but the most scholarly modern readers of Spenser and contemporary theorists are not conversant.

Spenser is, after all, the 'poet's poet' in the sense that his sources are the poets who went before him. His imaginative dialogue with them is shaped by the allegorical readings of the Renaissance that moralised their heritage from the classics, and interpreted classical fictions allegorically. Quitslund's placing Spenser's poem in relation to Renaissance allegorical commentary is the strongest part of the book, particularly his discussion of the allegorical exposition at the core of this tradition. This is exemplified by Cristoforo Landino's commentary on Virgil's *Aeneid* in books III and IV of his *Camaldolese Disputations*, and Landino's commentary on Virgil printed in Florence in 1487 (books, incidentally, which Lord Conway possessed).

However, although he argues that *The Faerie Queene* is grounded in a divinely ordained natural order, and that Spenser interprets nature as a moral universe, Quitslund sets sharp limits on the interpretative scope of his discussion, by ruling out of account the philosophy which underpins the allegory. The main pretext for doing so is the claim that *The Faerie Queene* is an 'imaginative response to a philosophical concept' (p. 95). This is not of itself contentious, but Quitslund emphatically rejects the idea of reading Spenser's poem in relation to other books, especially non-fiction. In particular, philosophical texts are rejected as a different species of discourse, extrinsic to the poetic process. 'What light', he asks, 'can a non poetic text shed upon the ideas embodied in a poem?' He argues that, even at his most Platonic, Spenser is not a philosopher but a maker of fiction and that the poet, as maker, generates meaning found neither in facts nor ideas. So, 'to leave the terms of fiction for some other text, even one from the poet's library, may involve something worse than the heresy of paraphrase' (p. 87).

Be Quitlsund's view of the non-relationship of philosophy to fiction as it may (and it is not one which I share), Quitlund's case for excluding philosophical texts from account is not a little contradictory in a book which, as the subtitle announces, claims to deal with the 'Natural Philosophy' of the poem, and 'Platonic Natural Philosophy' at that. The exclusion of philosophy is particularly disingenuous in the light of the fact that it is Platonic philosophy that is ruled out of account. Notwithstanding his condemnation of poets in *The Republic*, Plato has, throughout literary history, had special appeal to poets and other writers of fiction, by virtue of the central importance of fiction (*a.k.a.* myths) in his philosophy. Furthermore, in Spenser's day he was celebrated as the most poetic of philosophers on account of his written style, and in the Renaissance his philosophy was subjected to the most allegorical interpretations in the history of it reception.

The case for excluding philosophy from the discussion might carry more conviction if it were founded on a more substantial understanding of history of the philosophy of the day. Bland generalisations such as the claim that 'the study of philosophy was not so rigorous as it had been and would soon become' (p. 94) simply will not withstand scrutiny. As far as Renaissance Platonism is concerned, the old worry of how Spenser's Platonism sits with his Calvinism, is surely a non-issue in view of the obvious fact that the Christianisation of Plato by Ficino and others had rendered the taint of paganism unproblematic. And it is hard to accept Quitslund's claim that either Platonism or Spenser's recourse to allegorical fiction are hallmarks of conservatism. The history of English Renaissance Platonism as it develops in the following century simply does not bear that out. Besides, in a book subtitled *Spenser's Platonic Natural Philosophy* there is a surprising absence of reference to Plato's own cosmology. Platonism aside, the book contains little by way of discussion of anything approximating to the natural philosophy of Spenser's day. There is, it is true, a brief run through of the make-up of the natural world, but this only serves to remind us that literary scholars are often uncomfortable with philosophy and science. Historians of Renaissance thought are not likely to recognise Quitslund's Spenser as an exponent of the natural philosophy current in his time.

Spenser's Supreme Fiction is a book by a Spenserian scholar for fellow-Spenserians, which takes for granted that his readers are conversant with the debates with the leading lights of Spenserian studies to which it constantly refers. Although the fruit of much worthy literary scholarship, it is not likely to satisfy those who take a historical approach to Elizabethan culture. By that very token, it is not a book that will persuade the critical avant-garde to be more historical.

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35.04

Sanford, Rhonda Lemke. *Maps and Memory in Early Modern England: A Sense of Place.* New York: Palgrave, 2002. xiv + 225 pp. ISBN 0-312-29455-7. $55.00 cloth.

Reviewed by Linda Woodbridge

Rhonda Sanford's study suggests that "the cognitive or mental map is [an] important underpinning of the literature of place. . . . Early

modern folks were developing the ability to think cartographically. . . a kind of map consciousness was emerging that allowed these folks to take visual possession of their topographic surroundings" (3). Aware that in the early twenty-first century. . . it may be hard to imagine not having a sense of map consciousness," Sanford takes us back in cartographic time, beginning with very early maps. "The most rudimentary maps privilege the center. [In] ancient Chinese diagrammatic representations of the universe. . . the center rectangle represented the imperial palace . . . Ancient Christians placed Jerusalem at the center . . . and put east at the top, since it is the location of paradise" (4). A note informs us that "the word 'orientation' is derived from this directional privileging." When the "'discovery' of the 'New World' and its inclusion on maps shifted the center of the map of the world from Jerusalem to the middle of the Atlantic Ocean" (9), it must have been quite literally disorienting.

Perhaps the freshest part of the book is a chapter pleasingly entitled "Cityscapes and City Scrapes," dealing with Jacobean city comedies and with the "Will and Testament" in which the impoverished Isabella Whitney fancifully and movingly bequeaths familiar London institutions and landmarks. Sanford introduces a helpful scheme distinguishing "closed" representations of cities, like those of a tourist board map, from "open" representations which include "the slums as well as the mansions" (99). She draws a telling contrast between Richard Mulcaster's "closed" report of Elizabeth's coronation procession and Whitney's "open" tour of a warts-and-all London. Here she makes the point that Whitney "seems to be compelled to keep moving, however haphazardly. In contrast to the small number of stops made by the queen (nine), Whitney stops at, or wills, more than thirty-two places" (123).

Sanford's project, she explains, is to look "at

archival maps, contemporary surveys, and prose works about mapping and surveying techniques in early modern England and [read] them in conjunction with more figurative evocations of maps in the literature" (14). She sets the scene with accessible cartographic theory: "all maps make choices about what to include and what to omit" (10); " 'space' is produced in the mind by the interaction of social forces, rather than merely inhering in the fabric of the terrain, to engender what I would call 'a sense of place'" (12). Contemplating this project, many readers will suspect that so much has already been written, in recent years, both about maps themselves and about literary mapping, that Sanford will have but cramped space in which to maneuver, and indeed this proves to be the case. The crowdedness of this field appears in the proportion of notes to text: 82 pages of notes on previous scholarship, to only 142 notes of text.

A review of existing literary/cartographic scholarship turns up the usual suspects—J. B. Harley, David Woodward, Annette Kolodny, Richard Helgerson, Michel de Certeau, Frank Lestringant, John Gillies, Henri LeFebvre, Garrett Sullivan. The book's illustrations include well-worn and much-discussed pictorial representations: the Ditchley Portrait of Elizabeth I; the anonymous Dutch engraving of Elizabeth as Europa; Visscher's map of London. Sanford's choice of literary texts is unsurprising and again provides little scope for originality: Iachimo's clandestine conveyance into Imogen's chamber in *Cymbeline*, Donne's "O my America, my new found land," Jonson's "To Penshurst," Isabella Whitney's "Will and Testament," *A Chaste Maid in Cheapside*, *Michaelmas Term*, *Eastward Ho*. One would think that the literary geography of these texts—colonial geography, urban geography, the geography of the female body—had already been discussed half to death. Familiar critical and theoretical tropes also

reappear. I myself (and many others) have written of the "discourse of rape that associates notions of New World conquest with unease about the invadability of England as a country and of the queen, its sometimes metonymic equivalent" (28). Many have mentioned the "pervasive image of feminine land and masculine explorer/cartographer" (53). Also definitely not news are the stigma of print, the association of publication with harlotry in the case of women writers, and the allowable exception of the Mother's Legacy or a*rs moriendi* (121). Sanford gives credit to those who have already written on these matters; but the problem of an overworked topic remains.

Considering that she is tilling such very well-trodden ground, it is a credit to Sanford that she does find room for original comment. She contributes fresh touches to our understanding of Iachimo's penetration of Imogen's chamber: his note-taking in the chamber suggests that he is sketching out a kind of map; Iachimo's false report of Imogen's unchastity is a sub-species of traveler's tale. And I like the thought-provoking observation, "Oddly enough, in this play, winners are losers, and losers, such as Jachimo, are forgiven" (73). In discussing the marriage of the Thames and the Medway in *The Faerie Queene* IV.xi, Sanford argues that "Spenser employs this pageant of ecphrastic maps to convey his dissatisfaction with Elizabeth's foreign policy" and to criticize her "for her failure to produce an heir or to name a successor" (28). She offers that "Spenser's catalog of English rivers seems to be a speculation on Saxton's composite map of the counties of England" (43), and interestingly suggests that "the claim of 'Mulla mine' . . . combines imperial conquest and colonial possession with marital name changing" (46). The discussion of "To Penshurst" starts out promisingly, with the suggestion that "the poet inhabits a position

similar to the estate surveyor" (75), and here Sanford provides a good deal of interesting information on estate surveys and surveyors' manuals. Ultimately, I am not very persuaded by the application of these materials to the poem, as Sanford concludes rather vaguely that in "To Penshurst," the "heightened organization of the estate by its various subdivisions in the highly structured lines of a poem hints at the scientific methodology of the professional surveyor" (96). After all this background, the reader might hope for a little more than a "hint." But during the course of the "Penshurst" discussion, Sanford does make the fruitful observation that "poetic and cartographic celebrations of place, nobility, and ownership . . . come into vogue at the very time in which the foundations of the aristocracy and their entitlement to property rights were beginning to crumble" (78).

Reading this book, I found myself wishing for some transformative theoretical approach that might have given Sanford's treatments of this familiar material a little more kick. She might have wielded, for example, some "linguistic cartography" like that in the 2001 essay collection *Words for Country: Landscape and Language in Australia* (ed. Tim Bonyhady and Tom Griffiths). Her book does, however, extend our knowledge in modest ways. Potentially of great future use is the way Sanford brings together maps and memory systems, arguing that a sense of place was created by a web of memories attached to terrain, facilitated by Renaissance memory systems which involved (as Frances Yates showed) mentally attaching items to be remembered to a mental image of a place. After the introduction, memory doesn't loom as large as the title would lead one to expect; but the conjunction of mapping and memory does promise much for the future.

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English, Pennsylvania State University. Her books include Women and the English Renaissance: Literature and the Nature of Womankind, 1540-1620 *(1984);* The Scythe of Saturn: Shakespeare and Magical Thinking *(1994);* Vagrancy, Homelessness, and English Renaissance Literature *(2001). She is now working o a project on "the economics of revenge."*

35.05

Carroll, Clare. *Circe's Cup: Cultural Transformations in Early Modern Ireland.* Notre Dame, IN: Notre Dame University Press in association with Field Day, 2001. ix + 206 pp. ISBN 0-268-02274-7. $28.00 paperback.

Reviewed by Maryclaire Moroney

Circe's Cup, a volume in Field Day's *Critical Conditions* series, brings together nine essays (four previously unpublished) scrutinizing representations of early modern Ireland in both English and Irish texts. Two of the essays reprinted here, both on *Faerie Queene 5,* will already be known to many Spenserians: "The Construction of Gender and the Cultural and Political Other in *The Faerie Queene* 5 and *A View of the Present State of Ireland*" offers a feminist and postcolonial reception history of the Radigund episode and related aspects of the *View,* while "Spenser's Relation to the Irish Language" reads the poet's revision of the "Sons of Milesio" narrative from the *Leabhar Gabhála* as indicative of his familiarity with, and strategic appropriation of, Irish-language sources.

In addition to these articles, Spenserians will find much of interest in this collection. Throughout *Circe's Cup,* Carroll argues that much recent work on early modern Ireland suffers from the limits imposed by intractably Anglocentric perspectives and source materials, a

problem which plagues even the more inclusive "new British" or "Three Kingdoms" approaches to the period. Without reference to Gaelic and continental texts beyond the London/Dublin axis, Carroll suggests, post-colonial critiques of early modern Anglo-Irish relations risk perpetuating the very "colonization of memory" they wish to challenge. To illustrate some of the available alternatives, she focuses attention on Irish literary and intellectual exchanges with Catholic Europe, especially Spain, giving particular prominence to the work of the early seventeenth-century Irish historian Philip O'Sullivan Beare, who spent much of his career at the court of Philip IV. O'Sullivan Beare's humanist and Counter-Reformation historiography, best displayed in his *Historiae Catholicae Hiberniae Compendium* (Lisbon, 1621), functions in Carroll's book as perhaps the most substantive example of the marginalized textual commonwealth she proposes for renewed investigation: the *Compendium,* an Irish text written in Latin for a Spanish audience, is at once a complexly theorized refutation of English legal and ethical grounds for rule in Ireland, an Ovidian narrative of political exile, and an overt appeal to the Spanish court for financial and military assistance in moving Ireland from Stuart to Hapsburg control. As such, it traverses literary, political, and ecclesiastical terrain familiar from Elizabethan tracts on subjugating the Irish, but does so with differences of cultural allegiance and perspective not reducible to simple reversal or opposition. Carroll convincingly demonstrates, through her recovery of O'Sullivan Beare's political and philosophical contexts, the cogency and resourcefulness with which native elites propounded their own nuanced view of the present state of Ireland.

In the first half of the book, Carroll examines the textual production of a colonized Ireland, considering the discursive resources

supplied by gender, ethnography, and antiquarianism in shaping the initial representations and their subsequent reception. "Representations of Women in Some Early Modern English Tracts on the Colonization of Ireland," for example, comments on the scandalized representations of Irish women in the work of seven Old and New English writers, from Richard Stanihurst to Barnabe Riche; using Joan Scott's definition of gender as a "primary way of signifying relationships of power," Carroll suggests that each writer imagines the political or ecclesiastical crisis of greatest concern to him as a threat posed to English order by grotesque, seductive, or unruly female bodies.

Very few articles in the book are so English in focus; more characteristic is the linguistically wide-ranging "Ajax in Ulster and Ariosto in Ireland: Translating the *Orlando Furioso*," a fascinating account of how the Irish appear in early modern translations and imitations of Ariostan romance, from the primitive but noble characters featured in Harington's 1591 version of the *Orlando* to the securely "British" and comfortably cosmopolitan figures who populate the late seventeenth-century Irish prose romance, the *Orlando agus Melora*. In "Barbarous Slaves and Civil Cannibals: Translating Civility in Early Modern Ireland," Carroll tracks the New World and Reformation sources behind the familiar pairing of savagery and paganism so prominent in most Elizabethan descriptions of Gaelic Ireland, while also noting that contemporary Irish histories such as Geoffrey Keating's *Foras Feasa ar Éirinn* [Foundations of Knowledge Concerning Ireland] and O'Sullivan Beare's *Compendium* display the same coupling of implicit Amerindian analogies with (Counter) Reformation polemic. Most notably, O'Sullivan Beare challenges the political and ecclesiastical legitimacy of English rule in Ireland by indirectly identifying the Irish with their native American

"others" and the English with their Spanish oppressors, an identification effected through his appropriation of topoi from the Spanish Dominican Bartolomé de Las Casas' *Argumentum apologiae, or Defense of the Indians* (1552-53). The Irish historian's graphic accounts of the torture and massacre of women and children by military authorities, the unjust eviction of communities from their lands, and the persecution of indigenous people for their religious beliefs, combine to turn the "Black Legend" of Spanish brutality toward indigenous Americans back on the English.

The essays in the second half of the collection make the case that early modern Irish poets and historians use continental political theorists, notably Machiavelli and the influential Jesuit philosopher Francesco Suárez, to articulate and justify indigenous resistance to colonial rule. "The Janus Face of Machiavelli: Adapting *The Prince* and the *Discourses* in Early Modern Ireland" compares English to Irish treatments of Machiavellian texts and concepts, concluding that while Beacon and Spenser, for example, were interested in the Italian writer's republican thought only "in so far as it could be a means towards building an empire on the model of Rome," bardic poets like Eochaidh ÓhEódhusa used "[b]oth Machiavelli and the Roman history through which he produced his political theories... to criticize the emergence of empire in early seventeenth-century Ireland." Perhaps the richest article in this second cluster is "Custom and Law in the Philosophy of Suárez and in the Histories of O'Sullivan Beare, Céitinn, and Ó Cléirigh," in which Carroll examines the arguments put forward in seventeenth-century Irish nationalist narratives for taking local custom as the basis for just law. Elaborating a philosophy of natural law familiar to his European contemporaries from Suárez and the Spanish tradition, O'Sullivan Beare, in particular,

sought to "differentiate the kingdom of Irish custom from the tyranny of English colonial law."

Circe's Cup has many strengths, not the least of which is its vigorous championing of comparative approaches to Irish texts. Nevertheless, I have reservations about Carroll's choice of the essay format as the most persuasive means of making her case. Although the articles taken as a whole demonstrate Carroll's careful scholarship and disciplinary range, the extent and complexity of her arguments on Philip O'Sullivan Beare alone really warranted the more rigorous and expansive treatment of a monograph, which I hope will be forthcoming. Carroll seems well placed to do for O'Sullivan Beare and his exiled colleagues what Bernadette Cunningham managed so incisively in *The World of Geoffrey Keating: History, Myth, and Religion in Seventeenth-Century Ireland* (2000). *Circe's Cup* is a promising step in that direction.

Maryclaire Moroney, Associate Professor at John Carroll University.

35.06

McManus, Caroline. *Spenser's Faerie Queene and the Reading of Women*. Newark: University of Delaware Press; London: Associated University Presses. 308 pp. ISBN 0-87413-768-3. $52.50 cloth.

Reviewed by Shannon Miller

In *Spenser's Faerie Queene and the Reading of Women*, Caroline McManus offers to us another marginalized group whose presence in *The Faerie Queene* and in sixteenth-century English culture has been historically overlooked: aristocratic women readers. In offering to us a "ladies'"

Spenser, to accompany the "'Irish' Spenser, the 'Protestant' Spenser, the 'laureate' Spenser" (18) produced by recent scholarship, McManus attempts to explore the role of women readers within the culture at large and within romances, especially Spenser's *Faerie Queene*. McManus' book has much to recommend it, particularly for an audience of Spenserians. Her insistence that female readers other than just Queen Elizabeth should be taken seriously in interpreting Spenser's poem is an important point; consequently, she offers an important challenge to a traditional critical assumption that a "male reading subject" is the "norm" within *The Faerie Queene* (154). Her contextualizing of Spenser's poem within bodies of contemporary texts that shape female behavior contributes importantly to Spenserian studies. She highlights connections between the epic and courtesy literature to illustrate how both *The Faerie Queene* and conduct literature are invested in the construction of male and female courtiers. Her thorough, and often very convincing, readings of *The Faerie Queene* highlight that this text attempted to "fashion" female readers every bit as much as it attempted to fashion "gentlem[e]n."

Another central claim of McManus' is that women's reading is not simply a passive strategy but is one that links them to a form of agency. As such, she joins other feminist critics seeking to highlight the presence of, but also the self-determination of, women in the English Renaissance. As her title purposely suggests, she wants to explore "the tension between the text's designs on women and women's designs on the text" (24). Yet her argument that female characters, and implicitly the female courtiers of Elizabeth's court, "exercise[d] a surprising degree of interpretive agency" (26) is less substantiated by her book. I applaud the project of trying to identify how "readers and authors negotiate social scripts and the opportunities for . . . female

readers to find in literature alternatives to paradigms imposed by a dominant culture" (27). Yet too much of the time, these alternative moments, which for McManus illustrate cultural resistance, are unconvincing and inadequately supported. The book's difficulty establishing these "opportunities" becomes recorded in McManus' tentative assertions about female "interpretive agency." Over and over, she offers us subjunctive and conditional verbs when trying to connect figures of female readers in texts with the actions of real women readers: she wants to "consider not only what authors prescribed but also what female readers might have preferred to extract from such texts and to what ends women may have practiced socially endorsed virtues" (152, my emphasis). Spenser's female readers "might, or might not, have taken to heart the explicit morals addressed to them throughout *The Faerie Queene*, or might have freely appropriated aspects of the text for their own ends" (50, my emphasis). The chapters on women's reading practices in the period and the shaping role of courtesy literature provide some basis for establishing that women "might" have interpreted the text in alternative, and resistant, ways. Yet, the book is weakened by the large gap remaining between McManus' historical account of female reading and evidence of aristocratic women's "interpretive agency."

The first two chapters largely provide the historical information about women's reading practices in the sixteenth-century (Chapter 1) and cultural views of, and fears about, women reading (Chapter 2). "The Reading of Early Modern English Women" provides a good overview of current research on female readership and argues that early modern women had a particular interest in historical texts. In "'How doubtfully all Allegories may be construed': Women's Interpretive Strategies," McManus gathers together an impressive collection of texts recording anxiety about the

effects of women's reading. These representations are at the core of McManus' argument in the book; she concludes that if so much concern about women's reading was recorded, there must have been instances of women reading dangerously or against the grain. While such an assertion has some validity, the second half of Chapter 2 doesn't pursue this argument in the most effective way. While McManus does briefly discuss the choices of female translators Susan Du Verger and Margaret Tyler, she turns to female characters involved in acts of reading in *The Faerie Queene* to argue for resistant female readers. Some of her interpretations of Britomart as a resistant reader are suggestive. Yet arguing for historical "interpretive agency" through Spenserian metafictional representation remains inconclusive. Ultimately, I am not convinced that "*The Faerie Queene* suggests that women could exercise a remarkable degree of interpretive agency in reading the texts that sought to read them by affirming, adapting, or challenging literary roles at will" (147).

Chapter Three, "Don Quixote's Sisters," continues metafictional interpretations of lady knights as readers in Spenser, comparing *The Faerie Queene* with Ortuñez de la Calahorra's *The Mirrour of Princely Deedes and Knighthood* and Ariosto's *Orlando Furioso*. Unfortunately, McManus does not take full advantage of Margaret Tyler's role as reader and translator of *The Mirrour*; such a strategy might have tightened the connection between figures of women readers in these texts and early modern women.

While the second and third chapters focus on metafictional episodes in Spenser and other romance writers, later chapters move to more sustained, as well as more satisfying, readings of *The Faerie Queene*. Each of the final three chapters intertextually locates the epic amidst conduct and courtesy literature (Chapters 4 and 5) and devotional literature (Chapter 6). Chapter

4 does the important work of considering how the female courtier, whose behavior is discussed within Castiglione, is to be "fashioned" by Spenser's poem. Chapter 5 explores the conflict women would experience between the need to generate sexual interest in their search for spouses and the need to preserve their chastity. McManus' examination of the generic contradictions of romance and courtesy literature is very convincing, though her conclusion that women experience a double bind because of conflicting cultural expectations may not be that surprising to a feminist critic.

These later chapters provide some of the best readings, in some cases topical, in others thematic, in the book. For example, McManus returns to the elusive Serena episode, offering a textured reading of birth imagery and the problems of female sexuality. These readings at times displace the theme of female readership that began *Spenser's Faerie Queene and the Reading of Women*. As a result, the book appears to have shifted its focus somewhat in the fourth and fifth chapters to tracing ideological echoes within Spenser. Yet, a central methodological issue goes unanswered in the final half of the book: Is Spenser shaped by the cultural ideology of female behavior? or is he responsive to and reshaping this ideology? The stakes of this question are significant, but not as explicitly engaged by McManus as they need to be.

Chapter 6, "Chaste but Not Silent: Reading and Female Piety," is by far the strongest chapter in the book. Here, many of the strands of McManus' project come together. Framing the chapter with a discussion of women's reading of pious texts, McManus nicely interweaves examples of the reading women would have done and imagery patterns in pious texts that shape Book I of *The Faerie Queene*. McManus thus shows us how the acts of women reading in the period lead to new interpretations of Spenser's text. She offers a very convincing

argument about the growing dominance of male figures of religious instruction throughout Book I, contextualizing her reading amidst the imagery of nurturing and the gendering of spiritual education prominent in devotional works.

The title of McManus' study suggests that we will see the interaction between women's reading strategies and the representation of gendered reading within Spenser's *Faerie Queene*. While a promising investigation, with an excellent concluding chapter and some strong readings of Spenser's *Faerie Queene*, McManus' study promises a more interactive relationship between cultural practices and literary representation than the project consistently delivers. McManus carefully distinguishes her project from work on women writers—though she does see its goals as complementary. Yet more attention to the reading practices of women as recorded in their cultural productions— romances, letters, diaries—could well have allowed her to substantiate tentative assertions about women's "interpretive agency." Ilona Bell's *Elizabethan Women and the Poetry of Courtship*, which I was surprised not to see in her bibliography, considers male-authored texts alongside cultural and literary texts by women. Such a method might have allowed McManus to further substantiate her argument about women as resisting readers.

Shannon Miller is an Associate Professor at Temple University. Her publications include Invested with Meaning: The Raleigh Circle in the New World *(1997) and essays on Shakespeare, Aemilia Lanyer, and Mary Wroth. Her current project, "Engendering the Fall: John Milton and Seventeenth-Century Women Writers," examines the influences of early seventeenth-century women writers on* Paradise Lost *and late seventeenth- century women writers' appropriation of his narrative of the fall.*

35.07

Canny, Nicholas. *Making Ireland British 1580-1650* (Oxford and New York: Oxford: University Press, 2001. xi + 633 pp. ISBN 0-19-820091-9, $112.50 cloth; ISBN 0-19-925905-4, $29.95 paper.

Reviewed by Clare Carroll

Nicholas Canny has been one of the leading historians of early modern Ireland for the past twenty-five years, and his latest book *Making Ireland British* is crucial reading for anyone interested in the English colonization of Ireland and the role that Spenser's theories played in this process. Canny analyzes the construction of a "British" community in Ireland as the result of a powerful theory, policy and practice of colonization that led to the alienation, revolt, and retaliation of settler Scots and native Irish—the guinea pigs in this experiment in social engineering From the late sixteenth-century colonization of Munster following the Desmond rebellion to the mid-seventeenth-century settlement following the 1641 rebellion and subsequent Cromwellian conquest, the policy of English plantation in Ireland, especially as it was formulated in Spenser's *Vewe*, was implemented, modified, and repeatedly applied in increasingly stricter forms.

For Canny, the history of how Ireland was made "British" begins with the political theories of Edmund Spenser. The first chapter, "Spenser Sets the Agenda," explains how Spenser develops an ideology of Britishness in both his epic *The Faerie Queene* and in his political tract *A Vewe*. This is an ideology for what an English community will be in the administration of territory outside of England—in short for an English community in an expansionist empire, although Canny does not use this term or discuss the longer or more wide-ranging consequences

of these theories beyond the Irish experience. Most explicitly developed in *A Vewe* (1596), Spenser's plan for how Ireland will be fully incorporated into the English state is to take place in five stages: 1) military defeat of the native population and control by permanent garrisons; 2) religious and civil conformity through the oath of supremacy to the monarch as head of both church and state; 3) plantation with English tenants, according to English agriculture and system of land tenure; 4) the establishment of a market economy in towns run by English artisans and merchants; 5) the strict enforcement of English rule by martial law when necessary and by a common law that will ensure the will of the monarch. Canny acknowledges that Spenser goes even further than Machiavelli in planning for "how an existing socio-political order might be destroyed and another erected in its place" (p. 55). At the same time Canny still claims that Spenser's plans for the reformation of Ireland are humanist. Embedded in Canny's analysis is what for some will be a refreshingly demystified version of humanism and what for others will be a mistakenly jaded one. Canny does not see the divide that for many scholars, such as Brendan Bradshaw, separates an earlier more irenic pre-Reformation humanism from a more divisive post-Reformation one. For Canny, humanism can be the tool of state formation and of a particularly radical form of social engineering.

After a detailed account of the English community in Ireland, composed of soldiers, officers, and administrators (chapter 2), Canny explains how Spenser's theory of colonization needs to be read as a diagnosis of the weaknesses of the Munster plantation (chapter 3). The reason why the Munster plantation was so vulnerable during the Nine Years War of 1594-1603 was that the settlements existed in isolation in an Irish environment. Spenser's remedy was for an island-wide plantation that would be enforced by the army. Even though the English

government did not officially endorse Spenser's proposal, the planners of the Ulster plantation, as Canny demonstrates, not only read *A Vewe* but adopted its recommendations as the working policy of the Ulster Plantation.

Chapter four treats the Ulster Plantation in "Theory and Practice." As the first major political initiative of the united monarchy of England and Scotland under James I, the Ulster plantation was "British" in the sense that it was both English and Scottish, in a way Spenser could not have foreseen. These Scots on the Ulster plantation were not the Highland Scots that Spenser complained about in *A Vewe* but lowland Presbyterians, zealous participants in the Protestant reformation. There were two additional innovations on the Ulster plantation: 1) a greater role was given to former army officers than had been allowed on the Munster plantation; 2) a new role was given to the corporations of London, whose desire to make a profit was harnessed to help establish a capitalist market economy in the trading posts that they would form in Derry and Coleraine. These details of how the plantation would be organized demonstrate just how great an influence Spenser's *Vewe* had on the engineers of the plantation, several of whom possessed this work. The lowland Scots settlers, the military servitors, and the London companies all had to be subservient to English proprietors of high social standing and to English practices in economy, land use, and law. The native inhabitants were not consulted on any of this. The requirements of the plantation called for the English and Scottish undertakers to establish defensible buildings and to remove the existing occupants from their lands and to replace them with English and Scottish Protestant tenants by a specific deadline. All were to take the oath of supremacy and all were to sell property only to Protestants. Native Irish ended up as tenants only for life, until such time as their heirs would take the oath of supremacy;

if not, their land would be seized by the crown. Any native Irish swordsmen who fought against these reforms were to be transplanted into other parts of the kingdom, particularly Connacht, where they were to be dispersed and not allowed to live together in one place. The Ulster plantation was hierarchically ordered so as to transform Ireland into an "urban and enterprising culture" (p. 202), in which corporate towns would be populated by tradesmen and craftsmen from England. The whole plantation was organized into parishes in which every out of every 1,000 acres, 60 were devoted to a protestant rector. Catholic clergy were forbidden and the native Irish were required to go to Protestant services.

The 1619 and 1622 surveys of the Ulster plantation reveal the massive migration from both England and Scotland to Ireland—some 1,000 people per year over a ten year period—an entire adult British population of some 12,079. This rate of migration, as Canny points out, was equivalent to that from Spain to the New World, while the total population of Britain was only half that of Spain. Even given all this migration, many of the proprietors had difficulty in meeting the requirements for bringing in British tenants. It was not entirely possible to get rid of all the native Irish tenants. Even though this British community was meant to have English chief proprietors holding supremacy over Scots and Irish subtenants, in its actual implementation, the plantation of Ulster allowed for significant adaptation that Canny is at pains to stress allowed for the accommodation of both the Scots and the Catholic communities.

Canny describes these adjustments to the original plan for plantation in chapter 5. In the case of the Scots community, it was their own cohesiveness, their tendency to move in groups from one location in Scotland to a newfound community, that permitted them to be particularly successful in setting up communities

in Ulster. This was the case, for example, in the lands granted to the Haberdasher's Company, where they could not get enough tenants from London and turned to the Scottish Lord Kircudbright who brought in tenants from his own lands in Scotland. These Scottish tenants in turn set up their part of the plantation according to Scottish cultural norms of building, religious worship, and dietary habits. As Canny points out, the interest of the Scottish lowlanders in bettering their lot in Ireland meant that almost every part of the plantation had Scottish tenants, and many of those referred to as British were from Scotland. Whereas the English often preferred to go to Leinster or Munster rather than Ulster, which they saw as too divisive, the Scots had no other choice but the Ulster plantation.

In the case of the native Irish in Ulster, the accession of Charles I, with his Catholic Queen, allowed for the policy of the Graces that gave Catholic landowners the opportunity to maintain their land and to win tacit toleration of their religion. These Catholics were required to pay large sums directly to the Crown rather than recusancy fines that they had previously been forced to pay to the Protestant Church in Ireland. In some cases even English proprietors kept their Irish subtenants because they preferred them to the Scots. Another even greater influence on the retention of Irish tenants was the problem of English and Scots planters' going into debt and having to leave the plantation. This meant that larger estates arose, far larger than those envisaged by the planners of the plantation, and on these larger estates the tenants were almost entirely Irish. The Scots were caught between their subservience to English authority in government—both English officials and English laws—and their economic dependence upon native Irish—either as laborers or as renters. The Commissioners of the 1622 survey found that the Ulster Plantation did not succeed

in: 1) removing Irish cultural and economic influences; 2) meeting requirements for buildings and tenants; 3) enforcing adherence to the reformed religion.

As Canny points out, no one ever entertained the notion that the Plantation itself might have been a mistake. Instead, the Lord Deputyship of Thomas Viscount Wentworth (1632-1641), the subject of chapter 6, brought about an even stricter and more thoroughgoing implementation of Plantation that ultimately resulted in the alienation of both settler Scots and native Irish communities. On the one hand, Wentworth set about shutting down Catholic religious houses throughout Ireland; on the other hand, he also attempted to enforce Archbishop Laud's Arminian theology on the Calvinist Presbyterians. The Presbyterians retaliated by banding together in a Covenant; and in turn Wentworth attempted to make them all swear allegiance to what they called the "Black Oath," promising not to join forces with their brethren in Scotland against the King.

In Canny's account previous studies of Wentworth have not sufficiently emphasized his adherence to the principles of plantation. Canny points out that the connection between Spenser and Wentworth can be seen not only in Sir James Ware's dedication of the first printed edition of *A Vewe* to Wentworth in 1633 but also in Wentworth's attempts to transform all land in Catholic hands not just in Ulster but also in Connacht and Munster into a comprehensive plantation. His plan was that if the land could be shown to have been granted to servitors of the Crown as a result of the Norman conquest, then it could be rightly confiscated from current proprietors by the Crown. For Canny, Wentworth's policies are the result of his adherence to Spenserian notions of church discipline and plantation.

To combat these policies, the Catholic clergy, influenced as they were by Counter

Reformation education on the continent, formulated a view of Irish history and a view of the current political crisis as a battle of Protestantism against Catholicism. The Gaelic literati also saw that the position that they had held in the native culture and economy had been undermined by the rise of Protestantism. Irish language poems of the seventeenth-century protest against such injustices as the way Irish landowner's were being dispossessed of their lands, and the way the common law allowed for the incarceration of Irish juries. In Chapter 7, Canny concentrates on these "Irish Responses," with more attention to Irish language material than in any of his previous books, and to the Irish abroad, pointing the way for future research in this area.

Ultimately all of this discontent over the Ulster Plantation found an outlet in the violence of the 1641 rebellion, which Canny maintains was so extreme and so sudden that it could not have been foreseen (chapter 8). The Scots settlers suffered violent attacks at the hands of Catholic spontaneous rioters. Following the organized resistance of the Old English and Gaelic Irish in the Confederation of Kilkenny that was put down by Cromwell's conquest, plantation was again proposed as the solution to the ills of Ireland (chapter 9). In the early 1650's the debate was between the radical Baptist from Cromwell's army, Laurence, who wanted all Catholics of every rank transplanted west of the Shannon, and the more moderate Munster planter Gookin who wanted the Irish laborers and subtenants to remain. Ultimately Gookin's plan won out, so that it was mainly Catholics of higher social standing and their dependents who were subject to forced transplantation. The culmination of

Spenser's plantation theories is the Cromwellian settlement. The ideology of plantation was perhaps nowhere more powerfully expressed than in the new statistically exact measurements of population, economic production, and land put forward by Sir William Petty in his *Anatomy of Ireland* (1672), looking back at the plans of the 1650's which he had helped to construct. Petty argued that the Cromwellian settlement was rendered a failure by the Restoration of the Stuarts, under which some Catholic landowners regained their estates. Ironically enough, Canny concludes that Irish language political writing, whether in prose or poetry, of the seventeenth century comes to the same conclusion as official English accounts of the period. Both English and Irish writers agree that the purpose of the Cromwellian settlement was to make Ireland British, that it was a policy that the English had been engaged in for decades, and that ultimately it was a failure because it did not succeed in accomplishing "the Spenserian requirement that every Irish person 'in short time forget his Irish nation'" (p. 577). If this project was a failure, Canny's account of it—both massively researched and painstakingly analyzed—can rightly be called the triumph of his life's work. There is no more thorough account of plantation in early modern Ireland or of Spenser's role in it than Canny's *Making Ireland British*.

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ARTICLES: ABSTRACTS AND NOTICES

35.08

Anderson, Judith H. *"Venus and Adonis*: Spenser, Shakespeare, and the Forms of Desire." In *Grief and Gender 700-1700*, ed. Jennifer C. Vaught with Lynne Dickson Bruckner. New York: Palgrave Macmillan, 2003, pp. 149-60.

Venus and Adonis was probably written in 1592-93, the period in which Shakespeare is thought to have written *Richard III*, a play with five recollections of the 1590 *Faerie Queene*, books II and III. These recollections suggest that Spenser's poem was much in Shakespeare's mind at this time and that his familiarity with it was extensive. To a surprising extent, *Venus and Adonis* is a serio-comic meditation on the landscape of desire, or wanting—passion and grief—and the kinds of figures that desire generates in Spenser's third book. Shakespeare's poem explores the effects of transposing Spenser's allegorical figures into characters—the effects of folding its refractions into more fully realized versions.

35.09

Cheney, Donald. **"Grief and Creativity in Spenser's *Daphnaida.*"** In *Grief and Gender 700-1700*, ed. Jennifer C. Vaught with Lynne Dickson Bruckner. New York: Palgrave Macmillan, 2003, pp. 123-32.

Relates Spenser's poem to his other complaints and to Chaucer's *Book of the Duchess*, arguing for a Petrarchan line of elegy that takes another's loss as a condition for one's own creativity. By alluding to the story of Alcyone, Chaucer and Spenser suggest a more mysterious conflation of gender roles: the grieving poet, like the halcyon—or like Milton's God—creates by brooding over the dark waters of his wintry loss.

35.10

Escobedo, Andrew. "The Tudor Search for Arthur and the Poetics of Historical Loss." *Exemplaria* 14.1 (2002): 127-165.

Posits the Tudor understanding of national identity as caught between monumental history and prophetic history in attempts to link the Tudor line to Arthur. Asserts a paradox between the problem of historical loss in the actual passage of time and the need to ground current legitimacy in an archaic and heroic past. Argues that Spenser puts both senses of history into play in Arthur's reading of *Briton moniments* (*Faerie Queene* II.x) and Merlin's prophecy (III.iii) in order to show how each limits the other, registering the need for historical origins while mourning their inevitable loss. In reading his own history, Spenser's Arthur can learn his legacy but not see his own destiny written, thus becoming a "virtual" character, almost part of history, almost part of fiction, and never being sure of his destiny. At the same time, Merlin's prophecy promises a harmonious outcome of any historical problems in England's history, but which also pushes this harmony further and further into the future and the ahistorical "divine." Consequently, Spenser leaves his reader in a relationship to history that is ultimately alienated, a relationship that is emblematic of the Tudor national consciousness itself. (Craig Brewer)

35.11

Fairweather, Colin. "Inclusive and Exclusive Pastoral: Towards an Anatomy of Pastoral Modes." *Studies in Philology* 47.3 (2000): 276-307.

Insists, contra Louis Montrose, that passionate and sexual issues in pastoral "are more than merely ironic facades." Therefore, offers a taxonomy of pastoral modes that addresses issues of power relations and sexuality without reducing one to the other. Primary distinction between inclusive pastoral where the urban sphere is completely absent and exclusive pastoral which emphasizes an awareness of town/country divide. Then divides each into idyllyic, plaintive, and (for exclusive) satiric modes, each of which allows differing emphases among literal and figurative (or ironic) uses of pastoral desire, not all of which can be reduced to a political subtext because pastoral "must mediate desire as well as social categories." (Craig Brewer)

35.12

Ferrick, Jean. "Spenser, Race, and Ire-land." *English Literary Renaissance* 32.1 (2002): 85-117. Places colonial discourse into a historicized context, arguing that the racial theory of the sixteenth century saw "skin color as the 'sign' of an inner, alterable disposition determined by humoral fluctuations, which in turn could be shaped by external forces" such as climate and geography. Consequently, race was a fluid category and a source of anxiety for the "nobler" races. *Faerie Queene* II, by focusing on temperance, "provides us with the traces of an historical moment when physical difference hung in the balance between essentialism and constructionism" because temperance is at once a physical and moral virtue. Thus offers an account of Guyon's adventures as a humoral struggle and a struggle with physical environments as well as contrasting Guyon with characters (mainly Pyrochles, Huddibras, and Sans-loy) whose "Irish" traits make them unable to overcome their environmental degradations. Thus, Book II "is an early manifestation of racialism, an early attempt

to explain 'outward deeds' by an inward bent of the body." (Craig Brewer)

35.13

Freeman, Louise Gilbert. "The Metamorphosis of Malbecco: Allegorical Violence and Ovidian Change." *Studies in Philology* 47.3 (2000): 308-330.
Reads Malbecco's metamorphosis as Spenser's warning against reductive interpretations of allegory. When Malbecco becomes *Gealosie*, he is "an allegorical personification that dissipates its own mode by reminding us of the cost of its creation" since the symbol literally loses its humanity by reducing a man to a single fixed aspect. Although apparently a story of change, Spenser emphasizes how change guided by a search for definite meaning leads ultimately to stasis: "In evoking Ovidian metamorphosis in the context of Malbecco's transformation into a symbol, Spenser draws a parallel between the processes in order to measure the cost of achieving a fixed meaning." Thus, by teaching us not only about allegory but about how to read it, Spenser teaches us how to "live with and within our antithetical natures, human and spiritual, mutable and abiding" in both our lives and in the symbolic constructions through which we understand them. (Craig Brewer)

35.14

Gregory, Tobias. "Shadowing Intervention: On the Politics of *The Faerie Queene* Book 5 Cantos 10-12." *English Literary History* 67, 2 (2000): 365-97.
Challenges Michael O'Connell's, and others', assumption that Spenser's motive is chiefly to celebrate Elizabeth's foreign policy, by re-examining the final three episodes of Book 5. These comment on that foreign policy from an

interventionist Protestant perspective far from univocally celebratory or optimistic. The polemical implications of such a vision are presented with delicacy, through subtle deployment of the conventions of chivalric romance.

35.15

Helfer, Rebecca. "The Death of the 'New Poete': Virgilian Ruin and Ciceronian Recollection in Spenser's *The Shepheardes Calender*." *Renaissance Quarterly* 56, 3 (Autumn 2003): 723-56.
Explores Virgil's influence in Renaissance poetry through the literature's most common trope, that of ruin; specifically, examines the complexity of Virgilian imitation in Spenser's *Shepheardes Calender* through study of its introduction by his anonymous first critic, E. K. Through the topos of ruin, suggests that critics have underestimated Spenser's criticism of Virgil's authorial pattern. Rather than reconstructing Virgil's model of cultural transmission—that of ruin and repair— Spenser presents the Ciceronian art of memory as a competing model for the architecture of immortality, for building upon the ruins of the past.

35.16

Krier, Theresa. "Mother's Sorrow, Mother's Joy: Mourning Birth in Edmund Spenser's Garden of Adonis." In *Grief and Gender 700-1700*, ed. Jennifer C. Vaught with Lynne Dickson Bruckner. New York: Palgrave Macmillan, 2003, pp. 133-48.
Aims to account for the pathos and outright sadness met in the Garden of Adonis, Spenser's great poem of generativity, with the argument that Spenser not only celebrates birth in the canto but also mourns birth, recognizing its ambiguous gifts and costs for both mother and

infant. In part he does so by creating hopeful fantasies of life before birth or outside the requirement that we be born, in order to show what gets lost when we *are* born. The essay reads Luce Irigaray's call to mourn birth as "a natural profusion that raises a cry of pain" in conjunction with the Chrysogonee episode, the boar under the Mount of Venus, and the figure of Adonis.

35.17

Mazzola, Elizabeth. "Spenser, Sidney, and Second Thoughts: Mythology and Misgiving in *Muiopotmos*." *Sidney Journal* 18:1 (2000): 57-81.
Argues that Spenser's *Muiopotmos* remembers Sidney not by glorifying him, *pace* Greville, but by doing his failed model's memory justice in terms of pastoral tragedy and "broken myth" (Paul Tillich's phrase). In Spenser's tale of the butterfly, heroic motives become ordinary and banal, and Sidney's life becomes a story of "flight and fall, of ambition and consumption, in an epic of the poet's short rise and necessary eclipse." Both Sidney and Spenser felt the fragility of their own (and Elizabeth's) imaginary and mythic stature as well the anxiety over the inconstant tools of myth-making that sustained them. *Muiopotmos* demythologizes myth and shows how "the machinery of divine authority [is] something engaged whenever the gods generate supplements or local myths, fictional fragments which hold other older stories in place." The origins of the myths in the poem are shown to be by-products of earlier failures, specifically Clarion/Sidney's "beauty and fragility as knee-jerk response to another mother's worries about her own reproductive powers." (Craig Brewer)

35.18

Pincombe, Michael. **"Classical and Contemporary Sources of the 'Gloomy Woods'** of *Titus Andronicus*: **Ovid, Seneca, Spenser."** In John Batchelor, Tom Cain, and Claire Lamont, eds. *Shakespearean Continuities: Essays in Honour of E. A. J. Honigmann* (New York: St. Martin's Press, 1997): 40-55.

Argues that Lavinia's use of "Ouids Metamorphosis" to tell Titus about her rape uses Senecan and Spenserian allusions rather than Ovidian ones. Provides readings of Ovid, Seneca's *Thyestes*, and Spenser's *Sheapheardes Calender* and *Faerie Queene*, as well as *Titus Andronicus* to show that Shakespeare's "gloomy" woods are actually a reading of the Latin "obscura" through its Senecan and Spenserian transformations into "silvis" and "vestustis," suggesting that the Ovidian woods are better seen as "old" rather than "dark" and "mysterious." Consequently, Shakespeare is, like Spenser, involved in translating contemporary descriptions of woods (having more to do with romance) back into their Latin sources. (Craig Brewer)

35.19

Plant, Sarah. **"'Wise Handling and Faire Governance': Spenser's Female Educators."** *Early Modern Literary Studies* 7:3 (2002): 1-37. Emphasizes Spenser's use of female characters as spiritual teachers, even if he does not advocate a female ministry, in order to stress their important role in the spiritual life of the English Church. Uses examples from *FQ* I to show how Spenser fashions female spiritual educators who offer a gift of grace through Scriptural learning (Fidelia), virtuous example (Una), and being a catalyst for good works (Charissa). Although presented as governors of their own virtue, Spenser stops short of suggesting that they have an official role in the Church, a tension manifest in his simultaneous

need to "commend the role chosen by Elizabeth as Supreme Governor of the Church." (Craig Brewer)

35.20

Woodcock, Matthew. **"The First Sightings of Spenser's *Faeries*."** *Notes and Queries* 50, 4 (December 2003): 390-91.

Discusses the spellings and their datings of Spenser's word 'faerie,' and proposes that his idiosyncratic spelling of it may lie in etymology. *Fairy* derives from Latin *fatum* "thing said" together with an early misconstruction of the neuter plural *fata* for a feminine noun, meaning "female fate or goddess." Links with Old French words for female figures possessing enchanting qualities (e.g. *fai, fae*) and for an enchantment, a place of enchantment, its denizens (*faierie*), then Spenser's spelling may be part of an attempt to recreate the linguistc texture of a much older, more authoritative literary work.

35.21

At MLA 2001, the International Spenser Society sponsored a session organized by Sheila Cavanagh called "Teach The Faerie Queene *in a Week? Spenser in Today's Curriculum." The journal* Pedagogy, *volume 3, number 2 (2003) has published these papers in a Symposium organized by Sheila Cavanagh, who had also chaired the MLA session. We provide here brief descriptions of the essays; for abstracts of the MLA papers, see* The Spenser Review *33, 1 (Winter 2002), pages 17-18.*

Sheila T. Cavanagh, **"'Clowdily Enwrapped in Allegorical Deuices': The Joys and Perils of Teaching Spenser's Epic"** (*Pedagogy* 3.2, pages 171-77), in an introduction new for this published cluster, surveys practices, concerns, and hopes among teachers of Spenser, and provides testimonials by students (her own student self

included). Judith H. Anderson, **"What I Really Teach When I'm Teaching Spenser"** (pages 177-83) guides students to the skills entailed in reading symbolically, focusing chiefly on *The Faerie Queene* I. Daniel T. Lochman, **"'Mishaps . . . Maistred by Aduice Discrete': Teaching *The Faerie Queene*"** (pages 184-90), focuses on the attitude of constant vigilance that Spenser requires of his readers, who must disengage from the narrative to become aware of its cultural identity and assumptions. Susannah Brietz Monta, **"Teaching Spenser as Fantasy Literature; or, How to Lure Unsuspecting Undergraduates into a Spenser Course"** (pages 191-96), describes the course in which she teaches Spenser, theory on the genre of romance, and works by J. R. R. Tolkien, C. S. Lewis, Charles Williams—"excavating a generic history whose most recent layers already engage them." John Webster, **"Whose Poem Is This Anyway? Teaching Spenser through the Stanza Workshop"** (pages 197-203), describes the 3 weeks' stanza workshops through which he teaches students how to experience the Spenserian language that makes possible complex analytic thought.

The following abstracts are borrowed with gratitude from abstracts in Spenser Studies XVI.

35.22

Kuin, Roger. **"The Double Helix: Private and Public in *The Faerie Queene*."** *Spenser Studies* XVI (2002): 1-22.

Taking the *Letter to Ralegh* seriously, and employing Judith Swanson's theories of Aristotle's "virtue" as activity and his "private life" as sphere of action, we can discern in Spenser's concepts of private and public (or rather "politic") the constitutive genetic code of *The Faerie Queene*'s, and indeed, the Elizabethans', moral consciousness. Doing so helps us understand the notoriously difficult episodes (e.g., Orgoglio), the architecture of individual books (e.g., Book V), the relation of books to each other, and perhaps even Spenser's only partially realized plan for the complete poem, tl two parts of which we may think of as his *Arthurian Ethics* and his *Politics*.

35.23

Hendrix, Laurel. **"Pulchritudo vincit?: Emblematic Reversals in Spenser's House of Busirane."** *Spenser Studies* XVI (2002): 23-54.

In the House of Busirane, Spenser effects a seri of emblematic reversals involving two disparate paradigms of love, figured respectively in Cupid and Amoret. Cupid's triumph over Amoret and her subsequent binding by Busirane echo the commonplace *potentissimus affectus, amor.* However, this image reverses *cupido cruciatus*, th traditional emblem of Cupid bound, stripped of his weapons, and subjected to the very torments he inflicts upon lovers. In Amoret's case, aggressive Eros is not tempered; here, Amoret, figuring reciprocal love, endures erotic "maisterie." Britomart's emancipation of Amoret represents *pulchritudo vincit*, which, in the 1590 narrative, leads to Amoret and Scudamour's hermaphroditic embrace and provisional symbolic closure. In cancelling this emblem of mutual love in the 1596 *Faerie Queene*, Spenser figuratively rebinds Amoret in order to "unbind" his narrative. So doing, Spenser counters the moral commonplaces underpinning his mythopoetics of love, pursuing in its stead a poetics of displacement and deferral.

35.24

Ardolino, Frank. **"The Effect of the Defeat of the Spanish Armada on Spenser's *Complaints*."** *Spenser Studies* XVI (2002): 55-76.

The visionary poems of the *Complaints* are

united by themes and imagery relating to the defeat of the Spanish Armada by England in 1588. By using imagery and language depicting the fall of the mighty at the hands of the small, Spenser symbolically alludes to the victory over the Catholic Babylon, Spain, which is associated in the poems with imperial Rome as empires that fell. With this context in mind, it is possible to place the visionary poems of the *Complaints* in a post-Armada discourse and to demonstrate that they fit into the continuing concern with apocalyptic Protestantism which Spenser exhibited from *A Theatre for Voloptuous Worldlings* to *The Faerie Queene*.

35.25

Piepho, Lee. "*The Shepheardes Calender* and Neo-Latin Pastoral: A Book Newly Discovered to Have Been Owned by Spenser." *Spenser Studies* XVI (2002): 77-104.

Peter Beal's discovery of an autograph manuscript by Spenser has obscured the fact that it appears on the last leaf of a book, Georgius Sabinus' *Poëmata*, that he must therefore have owned. The texts Spenser copied testify to his interest in a second German Neo-Latin poet, Petrus Lotichius, a collection of whose verse was originally bound with Sabinus' poems and which Spenser might also have owned. These are the most important of the few printed volumes owned by him known to have survived. Together with Spenser's autograph manuscript, they testify to his interest in Latin lyric poetry of the mid-sixteenth century. In general, the two collections of verse give a more precise understanding of his literary milieu. Specifically, they help to broaden our understanding of the options open to Spenser when he set about composing his *Shepheardes Calender*. An account of Sabinus' and Lotichius' eclogues reveals an epithalamic strain in Neo-Latin pastoral that makes Spenser's adaptation of the genre in his "April" eclogue

look less surprising. Conversely, the utter lack of ecclesiastical satire in the two German collections highlights its distinctiveness in *The Shepheardes Calender* and English pastoral poetry.

35.26

Carroll, D. Allen. "**Thomas Watson and the 1588 MS Commendation of *The Faerie Queene*: Reading the Rebuses.**" *Spenser Studies* XVI (2002): 105-24.

The case for Thomas Watson as author of the poem Joseph Black describes in Volume XV of *Spenser Studies* is much stronger than Black recognizes if one takes into account the elaborate drawings at top and bottom of the manuscript. These present at least three rebuses on the name *Thomas Watson* and two on the title of his work *Hekatompathia* (1582). One needs to be alert to the presence and meaning of *toe(s)* and *maze* and, perhaps, *muse*, to the hunting experience informing some of the drawings, and to the unseen presence (conspicuous absence) in these habitats of *Wat* the hare. If one hunts, one finds *Wat*. One needs also to be able to read the sacrifice (*Hekatomb*) and architectural "frets" (*pathia*) and the evident "toe path."

35.27

Kinney, Clare R. "'**What s/he ought to have been': Romancing Truth in *Spencer Redivivus*.**" *Spenser Studies* XVI (2002): 125-38.

In *Spencer Redivivus* (1687), Edward Howard translates Book I of *The Faerie Queene* into heroic couplets in an attempt to amend his author's "obsolete Language and manner of Verse." Howard insists he has "entirely preserv'd" Spenser's "Matter and Design, except where both are abbreviated, and, as I conceive, improv'd by my thoughts." thereby rendering the poet "what he ought to have been instead of what is to be found in himself." His most striking

"abbreviations" involve the representation of Una, whose Protestant homiletics are significantly diminished. The attenuation of Una's allegorical and didactic function and agency suggest that Spenser's character-cum-quiddity has been subjected to a gendered reconfiguration in accordance with the conventions not of Christian epic but of a belated and sentimentalized version of romance. This generic modification places *Spencer Redivivus* at the beginning of a trend in the reception of *The Faerie Queene* which climaxes in the nineteenth century's celebrations (e.g., in Dowden's "Heroines of Spenser" [1879]) of its author's female characters as idealized and transhistorical versions of the Eternal Feminine.

35.28

Jialuan Hu, **"Spenser in Chinese Translation."** *Spenser Studies* XVI (2002): 139-50.
According to my personal experience in translating Spenser's poems into Chinese, I maintain that it is both necessary and feasible to reflect the metrical patterns of the original in the Chinese version. The essay first discusses some basic differences concerned between the English and the Chinese languages, and then explores various effective ways of bringing out the rhythm and rhyme of the English original in the Chinese version. A "sound group" or a pause in the natural flow of the Chinese metrical language is taken as corresponding to a foot in English verse. Furthermore, the Chinese version can be made to follow the same rhyme scheme of the original. As a result, it agrees almost exactly with the original not only in the number of feet in each line, but also in the rhyme scheme of a stanza or poem. Accordingly, the Chinese version may approximate the metrical pattern of the Spenserian stanza, the Spenserian sonnet, or any verse forms employed by Spenser.

35.29

Hamlin, Hannibal. **"Another Version of Pastoral: English Renaissance Translations of Psalm 23."** *Spenser Studies* XVI (2002: 167-96.
Psalm 23 is not included in pastoral anthologies or histories of the genre, but it was considered a pastoral poem in the Renaissance and one compatible with pastoral poems in the classical tradition. The poetry of the biblical Psalms was in fact understood to be not just older than but the original model for the later poetry of Greece and Rome. In the case of Psalm 23, Renaissance translators attempted to demonstrate the truth of this fictitious (and factitious) literary history by importing into the Psalm the verbal conventions of secular, classical pastorals, such as "crystal brooks" and "flowry meads". this article explores the ingenious and peculiar ways in which Sidney, Francis Davison, Crashaw, George Sandys, and many other poets "translated" Psalm 23 into the pastoral tradition. It also considers commentators like Richard Robinson, who interpreted the psalm in terms of the lessons on shepherding in Virgil's *Georgics*, and broader adaptations like Bunyan's *Pilgrim's Progress*, in which the simple elements of the psalm are developed into a full-scale pastoral narrative of Christian's journey through the Valley of the Shadow of Death to the Heavenly City.

35.30

Brumbaugh, Barbara. **"Temples Defaced and Altars in the Dust: Edwardian and Elizabethan Church Reform and Sidney's 'Now Was Our Heav'nly Vault Deprived of the Light.'"** *Spenser Studies* XVI (2002): 197-230.
Argues that Sidney's poem, "Now was our heav'nly vault deprived of the light," alludes in ways that have not formerly been appreciated to the religious turmoil current in Edwardian and Elizabethan England. I maintain that the brief

happiness enjoyed by the poem's narrator is associated with England's golden era of Protestantism under Edward VI, but that Queen Elizabeth's subsequent leadership of the nation's church is presented as being inadequate. The poem also comments upon Sidney's personal relationship with Queen Elizabeth, as has long been recognized. This article modifies and advances our understanding of the poem's political and autobiographical facets. My interpretation elucidates both the poem's original autobiographical context.-since the fortunes of the Sidney and Dudley families peaked during the reign of Edward VI and the rationale for the poem's being reassigned from Philisides to Amphialus in the *New Arcadia*.

35.31
Stillman, Robert E. "**Deadly Stinging Adders: Sidney's Piety, Philippism, and the** *Defence of Poesy*." *Spenser Studies* XVI (2002): 231-69.
Contemporary critics have sought to understand Sidney's poetics in the context of English Calvinism, a version of Protestant piety difficult to reconcile with Sidney's work. Alan Sinfield's arguments notwithstanding, such difficulties reveal less about textual contradictions, than about the failure of the critical paradigm imposed upon it. The moderate, ecumenically inclusive character of Sidney's Philippist piety is everywhere apparent in the *Defence*, and was mediated (I will argue) by his important tutor and friend, Hubert Languet-himself a committed Philippist, or devotee of that great preacher and teacher, Philip Melanchthon. Melanchthon's inspiration matters as it came to Sidney because its carefully moderated optimism about human agency-its assertiveness about the strength of reason and the cooperative power of the will-and, most signally, its celebration of that agency's scope in securing freedom from the

sovereignty of sin and sinful sovereigns, supplies precisely the right context for understanding the purpose of the *Defence*.

35.32
Steggle, Matthew. "**Weighing Winged Words: An Intertext in** *The Faerie Queene* **V.ii.**" *Spenser Studies* XVI (2002): 273-76.
This note concerns *The Faerie Queene* V.ii.44, 8-9, the image of winged words escaping from the Giant's scales. While existing interpretations have tended to stress the biblical and epic affinities of this image, this note argues that Aristophanes' *Frogs* in fact provides a much more exact source, and advances the argument that Spenser is using it as an intertext.

The Milton Quarterly *for December 2003 was devoted to relationships between the works of Spenser and Milton. Thanks to James Broaddus for gathering these abstracts for readers of the* Review.

35.33
Broaddus, James W. "'[G]ums of glutinous heat' in Spenser's *Faerie Queene* and Milton's *Maske*." *Milton Quarterly* 37, 3 (December 2003): 205-14.
Argues that Britomart and the Lady respond physically to their initiations into the possibilities of the sexual life by exuding a genital humor: the "poysnous gore" from "a running sore" or "vlcer" that the lovesick Britomart describes flowing from her "Entrailes" (III.ii.39) and the gums that seemingly attach the Lady to Comus' magic chair. Britomart cannot will the flow to stop, and she is unable and/or unwilling to constrain her love for Artegall. She is, however, able to channel her sexual energy, a copious sexual energy as indicated by a copious flow of genital humor, into her quest for Artegall and so becomes an

icon of chaste love. The Lady, although substantially affected, spurns Comus' fraudulent vision of the sexual life and maintains control of her rational and judgmental faculties, the "freedom of . . . [her] mind" (663-65). She thus becomes, as is appropriate to her present stage of life, an icon of chaste virginity.

35.34

Shullenberger, William. **"Girl, Interrupted: Spenserian Bondage and Release in Milton's Ludlow Mask."** *Milton Quarterly* 37, 3 (December 2003): 184-204

In Milton's *Ludlow Mask*, the Lady's frozen enchantment in Comus' chair, and her release from it by the river goddess Sabrina, make sense as features typical of rituals of intiation consonant with the psychological development from girl to woman that Milton inscribes for the Lady. Milton patterns the Lady's dilemma on the captivity and torture of Amoret by Busyrane in *Faerie Queene* III, Busyrane a dark figment of Elizabethan nostalgic fascination with medievalism, including its tortured idealizations of courtly love, Comus brandishing the wit, patter, and debonair sexiness of a rising Stuart courtier. Sabrina is a Spenserian figure perfectly suited to release Milton's Lady from her Spenserian dilemma. She presides over this part of the Lady's trial as a tutelary godmother, to mediate the generative mysteries of womanhood to the Lady and to mobilize her for the chaste social exercise of her newly discovered and integrated power. The symbolic merger of the two figures suggests that the Lady will return to her place in the world endowed with the strength, virtue, generosity of the goddess who was once herself a threatened girl.

PAPERS, NEWS, AND ANNOUNCEMENTS

35.35

The 2003 Central Renaissance Conference, held in Lawrence, Kansas, 19-20 September 2003, featured the following papers on Spenser: Sandi Hubnik (University of Texas-Arlington), "The Image of an Icon: Edmund Spenser's Duessa;" Michael Manous (UC-Riverside), "The Un-'breaden God': Sign Reading and Sign-eating in Book I of Spenser's *Faerie Queene*;" Kristin Bovaird-Abo (University of Kansas), "Lancelot and Timias: Influences of Malory on Spenser;" Leslie Taylor, "A Hierarchy of Forms: Boethian Epistemology in Spenser's House of Busirane Episode;" Susan Thomas (North Dakota State University), "And Britomart Didn't Shave Her Legs: *The Faerie Queene*'s Feminist Hero."

SPENSER AT MLA

The International Spenser Society sponsored two sessions at MLA, December 2003. The first, "Spenser, Time, and Memory," was organized and presided at by Debora Shuger (UCLA), with papers by Theresa Krier, Georgia Elizabeth Brown, and William Engel.

35.36

Theresa Krier (Macalester College), "Marine Mothers: Mortality and the Temporality of Genres in Vergil and Spenser," discussed Spenser's two episodes of Cymoent (*Faerie Queene* III.iv) / Cymodoche (*FQ* IV.x) and the motif of the sea-nymph mother in Homer and Virgil. She understands Spenser's nymph in light of the ways that Virgil, in the account of the sea-nymph Cyrene and her son Aristaeus in *Georgics*

IV, transforms the grieving sea-nymph of the *Iliad*, Thetis, who proleptically and constantly mourns her son Achilles' pitch toward death, into figures more like the sea-nymphs of the *Odyssey*, characterized by that form of intelligence called *mêtis* (resourcefulness, cunning, planning, navigation). If Thetis crystallizes the *Iliad*'s depiction of a commitment to mortality, the nymphs of the *Odyssey* and of *Georgics* IV may be said to crystallize what Hannah Arendt calls *natality*: a commitment to life in the interval between birth and death, to willed community, action, thought, judgment, story-telling, thinking. In Spenser, the maternal nymph Cymoent of Book III is productively compared to Thetis; the revised maternal nymph Cymodoche in Book IV is best understood as one of those nymphs committed to natality.

35·37

Georgia E. Brown (Queens' College, Cambridge), **"Time, History, and the Pun."** *The Faerie Queene* V explores the interrelated processes of moral, political and cosmic decay, but what has been overlooked is that the book also registers declension as a linguistic and grammatical process. Language is subject to natural change, and declines and dies, as Spenser's archaic forms suggest, but it is also subject to artificial change and is inflected and shaped by its users. Temporal change, whether figured as degeneration or as recuperation, is not only explored in the subject matter of the book, but also in the shuffling and reshuffling of its verbal and phonic elements. The punning in *FQ* V, in the form of false etymologies, superimpose different frames of historical reference. This is equally true of the interlingual puns in Book 5 which make connections between English words and forms from other languages, e.g. Latin and French, thereby inscribing memories of varied cultural and historical pasts within a single word. Yet puns also offer a way of recuperating time and change.

35·38

William Engel (independent scholar), **"Collection and Cultural Memory: Spenser's "Goodly Cabinet,'"** explored some of the ways *Faerie Queene* taps into, and shows itself to be informed by, the classical Memory Arts. *Briton moniments* and *Antiquitie of Faerie lond* (II.ix.59-60) were analyzed as corresponding, respectively, to the medieval chronicle, where memory was associated with collection and physical remains, and an earlier, more visually-oriented, approach concerned with recollection, primordial images and archetypes. Eumnestes' "immortal scrine" (II.ix.56) then was seen as an exemplar suitable for discussing the epic's "poetics of recollection." Throughout, the paper took into account

Spenser's understanding of the rich etymologica ambiguities touching on mnemotechnics in words such as "monument," "scryne" (II.ix.56; 1 proem, 2) and "iust memory" (II proem, 1), which were discussed in terms of his "call to allegory." For more information, please contact Bill Engel (bill@engelwood.net).

At the second session organized by the Spenser Society, "Shakespeare Counters Spenser," organized by Katherine Eggert (University of Colorado, Boulder) and Theresa Krier (Macalester College), papers were given by Patrick G. Cheney, John Lee, and Lauren Silberman.

35·39

Patrick Cheney (Pennsylvania State University), **"Counter-Spenserian Authorship: Shakespeare, Lucrece, and Republican Epic."** The traditional critical separation between Shakespeare as theatrical man and Shakespeare as poet prevents us from seeing how Shakespeare's sustained engagement with England's first laureate poet reclassifies Shakespeare as our premier counter-Spenserian author—which is also to be a counter-laureate author, and, because of Spenser's vast achievement in *The Faerie Queene*, a counter-epicist author. Like Marlowe's translation of Lucan, Shakespeare's *Rape of Lucrece* is part of a 1590s movement to counter Spenser's monarchical form of nationhood with republican-based counter-nationhood. Further, and in contrast to Marlowe, rather than asserting his voice as a national author Shakespeare chooses to displace his voice. Shakespeare's counter-laureate authorship has the clear national ambitions of the Spenserian laureate without its dominant strategy of artistic self-crowning. In Shakespeare's hands, Spenserian intertextuality becomes a premier principle and technique of Shakespearean authorship itself.

35·40

John Lee (Bristol University), "'Single Nature's Double Name:' Spenser's Skepticism and Shakespeare's Materialism," proposed a contrasting relationship between Shakespearean and Spenserian dynamics in matters of twins and doubles. Read the House of Busirayne episode and the statue scene from *The Winter's Tale* as Spenser's and Shakespeare's respective re-imagining of the Pygmalion trope, suggesting both poets distance themselves from what they see as a particularly masculine, and damaging, conception of art, in which life can be created by the single male author. For Spenser, this re-imagining amounts not only to a desire to render the poet's voice open to a variety of others' voices, but also to a critique of the materialist aspirations of the Pygmalion trope; doubles present epistemological problems within *The Faerie Queene*; the nature and severity of those problems justify speaking of a Spenserian scepticism. For Shakespeare, by contrast, Hermione's doubling of herself back into life through art is one of many triumphant reaffirmations of that trope within the plays, as the literary double successfully enters into circulation within the public domain; Shakespeare can be said to be a thorough-going materialist.

35·41

Lauren Silberman, (Baruch College, CUNY), "Shakespeare as Spenserian Allegorist." Challenged the division of Renaissance literature into dramatic and nondramatic genres by arguing that Shakespeare is both influenced directly by Spenser's poetry and deeply concerned with allegory as a mode of understanding and organizing the world. *Merchant of Venice* and *Measure for Measure* are, in part, Shakespearean meditations on typological allegory. Both

consider allegory as a mode of accommodating aspects of one's cultural heritage that have been rendered in some respects inaccessible by cultural change. *Merchant of Venice* considers Christian attitudes towards the Hebraic as it explores the relationship of human mercifulness to Divine mercy in the formation of Christian identity. *Measure for Measure* addresses the relationship of Protestant England to its recent Catholic past as it explores the unstable way the position of otherness against which English Christians define themselves shifts between Jewish and Catholic. Focused on *Measure*'s Isabella as a reworking of *Merchant*'s Shylock as well as of Spenser's Una and Britomart.

35·42

Elsewhere at MLA: In a session called "Intercultural Literacy in Early Modern England: Crossing Nations, Interbreeding Plots," Cora Fox (Arizona State University) gave a paper called "Reviving Ancient Loves: Ovidian Emotion in The Faerie Queene." *In a session called "The Politics of Sleep in Early Modern Romance," Jennifer Lewin (University of Kentucky) gave a paper called "Sleeping Heroes in* The Faerie Queene."*

35·43

At the yearly meeting of the Executive Committee of the International Spenser Society, the following business was transacted. The editor is very grateful to Joseph Loewenstein, who took minutes in her absence.

Secretary Treasurer Dorothy Stephens reported the following budget details for 2003:

Starting balance	$13,700
Collected	6,813
Paid out	2,961
The Spenser Review	1,780
Internal Revenue Service certification	500

After miscellaneous expenses, the Society's ending balance for 2003 was $15,567.

Vice-President John Watkins discussed a problem with the current administration of the MacCaffrey Prize, and put forth a proposal for the prizes offered by the Society. This was the year the Society was planning to award a prize for the best book in Spenser studies written in 2001 and 2002. Unfortunately, only two books were nominated, and the committee decided that this constituted an inadequate pool. Next year, the Society will award a prize for the best Spenser book written in 2001, 2002, and 2003. The Vice President will constitute a three-person nominating committee to solicit books for the competition, in consultation with the editor of *The Spenser* Review. The discussion of procedures for increasing submissions also issued in a decision to add to the current membership form new lines soliciting information on new publications and on research.

New officers and committee members were proposed for 2004 and subsequent years. Dorothy Stephens was nominated as the new vice-president, and John Watkins as the new president of the Society. Each will serve for a period of two years. Craig Berry was nominated as new Secretary-Treasurer. With the idea that the job of Secretary-Treasurer is both complicated and exacting, the Committee suggested that Dr. Berry serve for a period longer than two years. Nominees for the Executive Committee were Anne Lake Prescott, Heather James, and Barbara Fuchs. We mark with gratitude for their contributions the departure from the Committee of Joseph Loewenstein, Katherine Eggert, Debora Shuger, and Sheila Cavanagh.

John Watkins and Theresa Krier, editor of *The Spenser Review*, proposed that the *Review*,

which has always operated independently of th Spenser Society, now come under the aegis of t Society. The Committee endorsed this proposa

The Committee organized sessions for th 2004 and 2005 MLA conventions. For 2004, David Baker will be organizing "Spenser and F Irish Contemporaries;" Jeff Knapp will organiz "Spenser and the Gods." In 2005, there will be one session on Spenser and Puritanism, organized by Joseph Loewenstein; the second session is still unspecified.

35.44

At the Luncheon of the general membership of the Spenser Society, held the next day, Dorothy Stephens reported on the budget and garnered approval of changes to the Society's constitution consequent on negotiatio with the Internal Revenue Service for tax-free status. The new slate of officers and Executive Committee members was approved by acclaim.

In the absence of our planned lecturer, the Society organized a round-table discussion of Spenseriana, with Harry Berger, Jr., Sheila Cavanagh, Patrick Cheney, Anne Lake Prescott and Susanne Wofford. John Watkins, in his capacity as Master of Ceremonies, asked the panelists these questions:

1) When did you first realize that you were a Spenserian?
2) What remains for you the most baffling episode in *The Faerie Queene* and why?
3) Can you name a book that every Spenseriar should know that has absolutely nothing explicitly to do with Spenser?
4) What would Book VII have actually looked like if Spenser had completed it?
5) John King asked the panelists, "Which is yo least favorite book of *The Faerie Queene*?"

Thanks to the wonderful panelists whose generosity made this round-table so genial.

35.45

Matters Spenserian were discussed in the following venues at the Sixteenth-Century Studies Conference in October 2003,

Donna Hamilton (University of Maryland) organized the session "From Paradise to Faeryland: Rewriting the Narrative of Elizabethan Public Authorship," which focused on writers who have usually not been considered central to the narrative of the developing Elizabethan literary system. Addressing issues of collections and normally marginalized writers, the session seeks ways to interrogate the dominant narratives and considers alternatives that account for neglected dimensions. Anne Lake Prescott (Barnard College) chaired.

35.46

Vera Tobin, "Framing the Collecting Subject in Late Sixteenth Century Verse."
Richard Edwards's popular *Paradise of Dainty Devices* and George Gascoigne's pseudo-miscellany *A Hundreth Sundrie Flowers* demonstrate some of the more tangled aspects of agency and individualism in the "collector" subject as it functioned in the 1570s. The *Paradise* actively constructs Richard Edwards as a sole compiler, an assertion often taken at face value in modern treatments of the text, but the reality seems to have been significantly more complicated. *A Hundreth Sundrie Flowers*, the entire contents of which Gascoigne wrote himself, concocts a compiling subject wholesale, in a case where no actual compiling was done. Together, these works create a picture of the early Elizabethan understanding of authorship and compilation that places a higher value on individual authority than is commonly assumed

for these texts, even as they direct the emphasis away from the individual composer towards the act of anthologizing.

35.47

Steven W. May, "A Norfolk Farmer Reads Spenser's *Faerie Queene*."
A Norfolk estate owner with a keen interest in contemporary poetry was one of the first to purchase and read Spenser's *Faerie Queene*. He records his purchase of the book in his farm account book, a manuscript volume into which he copied a good deal of Elizabethan verse from printed and unidentified manuscript sources. In addition, the account book preserves its owner's original poetry including this heretofore unrecorded reaction in verse to the publication of Spenser's masterpiece.

35.48

Donna B. Hamilton, "Munday-Spenser to Oxford-Leicester: The Business of a Catholic Clientage Network."
Despite detailed work on the clientage networks of key Protestant leaders, there has been almost no work on the Catholic networks, often deemed irrelevant even if known. Tracing some of the networks that crossed and connected the activities of Oxford and his client Anthony Munday, this paper suggests how those networks intersected with the agenda of the patrons and clients credited with 'writing the English nation' of the 1590s.

Scott Lucas (The Citadel) sends this report on another Spenser event from this conference.

35.49

In 2003, the annual Spenser Roundtable at the Sixteenth Century Studies Conference became for the first time the Spenser and Sidney Roundtable, as both poets were brought into dialogue on the subject of "Spenser, Sidney, and Civil Society." After opening remarks from panel chair Carol Kaske (Cornell University), Robert Stillman (University of Tennessee) presented his paper **"Sidney and the Philippist Ideal of the Civil Commonwealth."** Stillman traced Sidney's ideal of a civil commonwealth to the thinking of Philip Melanchthon. Drawing chiefly on *The Old Arcadia*, Stillman proposed that for Sidney the basis of an ideal society was justice born of concord. Politically, a strong aristocracy standing as a balance between the twin tyrannies of absolute monarchs and ignorant multitudes could best protect the social harmony necessary for a truly just state. To Sidney, the ideal of concord in the state is an image writ large of concord in the virtuous individual. Sidney's ideal, not only for England but for an international community whose aims transcended the interests of a single state, was that of "just minds, quietly composed, amidst the natural (and thereby piously scripted) concord of the well-shepherded state."

In **"Spenser's Arthurian Ethics as a (Sidneian) Vision of Society,"** Roger Kuin (York University) argued that each book of *The Faerie Queene* offers evidence of Spenser's social vision. Kuin found that Book I promotes an inextricable link between nation and Church, Book II stresses moral education as essential for an ideally temperate society, and Book III insists upon the importance of marriage to the ideal commonwealth. Book IV promotes Aristotelian *philia* as the very "tissue, the texture, of a working social organism," while Book V urges a state that protects private as well as public justice. Book VI promotes the ideal of a devout and devoted nobility and gentry, while the figure of Gloriana suggests the centrality of the virtuous Protestant prince. It is the twin factors of the Protestant prince and the morally-fashioned individual, Kuin concluded, that links Spenser's vision of society to Philip Sidney's.

In **"Spenser and the Commonwealth Ideal"** Scott Lucas (The Citadel) examined Book V of *The Faerie Queene* for evidence of Spenser's view of an ideal social order. Lucas found Spenser's vision of the proper ordering of English society to be born from Reformation commonwealth thought, that native English body of sociopolitical thinking that promoted social stratification but also insisted upon the duty of each social class to the others and decried the danger of self-interest to the commonwealth as whole. Lucas argued that this theory led Spenser to reject both his society's inequitable status quo and yet also its alternative, egalitarian communism. In the Pollente and Egalitarian Giant episodes, Arthegall emulates a key member of the ideal commonwealth, the godly magistrate, whose vocation it is to punish any who threatens the social order either through rapacious self-interest or through assaults on "god-given" class hierarchy.

David Wilson-Okamura (East Carolina University) closed the presentations with **"Spenser's Public Style."** Wilson-Okamura argued that Spenser's style in *The Faerie Queene* was born from Spenser's sense that the first twelve books of his poem would focus on private virtues, while the (unwritten) last twelve books would dwell on public virtues. For the private virtues advanced in the poem as we have it, Spenser eschewed a consistently high, epic tone for an often lyrical style suited to poetry devoted to matters of private life.

After the presentations, the panelists and numerous audience members engaged in a lengthy, lively discussion touching not only on

the papers but also on a wide range of issues related to the topic of Sidney, Spenser, and civil society.

35.50

ANNOUNCEMENT AND CALL FOR PAPERS: BRITISH AND IRISH SPENSER SEMINAR
Convened by Colin Burrow, Andrew Hadfield, and Patricia Coughlan

The second annual British and Irish Spenser Seminar will meet on Saturday 1st May, 2004 at Gonville and Caius College, Cambridge, UK. The convenors of the Seminar hope to gather and focus the energies of students and scholars of Edmund Spenser from throughout the United Kingdom and Ireland. In addition to two invited papers, the Seminar will include two open sessions, proposals for which are now welcome. Thirty-minute papers may be proposed on any topic relating to Spenser, his works, his period, or the works of his close contemporaries. In 2004, the Seminar will take an especial interest in "Spenser and the Philosophers," and proposals on this broad theme, construed broadly, will be particularly welcome. The Seminar is also committed to supporting the work of younger scholars, who are particularly encouraged to apply. The closing date for receipt of proposals will be Friday 13th March 2004.

The invited speakers for this year's seminar are Gordon Teskey (Harvard University), author of *Allegory and Violence*, and Anthony Nuttall (New College, Oxford), author of the recent studies *Why Does Tragedy Give Pleasure?* (Oxford, 1996) and *Alternative Trinity: Gnostic Heresy in Marlowe, Milton, and Blake* (Oxford, 1998).

Participants in the Seminar will be welcomed to morning coffee and afternoon tea at Gonville and Caius, and will be swept off to a convivial lunch. Affordable accommodation can be arranged around Cambridge. Participants in 2004 will become annual members of the Seminar, and may elect to receive future correspondence and announcements relating to the Seminar's activities. The registration fee for 2004 will be £10 for the currently salaried, and £5 for others.

Please send registration requests and proposals (no more than 500 words) to the Seminar organizer, Andrew Zurcher, either by email (aez20@cam.ac.uk) or by post (Gonville and Caius College, Cambridge CB2 1TA United Kingdom), before the closing date of 13th March 2004. All other enquiries should be directed to Andrew via email or by telephone at +44 (0)1223 335 427. Please see the Seminar's website, http://www.english.cam.ac.uk/spenser/biss.html, for further information and announcements.

35.51

Jonathan Barnes sends word to readers of *The Spenser Review* that his edition of *The Faerie Queene*, Books I-III, are free to download at Project Gutenberg:
http://www.ibiblio.org/gutenberg/cgibin/sdb/t9.cgi?entry=6930&full=yes&ftpsite=http://www.ibiblio.org/gutenberg/

35.52

THE DIFFICULTIES OF THE TRANSLATION
OF SPENSER'S *SHEPHEARDES CALENDER* INTO RUSSIAN
by Marina Shcherbina

The Renaissance, or the Revival of Learning, which is another English term for it, was the period when European culture was at its height. The names of outstanding writers and poets of the Renaissance are well known all over the world. And the name of Edmund Spenser is among them. The works of Renaissance authors are translated into many languages. Speaking about Spenser, it's necessary to say this poet is not so famous as Shakespeare, Sidney and Jonson in our country. There are not many translations from Spenser into Russian and especially into Ukrainian. That's why our interest to this poet has arisen. We hope our translations from Spenser can help to convey the great talent of the original Renaissance poet to our readers.

There are well known words of Russian poet V. Zhukovsky about a translator.* He wrote: "A translator in prose is a slave, but in verses—is a rival." In beginning to translate Edmund Spenser's *Shepheardes Calender*, I did not set out to compete with a master of English literature, but to reproduce the sense of the work and especially the nuances which make it unique. It is almost impossible in practice to achieve the perfect translation. *The Shepheardes Calender* contains a lot of old English words, unusual forms of speech that were very specific to those times, whimsical orthography and insertions of Chaucer's words, the grammatical forms which the author modified at will. All of these issues make it difficult to reproduce in Russian the whole variety of the shades of Spenser's poetic language. It is very important in translating verses to attend not only to the rhyme, but also

to the maximum possible coincidence of the lexical and grammatical forms of the work. Th[e] integrity of the artist's intention, the preservat[ion] of the main motif of the work and the poet's individuality are important, too. Semantic field[s] "word grounds" as they are known in Russian, pose another difficulty in translation. It is common knowledge that when we pronounce [a] word there are a lot of other words that are m[ore] or less similar to this one. So, in the mind of a native speaker of English, the secondary associations influence his or her readings of th[e] text, which impart the emotional unique to th[e] work. To reproduce this in the translation is ve[ry] difficult, if it is possible at all.

There is another difficulty posed by the f[act] that Russian phrases are longer than English ones, and there are also considerable differenc[es] in word length. That is why I tried to reprodu[ce] the exact meter, rhyme and the whole mood o[f] the original in the translation. Wherever it wa[s] possible, I preserved the number of same num[ber] of syllables in Russian as in the English origin[al] but the numbers of the words in the translati[on] and in the original are not necessarily the sam[e]. For example, in "Januarye," line 2: "When Winters wastful spight was almost spent" the[re] are 7 words and in Russian translation their number is 5: ____ ___ ___ ___ ____ (transliterated, they read: *Kogda zimy dni byli sochtyeny*). ** And line 21 in "April," "Colin th[ou] kenst, the Southerne shepheardes boye" soun[ds] in Russian "____, ___ ____ – _____- _____" (*Znai, eto Kolin - juzhanin-podpa[s]* Both variants have the same number of syllab[les]

In a work with a great number of archaic English words, I naturally used Old Russian words in the translation. Unfortunately, the equivalents of the archaic English words sometimes do not conform to the meter and rhyme. But I generally used Old Russian words to reproduce the spirit of the time in those places where their use did not interrupt the general harmony of the work, even if it did strain the meter. For example, in "Februarie" to translate the word "tree" the Old Russian equivalent *dryevo* was used. In "June," line 48, "Those weary wanton toyes away dyd wype" sounds "_____

_____ __ _ _____ _____" *(utyekhi stariye uzh v pamyati istlyeli)*. Here I used two Old Russian words: *utyekhi* and *istlyeli*. And in line 57, "I sawe Calliope with Muses moe" I translated "_ _____ ___ ___ ___

_____"*(Ja Kaliopu zryel sryed' muz drugikh)*. Here I also used the Old Russian word *zryel*.

For the most perfect transmission of the style in the translation of line 18 of this eclogue, "Some in much joy, many in many teares," the Old Russian word *v likholyet'i* was used. It is the most suitable word to express the emotional coloring of Thenot's speech. Its use shortened the number of syllables in the line (there are 8 syllables in English line English and only 6 in Russian), but in my opinion, its use in this place is justified. In some cases, such as in line 58 of "Januarye," the name Hobbinol was not used in Russian translation in order to preserve the harmony of the verses. But I made sure that the context was clear enough so that the reader would know the line was about Hobbinol, even though he wasn't named. So, in some passages of Russian translation I changed the words of two neighboring lines to keep the sense. In the translation of "Januarye" 73-75, the word order was changed to express the minor mood of Colin Clout. In "Februarie," lines 96-97, "They bene so well thewed, and so wise, What euer that good

old man bespake" were translated with changed order: "_____ __ _____, _ _____ _____

_____ _____ _ _____ ___ _

_____"*(Napisal on nyemalo, ja slishal vsyego stol'ko mudrosti v tyekstakh yego i morali)*. Speaking about the word order in the translation I must say that it wasn't changed in sestina in "August." The words in the end of each line in sestina were not changed either in gender or in case in the translation as in the original (it was too difficult in Russian). Some parts of the translation I made by transliteration. Examples of this you can find in "August," e.g. Willye's lines in the singing match. The exclamation "hey ho" has the same phonation in Russian: "___-___". The name of the flower "Cullambine" in Colin's lay in "Aprill" I translated: "_a_a_____." Both phonations are the same.

The translation of any work written many centuries ago always betrays the mark of the present. It shows that the translator is inseparable from his time. If you compare the translated earlier parts of *'The Shepheardes Calender*, you'll see how the present ages leave the marks on Russian texts. (I mean the translations of some passages of *'The Shepheardes Calender* made by Russian translators.)*** In some parts of the translation I used words not used in Spenser's times. For example, in "May" to name the Fox, we use a word with origins in Old Russian that means 'a peddlar.' In "June," line 39, "As garments doen, which waxen old aboue" I translated "___ _____, ___ __ _____

_____" *(Kak plat'ye, chto ot vremyeni vyetshayet)*, where I used the Old Russian word *vyetshayet*. And one more example, here in line 115, "Ah faithlesse Rosalind, and voide of grace" was translated as:"_ _____ – _____ _____" *(A Rosalinda – srama lishyena)*. The Old Russian word *sram* was used. To my mind, the use of these words gives the opportunity to imagine the characters more precisely and they don't slip out

of the context of the work.

At present, my translation isn't yet finished. The work continues to go well. I'll correct and polish the translation again and again. To date I have translations of the first eight eclogues, and am working on the ninth and tenth. But it is clear that all who translate Spenser's work in the future will confront the complexities I've mentioned.

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* V. Zhukovsky (1783-1852), a contemporary of the Great Russian poet A. Pushkin; translated the works of Homer, Byron, Schiller.

** In round brackets there are transliterated Russian words.
*** Nikolay Gerbel translated the part of the "May" eclogue and Spenser's sonnets in the nineteenth century); S. Sergeyev translated the parts of "August" and "October" in the twentieth century.

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