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To Our Readers

36.19

This issue of *The Spenser Review* offers an abundance of important work on Spenser and his contemporaries. Special thanks go to our roving correspondent, Ted Steinberg, for his help in gathering the Kalamazoo abstracts. The issue is slightly shorter than usual, which we hope will give everyone the few extra minutes needed in order to prepare and submit abstracts to two major Spenser gatherings next May in Kalamazoo and Toronto.

We would appreciate it greatly if our readers who are involved in projects relevant to Spenser studies would keep us informed. We strive to keep our notices and abstracts as current as possible.

Book Reviews and Notices

36.20

Escobedo, Andrew. **Nationalism and Historical Loss in Renaissance England: Foxe, Dee, Spenser, Milton.** Ithaca: Cornell UP, 2004. xi + 261 pp. ISBN 0-8014-4174-9. $45.00 cloth.

Reviewed by Deborah E. Harkness.

In this provocative study, Andrew Escobedo interrogates the relationship between a growing sense of national identity and a troubling sense of historical loss in English Renaissance culture. Escobedo examines the work of martyrologist John Foxe, antiquarian and astrologer John Dee, and poets Edmund Spenser and John Milton to explore how each struggled to bring the English past, present, and future into a full, legible, and continuous story of origins and nationhood. Through this exploration, Escobedo seeks to understand the English nation's place in time—both as a Renaissance phenomenon located between medieval and modern, and as a placeless narrative located within a web of disjointed and contradictory tales and stories.

Escobedo argues that English nationhood was inextricably linked to a perception of historical loss. Building on and extending from the work of Thomas Greene, Debora Shuger, and Timothy Hampton, Escobedo explains the dilemma facing writers who tried to represent the English nation amid a growing sense of alienation from the past. Origin stories, myths, legends, and works of history provided Foxe, Dee, Spenser, Milton, and other Renaissance writers with a complicated grab-bag of partial stories, fragmented tales, and imperfect heroes with which to work. As the notion of the nation became tangled with the quest for "true" origins, the task of representing what was "English" became more difficult and more necessary.

One of Escobedo's central arguments is that "English national consciousness emerges at a point in history *before* the English had constructed a narrative of progress to accommodate the nation's seeming novelty" (13). Situating Foxe, Dee, Spenser, and Milton within this particular moment, he is able to explain the eschatological tone of their writings on Englishness and nationhood. Rather than devoting chapters to individual authors, Escobedo organizes his book according to three "historical modes": the antiquarian, the apocalyptic, and the fictional. The chapter on the antiquarian mode examines the treatment of Arthurian myth in Dee and Spenser, in particular how the story was approached as a materially recoverable past and a prophetic story of the future. When Escobedo turns to the apocalyptic mode he continues to consider Spenser, this time in connection with John Foxe, arguing that Foxe's sense of the coming apocalypse as a terrible judgement on England's history gives way after the Armada to Spenser's belief that the end of days will mark the culmination of national history. Finally, when Escobedo takes up fictional history, he illuminates its final (failing) Renaissance attempt to put the origins of the English nation squarely within an ancient tradition. Spenser and Milton are the key authors in this chapter, both of whom struggle to use both history and myth in their poetic representations of the history of England. The first and final chapters serve as prelude and coda, one focusing on the English Reformation and the other on the seventeenth century and the spread of millenarianism. These two chapters bracket and frame the core analyses in the book, and provide Escobedo with an opportunity more fully to contextualize, and interpret, the historical

modes he recognizes in the work of Foxe, Dee, Spenser, and Milton.

Escobedo's treatment of Spenser is especially compelling, and Spenser's work is handled deftly and with flair. As Escobedo's interpretation moves from Dee, to Foxe, to Milton the reader is able to see the ways in which Spenser responded to contemporary ideas and issues and shaped the terms of the argument about what it was to be English into the next century. Escobedo argues convincingly that Spenser was aware of the historiographical debates that swirled around the figure of King Arthur, for example, in spite of much recent criticism that suggests that he either disbelieved historical accounts or ignored the furor surrounding the tales.

Escobedo's lucid, nuanced account of the different ways in which four very different writers participated in the quest for English origins, the debates on English history, and the formulation of nationalism will send many readers back to *The Book of Martyrs* and *The Faerie Queene*, as well as to less-frequently read works like Dee's *General and Rare Memorials*. It would be interesting to see how more overt examples of the modes of historical writing Escobedo highlights—such as Dee's angel diaries, for example, or the work of William Camden—could be opened up with his analytical approaches and tools. This book will appeal not only to Spenser scholars, but also to anyone interested in antiquarianism, early modern historiography, and English religious thought, and it is highly recommended.

Deborah Harkness is an associate professor of History at the U. of Southern California. She is the author of *John Dee's Conversations with Angels: Cabala, Alchemy, and the End of Nature* (Cambridge, 1999). Her forthcoming study is entitled *The Jewel House of Art and Nature: Elizabethan London and the Social Foundations of the Scientific Revolution.*

36.21

Suzuki, Mihoko. **Subordinate Subjects: Gender, the Political Nation, and Literary Form in England, 1588-1688.** Women and Gender in the Early Modern World. Ed. Allyson Poska and Abby Zanger. Aldershot, England, and Burlington, VT: Ashgate Publishing, 2003. x + 330 pp. ISBN 0-7546-0605-8. $94.95 cloth.

Reviewed by Sara Jayne Steen.

During the political upheaval of mid-seventeenth-century England, those who were normally disenfranchised "subordinate subjects"—that is, apprentices and women—began to participate in politics, largely through petitions, and to imagine a new political egalitarianism. Suzuki traces this "political imaginary" from the end of Queen Elizabeth's reign, when politics was the province largely of upper-class males, through its height during the English Revolution, to its after effects during the Restoration and Glorious Revolution of 1688 and beyond. Drawing on historical and literary texts as well as on material culture, Suzuki explores the intersections of class and gender to suggest how people who were denied a voice began to develop political identities.

Suzuki begins with the apprentice riots of the 1590s and the subsequent apprentice plays and treatises. Although the historical record negatively presented the apprentices as rebellious, literary works often treated the apprentices comically and sympathetically, as young men who were part of the social fabric. Texts were in general less kind to women. Tragedies

chronicled the crimes of women who violated the social order by killing their husbands (often in conjunction with subordinate men), and satires supported women's exclusion from politics as being appropriate. Suzuki then turns to middle-class women writers such as Aemilia Lanyer and Rachel Speght, focusing on their strategies—such as biblical reinterpretation and references to Spenser—to counter the prevalent negative stereotypes and to present themselves as having legitimate voices and positive identities.

By the English Revolution, both apprentices and women were openly and publicly part of the political discussion. Suzuki argues that apprentices again were treated sympathetically, as young men who one day would become masters and thus earn their legitimate political role, while women, who tried to ally themselves with the apprentices, were sometimes ignored, sometimes satirized as disorderly, and often disavowed even by the apprentices, who sought to distance themselves from women. Suzuki also examines the responses of royalist women, finding these women ambivalent about women's political activity rather than, as some critics have suggested, consistently royalist in upholding patriarchy. Women's embroidered caskets, like women's political petitions, often emphasized female heroism, and Margaret Cavendish openly discussed women as successful political leaders, creating through orations and plays an opportunity for oppositional voices, an opportunity to espouse what could have been condemned as "feminist and republican views" (202).

By the end of the long seventeenth century, and despite diminished political activity by women and apprentices after the Restoration, Suzuki believes that subaltern men and women had achieved a degree of political identity. That identity might have been awkward and uneven, but both women and apprentices were by then subjects capable of being portrayed as having interiority and complexity. Here Suzuki focuses on Elizabeth Cellier and Elinor James as middle-class women who wrote politically, carrying on the tradition of a previous generation. In her epilogue, Suzuki moves forward into the eighteenth and nineteenth centuries, to a time when women began seeking to participate yet more fully and to represent themselves as full voting members of the body politic.

Although Spenserians will find few sections of the book focusing solely on Spenser, he "was an important predecessor for women writers of this period" (116), and Suzuki refers often to Spenser and to characters from his works. For example, she views Spenser as the "paternal authority foundational for Speght's construction of an authorial persona" (123), as he was a model for Anne Clifford and Aemilia Lanyer. Suzuki argues Spenser's influence on Speght both in the use of allegory and in Speght's allusions to *The Faerie Queene*'s Blatant Beast. One of the joys of reading this book, in fact, is Suzuki's familiarity with and ability to draw thoughtfully not only on Spenser's writings but also on a wide range of texts by women and men across the century.

Books that address works by both men and women thankfully have become more common recently, shifting our understanding of the historical, political, and literary configurations of the era, and Suzuki's volume stands as a model of interdisciplinarity. In *Subordinate Subjects*, she brings together a multitude of written and non-written texts and asks us to read them with her not as individual literary or historical or political works, or by groups as pamphlets or poetry or plays or needlework, but for what they together bring to our understanding of how a people constructed themselves as political subjects over time. The topic is significant and the treatment

engaging. In short, *Subordinate Subjects* offers distinctive, meaningful, and fascinating cultural history; it is a genuinely wide-ranging contribution to early modern studies.

Sara Jayne Steen is Professor of English and Dean of the College of Letters and Science at Montana State U. She is the author of numerous books and articles on early modern writers and is currently working on a book on seventeenth-century women writers.

36.22

Wolfe, Jessica. **Humanism, Machinery, and Renaissance Literature.** Cambridge: Cambridge UP xii + 306 pp. 10 ill. ISBN 0-521-83187-3. $75.00 cloth.

Reviewed by Henry S. Turner.

The central purpose of this stimulating, highly original, and well-informed book is to recover a pre-scientific, pre-Cartesian historical moment in which machines provided a conceptual framework through which European writers could evaluate philosophical problems that were fundamental to Renaissance culture. Overall, Wolfe's emphasis falls on intellectual history and on the social and institutional relationships in which English writers were embedded; aside from a final chapter on Book V of Spenser's *The Faerie Queene*, the book does not offer extended close readings of literary texts but ranges widely across many different kinds of writing, including not only lyric, epic and romance, plays, and philosophical essays but also political treatises, works on courtly literature and education, letters, and *marginalia* remaining from individual readers. Like the collative, comparative reading methods of Gabriel Harvey, one of her book's central figures, Wolfe proceeds horizontally, collecting illustrative examples of how machines were imagined in the period and organizing these examples around the central problems that contemporaries used machines to understand: statecraft, state service, and political instrumentality; Stoic ideas about emotion and virtue; intellectual methods of inquiry and textual interpretation; the psychological qualities of wit, cunning, creativity, and ingenuity; and the relationship between nature and art, and especially between natural and artificial forms of power.

A brief but evocative introduction clearly sets out the major arguments of the book, the range of its evidence, and the classical concept of *metis*—the "cunning intelligence" employed by the weak against the strong, in the words of Marcel Detienne and Jean-Pierre Vernant—that serves as Wolfe's theoretical loadstone, drawing together her analysis of mechanics and guiding her exposition. The first two chapters establish the key texts and social networks that provide the background for the case studies that follow, demonstrating how mechanical devices and analogies provided a way for Italian and English writers to consider problems of instrumentality in general and especially in its court-centered, political forms: problems of warfare and strategy; Machiavellian "policy;" the use of ambassadors, spies, and other kinds of human instruments; and the "artful" behavior of the courtier, who must artificially cultivate the physical and emotional discipline necessary to achieving power while retaining the appearance of naturalness, dexterity, and spontaneous ease. Chapter one concentrates on the Italian reception of the pseudo-Aristotelian *Mechanical Problems* and on Castiglione's *Book of the Courtier*, using the juxtaposition of these two books to emblematize the kinds of intellectual relationships that Wolfe sets out to excavate. She then concentrates on the mechani-

cal interests and patronage circles of the Urbino courts of Federico (d. 1482) and Guidobaldo (d. 1508) da Montefeltro, and briefly discusses the subsequent generation of writers on mechanics, including Federico Commandino, Guido Ubaldo del Monte, Bernardino Baldi, and Niccolò Tartaglia, with a central focus on the notion of "wit" or *ingenium* and on attitudes toward mathematics among Italian humanists.

The circles of patronage surrounding Robert Dudley, Earl of Leicester; William Cecil, Lord Burghley; Henry Percy, the "Wizard" Earl of Northumberland; and Robert Devereux, Earl of Essex form the *foci* of chapter two. Here Wolfe links a wide range of mathematical practitioners, among them John Dee, Thomas Digges, William Bourne, John Blagrave, Thomas Blundeville, Henry Savile, and Cornelius Drebbel, and touches on a many different texts, from Dee's "Mathematical Preface" and Henry Billingley's English translation of Euclid's *Elements* (1570) to Blagrave's *Mathematicall Jewell* (1585) and Henry Van Etten's *Mathematicall Recreations* (1633). The pace is quick but the writing concise and elegant, and Wolfe proceeds by presenting bursts or samples of material in the service of establishing her larger point: "machinery contributes to the articulation of courtly values by exemplifying the physical and intellectual instrumentalism of the ideal courtier" (75). In this way she is able to draw together connections that at first glance seem far-reaching but that inevitably coalesce sharply and convincingly, as in her discussion of Savile's lectures on mathematics, his ambivalent attitudes toward mechanical devices, his quasi-Hermeticism, and his interest in Tacitean historiography. The discussion of Percy's Stoicism that immediately follows achieves a similar sense of variety, copiousness, and complexity, showing how Archimedes himself was viewed as a model for Stoic *apatheia*.

Chapter three continues to examine the political instrumentality of machines, focusing on concepts of mediation, the term *ambage*, and practices of ambassadorship, including the use of cryptography and other mechanical devices, such as perspective glasses and speaking tubes. As one would expect in this context, the chapter features an extended reading of Hans Holbein's *The Ambassadors* and includes briefer discussions of Bacon, of Marlowe's *The Jew of Malta*, and of Shakespeare's *Hamlet* as a "tragedy of ambage" (122). The chapter displays one of the book's great methodological virtues, which is Wolfe's careful philological analysis: by tracing the meanings of key terms like *ambage, device, virtù*, and *technologia* across several chapters, Wolfe teases out a set of intellectual relationships that are rich, unexpected, and irrefutable. In moments, however, the chapter also hedges toward a quasi-dialectical form of argument that recurs throughout the book, one that risks becoming static and reiterative rather than progressive and genuinely elucidating: the use of artificial devices and human agents both exemplify attitudes toward political instrumentalism and undermine its purposes; machines "distort and confuse as well as clarify" and are "alternately . . . 'hurt' and . . . 'remedy' in resolving the culture's most urgent conflicts and questions" (28); devices "either fail to transmit their messages properly . . . or convey information too accurately" (89); historical changes in diplomatic practice "are both cause and symptom of instrumental political culture" (90). The strategy is common to much new historicism and tends in moments to reduce the genuine complexity of the historical problem that Wolfe elsewhere handles with such authority, creativity, and "subtlety," to apply a term that is central to her study.

Chapter four concentrates on a single figure, Gabriel Harvey, and extends seminal

work by Anthony Grafton and Lisa Jardine on Harvey's reading practices by considering his interest in mechanical instruments and his annotations to his copy of Speght's *Chaucer* in light of his courtly ambitions and his extreme self-consciousness about the nature of instrumental expertise. Here, too, Wolfe is able to demonstrate a dense network of mechanical texts and ideas all gathered under the pen of a man who was demonstratively, if not intimately, associated with central Elizabethan political figures such as Leicester, Cecil, and Philip Sidney. The abbreviated nature of Harvey's annotations and his shifting attitudes toward his texts tempt every scholar who encounters him to speculative extrapolations, and specialists will inevitably have their own opinions about the precise relationships that can be drawn among the annotations, Harvey's attitudes, and the attitudes of those around him—Wolfe sees a sharper difference between Harvey and Sidney, for instance, than I myself think is warranted. But she is sensitive to Harvey's many ambivalences as an intellectual figure, offering a convincing account of his different marginal *personas* and a terrific analysis of the physical book itself as a machine, adducing as evidence the occasional use of *volvelle*, or paper instruments, in technical treatises of the period.

Chapter five offers the book's most original and most exciting argument, which concerns the very idea of "close reading" itself at the turn of the seventeenth century as articulated by George Chapman in the prefatory materials to his translations of Homer. Wolfe departs from an astonishing detail: why did Chapman single out Thomas Harriot and Robert Hues, two men known for their expertise in mathematics, globes, and other technical instruments, as the ideal readers of his poetic translation of Homer's epic? Through an analysis of the period's fascination with mirrors, lenses, and other kinds of optical devices, with tiny mechanisms such as watches, and with other examples of minute complexity, both natural and artificial, from insects and atoms to threads and webs, Wolfe demonstrates how Chapman's cultivation of rhetorical difficulty and poetic density is continuous with a much broader intellectual culture that privileged hermeneutic complexity and laborious constructions. Thus Harriot's optical devices provided Chapman with an intellectual model for perspicuity in reading: "Chapman makes an implicit analogy between the scrutiny required to read Homer's *ekphrasis* and the magnifying powers of the telescope" (173). The very technique of close reading, Wolfe argues—"interpreting an entire text by enlarging upon brief yet intricate passages" (173)—emerges out of a pre-scientific moment concerned with the detailed observation of particulars in the "book of nature" across many different fields of inquiry and by means of many different artificial techniques. For this reason, Wolfe argues, Chapman found analogues to the problems of linguistic translation in Hues's writings on stereographic projection and the making of globes, where perspective becomes a way of "translating" information from a flat to a round surface: "globes are texts without a beginning or ending," writes Wolfe in an especially ingenious moment, "like epic, one is obliged to plunge in *in medias res*" (178).

Chapter six gathers together the many threads of the book by offering a reading of Talus in Book V of Spenser's *FQ*, whom Wolfe presents as an emblem for the dangerous limits of mechanical, instrumental thinking when it is applied to human affairs and especially to problems of justice and the role of the emotions in promoting virtuous action. For Wolfe, Talus is a figure who "exposes the more sinister implications of Stoicism's fantasies of impenetrability, fantasies which have the potential to

erode Renaissance humanism's most fundamental assumptions about what it means to be human" (214), and she links Artegall's "iron groom" to what Spenser viewed as the "stonie philosophie" (17) and Calvin viewed as the "iron philosophy" (215) of Stoicism. The chapter is deeply immersed in the complexity and ambivalence of Spenser's allegory, offering a thoughtful analysis of Talus, Artegall, and Arthur in light of contemporary discussions of soldiery and armament and offering it as a persuasive alternative to readings of Book V that juxtapose it with Spenser's *A Vewe of the Present State of Ireland* and that stress the relevance of the Elizabethan colonial experience in Ireland. Wolfe connects the figure of Talus to other figures who exemplify the potentially duplicitous and ethically troubling nature of mechanical invention, from the true and false Florimells to the shield of Mammon in Book II, which Wolfe reads as an example of anti-epic *ekphrasis* whose "grotesque technical virtuosity . . . is a demonic imitation of Artegall's Homeric shield, but also of Spenser's own ersatz 'anticke' style" (220). The reading Wolfe offers here and of the "degenerative transformation of men from 'earthly mould' into 'hardest stone'" (225) has obvious implications for Guyon's experience of the uncanny natural artifice of the Bower of Bliss at the end of Book II, of Acrasia, and of the Garden of Adonis in Book III, and it is somewhat surprising that these passages do not feature in her discussion; at the same time, she has room to consider more unusual evidence, such as the discussion of the hand-as-tool in Peter Apian's *Instrument Buch* or in James I's *Basilikon Doron*, both of which make her reading of the poem even more consequential.

Wolfe's book is a timely addition to recent scholarship on literature and science in the Renaissance period and provides an excellent example of the type of interdisciplinary scholarship that has become possible for literary scholars who work primarily in English Departments and in the field of Comparative Literature. One of the book's great achievements is that it demonstrates clearly and convincingly how modern disciplinary divisions between "history," "science," and "literature" have a distorting and even obfuscating effect on scholarly attempts to understand pre-modern writers and ideas. It provides historical ballast for theoretical explorations of the problem of technology, systems, and the posthuman and will be of interest to scholars working in a wide range of disciplines. The book is among a handful of recent studies by literary scholars, among them William Sherman and Elizabeth Spiller, that should be of equal interest to historians, especially those working in the history of science and technology, the history of humanism and the reception of classical texts and intellectual traditions, and on the history of patronage and of court culture.

Henry S. Turner is Assistant Professor of English at the U. of Wisconsin-Madison, where he teaches Renaissance literature and critical theory and specializes in Renaissance poetics and early scientific thought. He is the author of *The English Renaissance Stage: Geometry, Poetics, and the Practical Spatial Arts* (Oxford: Oxford University Press, forthcoming 2005) and co-editor of the book series "Literary and Scientific Cultures of Early Modernity" (Ashgate Press).

Articles: Abstracts and Notices

Article abstracts compiled by Gitanjali Shahani

36.23

Alkon, Gabriel. **"Refrain and the Limits of Poetic Power in Spenser, Herbert, Hardy, and Stevens."** *Western Humanities Review* 58.2 (2004): 106-37.

Shows how repetitive formal schemes in poetry, most notably the refrain, call attention to the limits of poetic form. Argues that repetition is the most apparent way in which poetry distinguishes itself from other forms of discourse. In seeming to deny linguistic differentiation, repetition threatens to suspend meaningful discourse by making words identical and thereby impervious to interpretation. However, pure repetition is a poetic impossibility, and the interval between repetitions enables poets to make repetition itself generative of meaning. Thus repetitive formal schemes like the refrain structure the most refined forms of articulation, even while they foreground the limits of articulation. Focuses on three poems in which the refrain appears at the limit between poetry and what poetry necessarily excludes, or cannot hope to reach: Spenser's "Prothalamion," George Herbert's "Grace," and Thomas Hardy's "The Change." In these poems, the refrain marks the limits of language and gestures towards powers that lie outside its domain.

36.24

Bellamy, Elizabeth Jane. **"Spenser's Coastal Unconscious."** *Luce Irigaray and Premodern Culture: Thresholds of History*. Eds. Theresa Krier and Elizabeth D. Harvey. London and New York: Routledge, 2004. 88-104.

In the concluding section of Luce Irigaray's *Marine Lover of Friedrich Nietzsche*, she articulates the concept of the child-god. Entitled "When the Gods Are Born," this section mediates on the incarnation of the self-admiring, maternally-overprotected child-god, born on the "smallest, most barren, least prosperous of islands." Suspended at the threshold of a marine birth and a life on land, Irigaray's child-god is an evocation of the coastal unconscious. Argues that Irigaray's description of the pampered, hybrid child-god bears a significant resemblance to *The Faerie Queene*'s watery hero, Marinell, son of the immortal sea-nymph Cymoent and the mortal Dumarin. Irigaray's portrayal alerts us to the possibilities of reading the liminal dwelling of Spenser's Marinell as the locus of the poet's coastal unconscious. While Spenser's fascination with English and Irish rivers has received much attention, his Faerie seacoast needs to be revisited in the light of Irigaray's argument.

36.25

Broaddus, James W. **"'Gums of Glutinous Heat' in Milton's *Mask* and Spenser's *Faerie Queene*."** *Milton Quarterly* 37.4 (2003): 205-14.

Analyzes an element common to the portrayal of Spenser's Britomart and Milton's Lady, specifically the "gums of glutinous heat" that bind the latter to Comus's magical chair. Suggests that the Lady and Britomart exude the same gums and their exudation plays a significant role in the representation of their respective virtues. In the Galenic physiology available to both Milton and Spenser, females were understood to emit semen in orgasmic dreams as well as during intercourse. The female emission produced by sexual arousal

brings to mind both the Lady's "gums of glutinous heat" as well as what Britomart understands as a "poisonous gore" that issues from a "ronning sore." Both women are conceived as undergoing the same kind of physiological experience as the result of a sexual awakening, yet their virtue remains intact as neither has sought the situation that evoked the gums. The determination with which Britomart channels her copious sexual energy into a quest for Artegall and the strength with which the Lady spurns Comus, despite her newly arrived sexual maturity, reflects in both women "the Sun-clad power of Chastity."

36.26

Burlinson, Christopher and Andrew Zurcher. **"'Secretary to the Lord Grey Lord Deputie here': Edmund Spenser's Irish Papers."** *Library* 6.1 (2005): 30-75.

Points out that critics have long considered Spenser's role in Ireland as providing an indispensable context for the interpretation of his allegorical poetics. Despite this interest in Spenser's career, however, the extant evidence of his involvement in the Irish political situation remains relatively unexamined. Spenser's participation in the Pale and Munster governments between 1580 and 1599 can be explored more substantially in light of manuscript materials relating to English rule in Ireland, now held in the State Paper series at the National Archives in Kew, London. Assesses the paleographical and other textual evidence contained in these manuscripts, in an effort to offer a more thorough picture of the Lord Deputy's secretariat and Spenser's role within it. Spenser emerges in this account as holding a central position in Grey's Dublin bureaucracy but by no means being on terms of intimate familiarity with the Deputy.

36.27

Campana, Joseph. **"On Not Defending Poetry: Spenser, Suffering, and the Energy of Affect."** *PMLA* 120.1 (2005): 33-48.

Argues that the history of poetry is a history of apology. The early modern period witnessed a proliferation of apologies and defences, with writers like Philip Sidney and Thomas Lodge, among others, responding to contemporary anxieties regarding the value and use of poetry. Sidney's *Defence of Poesy* goes about its objective by asserting that poetry, by virtue of its moral force, has the power to create a "perfect" or "speaking picture" that illustrates the lessons of philosophy and history. In sharp contrast to Sidney's privileging of iconic visuality or *enargeia*, Spenser appears to turn away from forceful visuality, emphasizing instead poetry's capacity to communicate the painful vitality of lived experience or *energeia*. The Legend of Temperance repeatedly explores ways in which language can evoke corporeal experience, especially in moments of intense suffering and sympathy. It is in these moments that Spenser reveals the dense social networks of affect and obligation that defy the moral and visual clarity so essential to Sidney's rhetoric.

36.28

Celovsky, Lisa. **"Early Modern Masculinities and *The Faerie Queene*."** *English Literary Renaissance* 35.2 (2005): 210-24.

Spenserian scholarship has long focused on the women of *FQ*, approaching the poem's central themes through the lens of feminist theory. Critics have read the narratives begun in Book III as depicting a range of positive and negative exempla designed to fashion ideal feminine behavior within socially prescribed gender boundaries. Spenser's men, on the other hand,

have received comparatively little critical attention. Raises important questions regarding what it means to be a man in *FQ*, arguing that the poem explores masculine dilemmas that parallel its feminine ones. Just as it portrays feminine anxieties associated with the transition from maidenhood to wifehood, *FQ* stages the masculine tensions that arise when men grapple with the shift from bachelorhood to husbandhood. Examines these masculine anxieties in *FQ* vis-à-vis the concepts of chivalry and patriarchy. As figures like Artegall, Marinell, Timias, and Scudamour appear to be coming of age, they negotiate the move from knight errantry to householding with varying degrees of success and failure, willingness and unwillingness. In a period of liminal suspension, these men seem to be "stuck" between different thresholds of masculinity, as they are unable to sacrifice youthful status for the poem's demands for "wedded love." Concludes by emphasizing that the shared pressures of knighthood and maidenhood should compel us to reconsider the ways in which pressures to conform to patriarchy and conflicting social expectations for gendered behavior influenced the lives of men as much as women.

36.29

Coatalen, Guillaume. **"*The Faerie Queene*, VI.viii.32.1, *A Midsummer Night's Dream*, II.i.2, and *Paradise Lost*, IV. 538."** *Notes and Queries* 51.4 (2004): 360-1.

Focuses on a possible allusion in Milton's *Paradise Lost* to lines from Shakespeare's *A Midsummer Night's Dream* and Spenser's *FQ*. The Argument in *Paradise Lost* (IV.538) describes Satan as wandering "Through wood, through waste, o're hill, o're dale his roam." These lines appear to echo, almost identically, the fairy's song in *A Midsummer Night's Dream* (II.i.2): "Over hill, over dale, / Thorough bush, thorough briar." Peter Holland's edition of Shakespeare's play notes that these lines closely parallel Spenser's "Through hills and dales, through bushes and through breres," which appear in *FQ* 6.8.32.I. While Holland points out that the lines could simply have been conventional, it is possible that Shakespeare was drawing on Spenser. Milton makes no reference to "bush" or "briar," but Satan does find "tangling bushes" (*PL* IV.176) on his way to Paradise, suggesting that the second halves of Spenser's and Shakespeare's lines may have manifested themselves in the same book of the epic. While there are several instances of allusions to Spenser in Milton, there is no easy explanation for why the latter would draw a parallel between Satan's journey to Eden and Serena's flight from "Carles" in *FQ* VI.viii.32. This might imply that the fairy's song in *A Midsummer Night's Dream* is a more plausible source for Milton's line, although it is possible that Milton's allusion to Spenser's line suggests that Satan, the fallen angel, was at one time as innocent as the Spenserian virgin. Simultaneously, he could be suggesting that Serena is potentially as perverse as the arch-foe.

36.30

Erickson, Wayne. **"Amoret and Scudamour Woo and Wed: Two Courtly Histories and a Stalemate."** *Renaissance Papers, 2003*. Eds. Christopher Cobb and M. Thomas Hester. New York: Camden House-Boydell & Brewer, 2003. 71-82.

Amoret's imprisonment in the House of Busirane at the end of Book III has been the object of much critical speculation. Spenserian commentary has variously treated Amoret's captivity in relation to her psychological and cultural status as woman and wife, as well as her participation in a narrative that draws extensively on courtly and Petrarchan conventions. Most

of these readings, however, configure Amoret as either "a passive recipient of doctrine or a victimized object of abuse and subjection." Seeks to qualify this prevailing critical tradition vis-à-vis Amoret, focusing on an often-overlooked passage in the two penultimate stanzas of canto vi, Book III, where we are given an account of Amoret and Scudamour's courtship from Amoret's point of view. This passage is significant in the way that it provides a twofold portrait of Amoret—as an allegorical figure and as an individual. In the process, it raises interesting questions with regard to Spenser's characterization, specifically, "to what extent particular characters should be understood to evolve, develop, or grow and, in turn, to what extent they represent or come to represent absolute ideas." Sees Amoret's trajectory from the Garden of Adonis, to Gloriana's court, to her captivity, in terms of the dialectical relationship between concept and character borne out in her delineation.

36.31

Freeman, Louise Gilbert. **"Vision, Metamorphosis, and the Poetics of Allegory in the *Mutabilitie Cantos*."** *Studies in English Literature* 45.1(2005): 65-93.

Of all the works in Spenser's *oeuvre*, the *Cantos of Mutabilitie* comes closest to revealing the poet's anxieties about the accessibility of the divine (or the ideal) through the instrument of poetic allegory. By yoking together poetic invention with metamorphosis, Spenser appears to critique the "metamorphic" potential of his own program of allegory. In doing so, Spenser renders the larger poetic project of *FQ* more vulnerable in these cantos, casting doubt on the poem's potential to mediate between man and transcendent value. Focuses on the Faunus episode in VII.vi, in which Spenser invokes and then radically revises Ovidian narratives. Whereas Giordano Bruno, Spenser's Italian contemporary, evokes Diana as a vision of the beauty and truth of divinity, in Spenser's version she only elicits Faunus's laughter. His reaction to the naked goddess serves to highlight the incongruity between what she should represent as a transcendent, ineffable force, and what she is: a naked woman with all-too-human body parts. In the context of Spenser's poetic critique, Faunus becomes a liberator, bringing about a freedom from the pursuit of ecstatic vision as mediated by allegory. Concludes with a discussion of Nature's veil in VII.vii, which, like allegory, persistently blinds the reader, always keeping the truth at one remove.

36.32

Guy-Bray, Stephen. **"Spenser's FILTHY MATTER."** *Explicator* 62.4 (2004): 194-5.

Focuses on *FQ* II.xii.78.1-4, in which Spenser writes a description of Acrasia's breasts, drawing on Tasso's *Gerusalemme Liberata* (XVI.xviii.1-4), which treats the same subject. Critics have frequently glossed these lines as recalling Tasso's verse. However, they fail to note that in this passage, Spenser also alludes to the first book of his own poem, in particular to the description of Duessa after she is stripped. Her "dugs" are depicted as "bladders lacking wind," producing a kind of "filthy matter" (I.viii.47.6-7). In evoking Acrasia through an allusion to Tasso's Armida, Spenser heightens the eroticism of the scene; however, by simultaneously invoking the horrors of Duessa's naked body, Spenser suggests the parallels between the two prominent evil female characters of his epic poem. Significantly, this parallel also serves to highlight the differences between Acrasia and Duessa, which in turn constitute the fundamental differences between *FQ* I and *FQ* II. Through Duessa's nakedness, Spenser makes the point that she is truly

repulsive and that the man educated in holiness will be able see through her ugliness. In contrast, the Bower of Bliss episode suggests that Acrasia is truly beautiful and that the ability to see into the reality of such beauty requires the virtue of temperance.

36.33

Hadfield, Andrew. **"Spenser and the Stuart Succession."** *Literature and History* 3rd ser. 13.1 (2004): 9-24.

Examines Spenser's complex and problematic attitudes to Mary Queen of Scots and James I as they surface in his mature work of the 1590s. That Spenser incurred the wrath of James I with his allegorical portrayal of the trial and execution of Duessa/Mary Queen of Scots is well known. However, a series of questions about Spenser's representation of this event (one that had taken place nine years before the second edition of *FQ* was published) remain unresolved. Was Spenser's attack on Mary a larger attack on Stuart succession? Was Spenser engaged in an implicit effort to vilify the Catholicism of the Stuart line? Does the second edition of *FQ*, like *A Vewe of the Present State of Ireland*, give voice to Spenser's concerns about England's "pure" identity being contaminated through the advent of a British union? Are we to read Duessa/Mary as also alluding to James, or does the absence of James indicate that Spenser was not, in fact, attempting to offend the Scottish monarch and may have been genuinely surprised by the ensuing controversy? While none of these questions can be resolved for certain, they compel us to consider issues related to Spenser's political involvement, acumen, and belief, enriching our understanding of the context in which the poet produced his allegorical work.

36.34

Herron, Thomas. **"Irish Romance: Spenser's Prince Arthur and *The Hystorye of Olyuer of Castylle* (c. 1518)."** *Notes and Queries* 51.3 (2004): 254-6.

Points out that while Artegall is traditionally seen as the conqueror and rescuer of an Ireland in distress, Arthur's role in Spenser's portrayal of Irish politics is no less significant. Critics have frequently pointed to the fact that Arthur, like Artegall, could symbolize the "real" Arthur, Lord Grey, Spenser's early patron and a hard-line Protestant involved in contemporary Irish politics. Another overlooked source for Arthur's heroic Irish purpose is a late-medieval romance that Spenser may have drawn on. *The Hystorye of Olyuer of Castylle*, a mid-fifteenth-century Franco-Burgundian narrative, was first printed in France in 1482, was translated into English in 1518, and circulated widely in England during the same century. A series of episodes chronicle the victorious ordeal of the Castilian King Arthur of Algarbe, who travels into Ireland to rescue his best friend, Olyuer, who lies captive in a tyrant's dungeon. As with many medieval English romances, *Olyuer of Castylle* depicts the Irish as wild, threatening, and treacherous, making it a likely source for Spenser's demonization of the Irish as principle enemies of his hero, Arthur.

36.35

Howe, Sarah. **"'Pregnant images of life': Visual Art and Representation in *Arcadia* and *The Faerie Queene*."** *Cambridge Quarterly* 34.1 (2005): 33-53.

The Renaissance saw a series of theoretical writings deliberating the precise relationship between the sister arts of painting and poetry. In 1598, Richard Haydocke, while translating

an influential Italian Renaissance treatise on painting, emphasized that "the reading of Poets" is essential to a painter's "understanding of the Natures and forms of living creatures." Addressing his English audience in a marginal note, Haydocke suggests that native poets like Philip Sidney and Spenser are especially instructive for the artist, thus beginning a long-standing tradition of identifying in their verse what Fulke Greville would call the transformation of "barren Philosophy precepts into pregnant Images of life." The rhetorical figure of *enargeia* or the conjuring of intense visual images in the reader's mind is a distinct feature of Sidney's and Spenser's poetry. Seeks to explain why Sidney's *Arcadia* and Spenser's *FQ* are so pervaded by literary representations of works of visual art, or *ekphrasis*. Argues that for both poets, the exploration of visual art-objects is inextricably linked to their hermeneutics of representation.

36.36

McKeown, Adam. **"Looking at Britomart Looking at Pictures."** *Studies in English Literature* 45.1 (2005): 43-63.

Explores the competing discourses of the visual and the rhetorical as they are manifest in *FQ*. Points out that *ekphrasis* or the description of visual artwork pervades early modern literature, working as a kind of *enargeia* or a rhetorical device through which poets grapple with the capacity of language to approximate visual experience. Spenser's pictorialism functions not simply by reconciling the visual and the rhetorical but by seeking to transcend the limitations imposed on both by the faculties to which each is addressed—sensation and reason, respectively. What emerges is a poetic image that is neither purely sensible nor purely intelligible, but unstable, contingent, and alterable, relying on the reader's ability to engage with its competing discourses. Significantly, Britomart more than any other character in *FQ* encounters the visual, whether in the form of tapestry or statue. As an emblem of chastity, she is compelled to negotiate artworks that depict and encode challenges to her virtue.

36.37

Melehy, Hassan. **"Antiquities of Britain: Spenser's *Ruines of Time*."** *Studies in Philology* 102.2 (2005): 159-83.

The Ruines of Time, which opens Spenser's volume of *Complaints*, articulates a manifesto of sorts for a renewed English poetry, founded on the ruins of the past, springing forth towards a new life from the funeral monuments of the dead. Here Spenser appears to be drawing on one of his major French predecessors, Joachim Du Bellay, whose sonnet sequences he translates towards the end of the *Complaints*. For Du Bellay imitation involves borrowing from the models of the past, reordering them, and transforming them into a text that addresses the present context. Likewise, the poetics of *The Ruines of Time* demands a regard to the past, and by way of the past a regard to the future. Acknowledging his predecessors at the very end of his book of *Complaints*, Spenser envisions a future for English poetry that will be free from the tutelage of these very predecessors. In effect, he declares that their poetry is in ruins, ruins from which he will build his own poetry and open the way to the poetry of the future.

Abstracts of Conference Activities
Spenser At 40th International Congress on Medieval Studies

The following papers were delivered at the 40th International Congress on Medieval Studies, sponsored by the Medieval Institute, at Western Michigan U. in Kalamazoo, May 5-8, 2005.

SPENSER AT KALAMAZOO

Spenser at Kalamazoo sponsored three panels (see last issue of *The Spenser Review* for full details) organized by Clare Kinney (U. of Virginia), Anne Lake Prescott (Barnard College), Beth Quitslund (Ohio U.), Ted Steinberg (SUNY Fredonia), and David Scott Wilson-Okamura (East Carolina U.). The following are abstracts from some of the presenters.

SESSION I: CANONICAL SPENSER? SUPPLEMENTATION, ILLUSTRATION, AND ANNOTATION

Presider: Mark Stephenson, U. of Western Ontario

36.38

Holly A. Crocker (U. of Cincinnati), **"Improving Reception: Annotative Practice and *The Faerie Queene*."**

By examining handwritten annotations to the "Dedicatory Sonnets" of a 1611 copy of *The Faerie Queene* (STC 23083.8), this paper addresses Spenser's reception in the overlapping cultures of manuscript and print in the seventeenth century. While many early modern scholars (most notable here are Stephen Orgel and Sasha Roberts) have argued that the printed text was an unstable medium that early modern readers felt free to "improve," this annotator's interventions on the page further suggest that print offered a way for such alterations to become visible in ways that trouble distinctions between public texts and their private readers.

As I suggest, the marks that this reader makes to the sonnets indicates that modes of annotation that have been treated as increasingly private can be employed in a single printed text. Underscoring, crossing out, and correcting the text, this annotator shows his own marks of humanist training as outlined by scholars such as Erasmus in his "On the Method of Study" (1511), and committed to commonplace books in appropriately titled passages such as "A compendious and profitable way of studying" (c. 1600-1652). But this annotator also creates a circle of readers like that associated with elite manuscript culture (by scholars including Marotti, Love, and Woudhuysen), elaborating on the relations of the dedicatees of the sonnets and so connecting them to the reception of Spenser's work. By inscribing the obits. for the different dedicatees, this annotator also treats this circle of Spenserian receivers like a familiar set whose personal information might need to be preserved through what has elsewhere appeared to be "household" inscriptive habits.

The confluence of these practices suggests that Spenser's poem provides the opportunity for a type of readerly involvement that blurs

the boundary between public and private that manuscript- and print-cultures have sometimes been assumed to establish. This annotator constructs Spenser and his dedicatees as his own private circle, but in a public fashion that the contrast between script and print makes legible. We might classify this reader's annotative intervention as a response to what Wendy Wall calls "Impersonating the Manuscript," yet this reader's literalizing treatment of Spenser's printed text as a manuscript suggests that such impersonation is too effective to pass un(re)marked. The notations of this reader show that Spenser's *FQ* was viewed, at least in this instance, as a public work that invited participation from private readers. By filling in the personae of the dedicatees, this annotator consolidates a personal version of Spenserian national identity by constructing the receivers of the *FQ* as a publicly interconnected circle of private readers.

36.39

Rachel Hile Bassett (U. of Kansas), **"Louis du Guernier's Illustrations for the John Hughes Edition of *The Faerie Queene* (1715)."**

In 1715, Jacob Tonson published the first illustrated edition of the works of Edmund Spenser, edited by John Hughes and illustrated by Louis du Guernier. Critical work on eighteenth-century illustrations of *FQ* has largely ignored du Guernier's work and has tended instead to focus on the sequence of thirty-two illustrations by William Kent (posthumously published in 1751).[1] The rare references by art historians to du Guernier's work[2] are generally lukewarm at best, which may explain why Spenserians have had little to say about the du Guernier illustrations.

Yet the du Guernier illustrations were undoubtedly an important part of the eighteenth-century reader's experience of *FQ*. The Hughes-du Guernier *FQ* was published three times in the eighteenth century: in the six-volume Works in 1715, in a second edition of the Works in 1750, and in a two-volume edition of *FQ* alone in 1758.[3] The cheaper price of the mid-century Hughes-du Guernier editions compared to rival Spenser editions would have ensured that du Guernier's illustrations remained before the public eye for much of the eighteenth century.

In this paper, I examine "what particular form of textuality is elicited (or repressed) by the painting[s] and in the name of what values."[4] I focus on the illustrations not primarily as aesthetic objects but as the product of collaboration between Tonson, Hughes, and du Guernier, with the images produced by du Guernier constrained by Tonson's specifications, Hughes's introductory essay, and the material conditions of book production at this time.

Tonson's decision to have du Guernier create a single frontispiece for each book of the poem is in accord with the general practice at that time. This decision, though motivated primarily by economic considerations, nevertheless constrains the artist's approach to the subject matter and conveys to the reader a false impression of the unity of the work illustrated. Two illustrations in particular deserve mention in this regard: the illustrations for Book I and for Book V both feature the scene after the main knight completes his assigned task. Both include the knight (Red Crosse or Artegall), the lady he has helped (Una or Irena), and the vanquished enemy (the dragon or Grantorto). Taken together, the two illustrations imply a similarity between two very different books. Further, presenting the happy ending represents a privileging of closure over conflict, even though conflict is generally what drives a reader's interest in literature.

Another publisher decision, the restriction that all illustrations would have a portrait (as opposed to landscape) orientation on the page, leads to du Guernier's filling the top half of the frontispieces to Books III and IV with architectural details out of place with the setting of the poem: huge columns, arches, and temples. These illustrations serve as reminders of the book as a physical product, a commodity produced collaboratively. Despite Hughes's admonition that readers should approach Spenser's poem on its own terms, the economics and conventions of book production led to an edition that, at least in terms of its illustrations, tends to reinforce the prescriptive and anachronistic view of the poem that dominated much eighteenth-century response to *FQ*.

Other illustrations, however, show considerably more sensitivity and creativity, and these correspond more closely to the text of Hughes's essay. For example, the image accompanying Book II does an excellent job of conveying how Spenser makes the Bower of Bliss seductive, even at the expense of the titular virtue of temperance. Similarly, the frontispiece for the *Cantos of Mutabilitie* shows a more sophisticated engagement with the text, or at least with Hughes's interpretation of the text. In contrast to the illustrations showing a moment of closure and finality, this image captures the eager anticipation of the crowd gathered to hear Dame Nature's verdict. Both of these more pleasing illustrations, the frontispieces for Book II and for the *Cantos*, suggest a more effective collaborative effort between Hughes and du Guernier than we see in other illustrations in the series.

In these two examples of true collaboration between critic and artist, we can imagine a foreshadowing of the greater interest in and respect for illustrators' work that will arise in the nineteenth century. In general, the Hughes-du Guernier collaboration, constrained by publishing decisions and low expectations of what an illustration could achieve, led to uninspired renderings that impose a false sense of unity on Spenser's poem and that must have led eighteenth-century readers to associate anachronistic imagery with the poem. However, by offering brief glimpses of the potential for critically informed illustration, the du Guernier illustrations point the way to the rich pictorial tradition that arose around *FQ* in the eighteenth century and beyond.

Notes

1. See, for example: Bradley, Laurel. "Eighteenth-Century Paintings and Illustrations of Spenser's *Faerie Queene*: A Study in Taste." *Marsyas* 20 (1979–80): 31–51. Hadfield, Andrew. "William Kent's Illustrations of *The Faerie Queene*." *Spenser Studies* 14 (2000): 1–82. Hunt, John Dixon. "William Kent's Work as Illustrator." *Imagination on a Long Rein: English Literature Illustrated.* Ed. Joachim Moller. Marburg: Jonas, 1988. 56–65.
2. See, for example: Hodnett, Edward. *Five Centuries of English Book Illustration* Aldershot, England: Scolar P, 1988. 76; and Bradley, 32.
3. See Wurtsbaugh, Jewel. "The 1758 Editions of *The Faerie Queene*." *Modern Language Notes* 48 (1933): 228–229 and *Two Centuries of Spenserian Scholarship.* Baltimore: Johns Hopkins P, 1936.
4. Mitchell, W. J. T. *Picture Theory: Essays on Verbal and Visual Representation.* Chicago: U of Chicago P, 1994. 97.

SESSION III: SOUND, MEMORY, AND SILENCE IN EDMUND SPENSER
Presider: Dan Lochman, Texas State U.

36.40

Jane Grogan (Pennsylvania State U.), **"Savagery, Civility, and Silence in Spenser."**
This paper argued that a dual poetics is at work in Book VI of *FQ*: the barbarian poetics of ensample established in the Letter to Raleigh and carried through Books I-V and the poetics of courtesy. The former is ostentatiously new, English and reformative, the latter something of a placebo, disengaged from that didactic impulse. The paper proposed further that Spenser offers a retrospective endorsement of the poetics of courtesy over his barbarian poetics by rewriting the moral signifiers of Book VI (civil conversation and antagonistic noise) into *A Vewe of the Present State of Ireland* as elements of the clash between English civility and Irish barbarity. In *Vewe*, Spenser acknowledges the collapse of his reformative poetic aspirations by switching his allegiances from the barbarian emblem of the poetics of the Letter to Raleigh, Xenophon's fictionalized portrait of the ancient Persian king, Cyrus the Great, to the markedly less admirable Cyrus represented by Herodotus in the *Histories*. Ultimately, this revealing betrayal raises questions about the integrity of Spenser's original and much-advertised didactic aspirations.

OTHER PANELS

EDMUND SPENSER AND HIS WORLD
Presider: M. Rick Smith, Kent State U.

36.41

Bruce Danner (Xavier U. of Louisiana), **"Spenser Contra Burghley: A Contribution to Spenserian Biography."**
One of the most puzzling issues in Spenserian biography is the poet's brazen position against William Cecil, Lord Burghley, Elizabeth's aging Lord Treasurer and the single most powerful minister of England in the 1590s. This paper reexamines the existing documentary record to reassess what led to Burghley's disapproval of Spenser's work and the poet's ensuing public attacks against him. Spenserians have long been aware that the 1590 dedicatory sonnet to Edward de Vere, seventeenth Earl of Oxford, makes references to Oxford's being represented in *FQ*. What has remained unexamined as yet is the fact that de Vere was Burghley's son-in-law, who had married Cecil's beloved daughter Anne in 1571. The intimate connection between de Vere and Burghley provides an important new angle from which to view the Lord Treasurer's purported displeasure against the 1590 *FQ* and Spenser's reaction to it.

From the very first moments of the marriage to Anne's tragic early death in 1588, Oxford made the Cecils miserable. Oxford's most egregious action against Anne and her family was to accuse her openly of sexual infidelity in 1576 upon his return from the Continent, refusing to see her or acknowledge his daughter for the next five years. As the documentary records clearly show, Burghley's suffering during these years—his own, and on behalf of his daughter—was long and agonizing. This paper

contends that Spenser's sonnet to Oxford, and its implication that Oxford's life was somehow represented in *FQ*, was enough to provoke Burghley's intense displeasure. The very idea of representing the life of such a controversial figure, who had done so much harm to Cecil's daughter and to the family honor, was enough to stir a hornet's nest of speculation about the identity of Oxford in the poem and consequently to shut out Spenser from high-level employment in government service.

36.42

Mark D. Stephenson (U. of Western Ontario), **"Recovering Satire in Book I of *The Faerie Queene*: Of 'Noble Personages,' the Sonnet to Ormond, and Poets in the House of Pride."**

Spenser's dedicatory sonnet addressed to the Earl of Ormond has become an important touchstone in studies of *FQ*'s relationship with its Irish context. In his *Vewe*, Spenser indicates that Ormond and Spenser's patron, Lord Grey, were political enemies. With this in mind, Willy Maley has suggested the sonnet "may be seen as a conciliatory move," while Christopher Highley has gone even further in this direction by arguing that the sonnet is intended to "exploit" Ormond's "reputation as patron of bards." This paper offers evidence that Spenser's attitude towards Ormond in the *Vewe* is more antagonistic than has usually been thought. It argues that this antagonism complicates the ostensibly positive elements of the dedicatory sonnet, and, moreover, that Book I's House of Pride episode constitutes a satire both of Ormond's Gaelicized household and of Elizabeth's policy of supporting "Old English" figures like Ormond.

In defending Grey and his policies in the *Vewe*, Irenius states that Grey's dismissal from the post of Lord Deputy of Ireland was "cunningly contrived by sowing first dissention betweene him, and an other Noble Personage; wherein they both at length found out how notably they had been abused" (103). In their recent edition of the *Vewe*, Willy Maley and Andrew Hadfield note that "Noble Personage" "is probably a reference to Ormond, who was perceived by most New English writers as the main critic of Grey at court" (103 n.60). However, by drawing upon a number of Sir Walter Raleigh's letters, this paper shows that despite his initial antagonism towards Ormond, Raleigh may well have been instrumental in bringing about Grey's dismissal, and this at Ormond's behest. The *Vewe*'s reference to a "Noble Personage," then, may be deliberately double-edged: it both serves as a sop to Ormond, who could have seen himself in the designation, while also replaying for Raleigh—another "Noble Personage"—Ormond's "cunning contriv[ance]" in getting Raleigh to engineer Grey's dismissal. Furthermore, this suggestion of a covert critique of Ormond on Spenser's part aligns with the *Vewe*'s other tacit criticisms of Ormond's bases of power in Ireland.

With this reconsideration of the *Vewe*'s attitude towards Ormond in hand, this paper argues that the dedicatory sonnet's overt appeal for patronage is intended as an ironic counterpoint to Spenser's inclusion of "many bardes" (I.v.4) in his description of Book I's House of Pride. Their presence points to Ormond's active patronage of Gaelic Irish bards, a signification which, given the generally encomiastic nature of Gaelic Irish bardic poetry, is amplified by the House of Pride's very name. More crucially, just as the sonnet to Ormond can be read as a blind for Spenser's criticism of Ormond's support of Gaelic institutions, so too can Spenser's dedication of *FQ* to Elizabeth be read as a blind for his criticisms of her, criticisms which include,

in the form of his representation of the House of Pride's "Queene" (I.iv.12), Lucifera, Spenser's satire of Elizabeth's support of Ormond and other Old English magnates in Ireland.

SPENSER'S *FAERIE QUEENE*
Presider: T. Ross Leasure, Salisbury U.

36.43

Jean Goodrich (U. of Arizona), **"'She's taen awa the boniest knight': Popular Faerie Tradition and Spenser's Dangerous *Faerie Queene*."**
Unlike the gentle fairy ladies of aristocratic romance, the fairy queen of early modern folklore is a dangerous, predatory figure. As a poor scholar and child of the urban commercial-class, Spenser would have been familiar with the darker side of faerie represented in popular texts. Therefore, using such texts as "The Ballad of Tamlin," recipes against elf-shot, and witchcraft pamphlets, this paper demonstrates that a more sinister interpretation of Gloriana—and therein, a critical representation of Elizabeth Tudor and her court—was available to readers of Spenser's *FQ*.

In her work with early modern popular texts, Mary Ellen Lamb demonstrates "the centrality of the vernacular tradition" and the gendered nature of fairy tales and old wives' tales as an influence on Spenser's *FQ*. She reads Acrasia as the predatory fairy queen of popular tradition and suggests that Spenser's representation of Elizabeth as Gloriana demonstrates an "ambivalence about a woman's rule." Sheila Cavanagh argues that "Spenserian witches work to seduce knights away from righteousness, using their powers of sexual forgery and their affiliation with darker forces to draw knights away from virtuous and chivalric pursuits." This paper pushes Lamb's suggestion further by demonstrating that not only Acrasia but also Gloriana herself may be read as a predatory fairy queen. Like Redcross's "ydle dream," Gloriana becomes one of the Spenserian witches, using her powers of sexual forgery to draw Arthur away from virtue and (appropriate) chivalric pursuits.

The association of faerie, and specifically the fairy queen, with madness and death, Hell and witches in popular faerie tradition suggests the potential to read Spenser's Gloriana as a dangerous, predatory enchantress. The possibility of such an interpretation, in a text infamous for its multiplicity of interpretations, suggests a "clowded" critique of both Elizabeth and the dynamics of her court.

36.44

Daniel T. Lochman (Texas State U. at San Marcos), **"'Both Kinds in One': Spenser's Marriage of the Medway and the Thames."**
In canto xi of Book IV of *FQ*, Spenser employs a narrative of the marriage of the Medway and Thames in an effort to unify one of *FQ*'s most disorderly books, but to the extent that any effect of unity is achieved, it occurs subtly and improbably. Spenser inserts the river pageant abruptly, with a jarring turn away from Scudamour's preceding account of his first encounter with Amoret at the Temple of Venus and with only oblique relation to the book's many other narrative threads.

Yet a certain oblique "fitness" derived from structural, thematic, mythic, and intratextual elements allies the pageant to the whole book and even to its "legend" of friendship. This paper examines the implications of the symbolism of the geographic juncture of the Thames and Medway as a refiguration of Spenser's earlier frozen and alienated figurations of "both kinds in one." The paper argues that Spenser's figure

of hermaphroditic rivers marries nature-driven, gendered physicality to mythic sublimity. The rivers represent a forward-looking Elizabethan imperialist ideology and figure mutuality in marriage and friendship as the fertile confluence of the physical and psychic, the material and ideal.

36.45

Erica Rude (Purdue U.), **"Spenser and the Art of Household Management: Romance Economics in *The Faerie Queene*"**

This paper examined ways in which Spenser's extended meditation on households and household management in *FQ* offers insight into his thinking about the unprecedented economic changes that occurred during his lifetime. Informed by Gordon Teskey's assertion that Spenser is not primarily a narrative poet but a poet whose concern is to think, I argue that Spenser uses the text as a medium through which he attempts to make sense of the economic changes that occurred during his lifetime, including, most notably, the transition away from a feudal economy based within the household to a commercial economy based within the market.

Spenser, like many of his contemporaries, witnessed the symptoms of economic change yet could not fully comprehend or conceptualize the transition taking place. Instead, he regarded economics as a branch of personal and social morality. In thinking about the nature of the household, Spenser, consistent with his approach throughout the poem, begins with a meditation on the nature of virtue and vice. In this case, he focuses on moderation and responsibility. In the early books, exemplified in the houses of Temperance and Pride, his commentary is traditional and didactic. Spenser's depiction of these two dwellings suggests that one's economic practices neatly align with one's moral practices. Here, we see the poet clearly under the influence of Aristotle's ideals of moderation and sufficiency as well as his contention that the household, a site of measurement and proportion even in the face of a natural profusion of goods, exists as an emergent space of responsibility. It is not until much later in the text that his original thinking on the subject begins to emerge.

In the final book of *FQ*, Spenser presents the shepherd community and Melibee, who typify the feudal and Aristotelian ideals of temperance, moderation, and self-sufficiency. However, these values prove powerless in the face of the marauding brigands. The triumph of the thieves and the destruction of the shepherds' dwelling portend a new, cruel, and perhaps capitalistic order. The wealth and center of economic exchange, Spenser suggests, has moved from the domestic realm to commercial enterprise, such as the slave trade and various colonial ventures.

Announcements and Queries

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Call For Papers: Spenser at Kalamazoo

Two open sessions on Edmund Spenser
41st International Congress on Medieval Studies
Western Michigan University (Kalamazoo, Michigan)
4-7 May 2006

Abstracts may be submitted on any topic dealing with Spenser. As always, we encourage submissions by newcomers and by established scholars of all ranks. Papers on Spenser's shorter poems are especially welcome this year.

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

Requests for any equipment must be submitted with the abstract, although you do not need the official form—just tell us what you need. But we must know now, not in April.

Email submissions are encouraged. Please include home and office phone numbers, complete mailing address, and email address along with your attachment.
Maximum length of abstract: 750 words.
Deadline for abstracts: 15 September 2005. This deadline is absolute, as we have a program-copy deadline of 1 October.

Please direct questions and abstracts to:

David Scott Wilson-Okamura
Department of English
Bate Building 2201
East Carolina University
Greenville, NC 27858
email: david@virgil.org
phone: 252-328-6714 (office)

Organizing Committee for Spenser at Kalamazoo:
Clare Kinney, U. of Virginia
William Oram, Smith College
Ted Steinberg, SUNY Fredonia
Beth Quitslund, Ohio U.
David Scott Wilson-Okamura, East Carolina U. (chair)

For complete conference Call for Papers, see http://www.wmich.edu/medieval/congress/

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Correction

In the previous issue of *The Spenser Review*, we misspelled Rosemond Tuve's first name. Our apologies to Margaret Carpenter Evans, author of *Rosemond Tuve: A Life of the Mind*, and our readers.

The Spenser Review
c/o Sheila Cavanagh
Emory University
Department of English
537 Kilgo Circle, Suite N302
Atlanta, GA 30322

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David Miller
DEPARTMENT OF ENGLISH
UNIVERSITY OF SOUTH CAROLINA
POT 1215
COLUMBIA SC 29208-0001