THE Spenser REVIEW

WINTER 2006 • VOLUME 37, NUMBER 1

Published with the assistance of
EMORY UNIVERSITY

THE Spenser REVIEW

Winter 2006 • Volume 37, Number 1

The Spenser Review is published three times a year, Winter, Summer, and Fall. It is a publication of the International Spenser Society which is generously supported by Emory University's Graduate School of Arts and Sciences, Emory College, and the Department of English. Please address all communications to *The Spenser Review*, c /o Sheila T. Cavanagh, Department of English, Callaway Suite N302, 537 Kilgo Circle, Atlanta, GA 30322. Phone 404/727-6420; FAX 404/727-2605; email: engstc@emory.edu.

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.

Subscription rates: for individual subscribers, $12.00/yr. in North America and $18.00/yr. in all other countries; for libraries and institutions, $18.00/yr. in North America and $24.00/yr. in all other countries. Please make checks payable to *The Spenser Review.* Payments for individual subscriptions may be mailed to: Craig Berry, 1518 West Thorndale #2W, Chicago, IL 60660, U.S.A. Payments for institutional subscriptions may be mailed to: Sheila T. Cavanagh, Department of English, Callaway Suite N302, 537 Kilgo Circle, Atlanta, GA 30322, U.S.A.

Members of the International Spenser Society receive *The Spenser Review* automatically; for membership and forms, go to the website of the Society at <http://www.english.cam.ac.uk/spenser/society/htm>.

The Spenser Review has a website at <http://www.english.cam.ac.uk/spenser/spenrev>.

To Our Readers

37.01

In this issue we are pleased to offer Spenser abstracts from MLA and the text of Lauren Silberman's Hugh Maclean lecture. We offer congratulations to Richard Helgerson, who was awarded the Colin Clout Lifetime Achievement Award at the Annual MLA Members' Luncheon.

We look forward to the plethora of Spenser scholarship that will be presented this Spring in Kalamazoo and Toronto. As usual, we welcome the receipt of any news that is of interest to the Spenser community.

Book Reviews and Notices

37.02

Anderson, Judith. *Translating Investments: Metaphor and the Dynamic of Cultural Change in Tudor-Stuart England.* New York: Fordham UP, 2005. ISBN 0-8232-2421-X. $55.00 cloth.

Review by Richard C. McCoy

Judith Anderson has written learned, illuminating, and influential works on history and literature in Tudor-Stuart England, Renaissance rhetoric, and Spenser's *Faerie Queene*. *FQ*, most notably Book III's House of Busirane with its notoriously ambiguous injunction—"Be bold. Be not too bold"—looms large in *Translating Investments*. In addition to making the phrase one of her chapter titles, Anderson takes it as the equivocal but still categorical imperative for metaphor-making. The injunction reveals the difficulty, even futility, of trying to preserve the boundaries between catachresis—generally defined as mixed, far-fetched, or overwrought metaphors—and more "proper" or decorous comparisons. Anderson says all metaphor risks rhetorical "abuse" because this "arch-trope" is often audaciously over-reaching, and metaphoric creativity requires boldness. Why then not too bold? One answer provided by the chapter on "Abusive Rhetoric in *The Faerie Queene*" is that boldness risks pushing metaphors too far and taking them too literally. Anderson begins that chapter by wryly remarking on "Erotic reality, a conception tottering on the brink of oxymoron" (112) and argues that Busirane's cruel, kinky dominion arises from sex in the head. She maintains that Amoret's abuse is solely rhetorical and, though Busirane "*feigns* (and fains) rape," it is a mistake "to feign that metaphor is the same as reality" (122). This leads to the fundamental paradox inherent in Anderson's conception of metaphor: metaphor's "perverse predication" (122) trans-figures the world and represents what is and what is not (218).

Metaphoric predication is crucial to the Reformation controversy over the Eucharist. As Anderson points out in "Translating Matter to Metaphor in the Sacrament," these fierce and fatal conflicts largely depend on the meaning of the word "is" in "This is my body." Anderson regards Zwingli's "tropical, figurative, analogical, allegorical" interpretation of the words of consecration as definitive (44). Under his influence, Cranmer concluded that "we make no sacrifice of him [Christ], but *only* a commemoration and remembrance of that sacrifice" (54). Later attacked for these beliefs, Cranmer insisted that Christ's body in the sacrament "is the same body which was borne of the virgin, was crucified, ascended: but tropically & by a figure" (51), but he also asserted that "the bodye of Christ is in the sacrament effectually" (57). Cranmer's uncertainty reflects the genuine ambivalence of many reformers who insisted against their conservative adversaries that they were not reducing the sacraments to bare signs and fictions.

That uncertainty makes me question Zwingli's pre-eminence in *Translating Investments*. In recounting his quarrel with Luther, Anderson praises Zwingli as the Reformation's most sophisticated rhetorician (65), one whose learning culminates in what she commends as a "*rhetorical relativism*" (66) that grasps the "essential of translation at the heart of all rhetorical tropes" (67). "Translation" is her book's titular synonym for metaphor or "sublation" (1), and she values translation as

the most mobile, free, and creative exchange of meanings, terms, and ideas. Anderson often invidiously contrasts metaphor with metonymy: metonymy is initially described as "referential, substitutive, coded, ideological," whereas metaphor is a means of "deviant, constructive, creative-code-breaking" (4). Yet for those like Zwingli who see that translation is the key to all tropes, the distinction collapses, and metonymy, "the conservative figure that underlies coding, and metaphor, the creative violator of codes, are themselves interchangeable" (67). Anderson contends that Calvin also buys into "rhetorical relativism," and this permits him to reject Luther's primitive notions of a "'real' or physical" presence and replace it with "a trope, an exchange or transfer, indeed a sleight of name, and with it there is an assertion of faith" (70). But this smooth blend of a "sleight of name" with professions of faith is too facile. As Anderson notes, Calvin insists that religious symbols "have 'reality joined with them'" (69). Elsewhere, Calvin calls the sacrament a "conjunction of reality and sign," making it more than a trope; indeed, his disciple and successor, Theodore Beza, criticized Luther and Zwingli for trying to reduce the Eucharist to either "transubstantiation or a trope." The Reformation's persistent search for a *via media* was prompted by a desire for what Anderson disparages as "a middle term" (70). Anderson's idea that faith is "necessarily understood as an ideology" (71) is a respectable secular conclusion, but it cannot adequately explain a religious sensibility that can "see rhetoric as a vehicle or instrument of truth" (75). Still more confusing to me is her claim that "in the presence of faith, and therefore of historical and ideological context, a sharp distinction between metaphor and metonymy no longer signifies" (76).

The significance of that distinction mysteriously returns in the next chapter on the vestiarian controversy: "Distinguishing between metaphor and metonymy helps to track and explain the process of historical development, even while history further clarifies the potential for dynamic relationship between these two tropic paradigms. Their relationship is particularly sensitive to the fluid play of dominant and emergent perceptions, and, when these are sufficiently distinct, to ideologies" (78). The conception of history, perception, and ideology at work here and elsewhere is often portentously abstract, and this chapter is less satisfying than those on the Eucharist. Anderson says that opponents of the surplice like Hooper attacked this "vestiary metonym . . . as fiction [and] merely disguised metaphor and therefore as the mask or pageant of hypocrisy" (80). Cranmer tries to defend both the surplice and ecclesiastical order by "metaphorizing" the "traditional vestiary metonym" (86). Marian persecutions of Hooper and his adversaries rendered their differences trivial and led to a "weakening of symbolic force" (108), but this presumed weakening hardly squares with a revived vestiarian controversy under Elizabeth.

Additional chapters deal with various literary works, but apart from the discussion of Spenser, Anderson's treatment of other texts is cursory and vague. A "surplus of nuance" in Shakespeare generates metaphor that "literally and regeneratively re-verberates" (25). Donne's religious vision in *Devotions Upon Emergent Occasions* is ultimately "only nominally literal" (75) but still "at once in mind and in body" (77). Herbert translates priestly vestments "radically inward" (110). The concluding chapter deals at length with an odd economic treatise by Gerard de Malynes, presumably included for its plodding allegorical vision of St. George as royal authority

and the dragon as usurious and unfixed exchange rates (210). Anderson concedes that Malynes' economic solution, "namely a unilateral fixing of monetary value, was unrealistic" (176), but she is interested in his quasi-theological conception of currency's value (179). The parallels with Cranmer's efforts to fix substantive value in free-floating signifiers amidst Eucharistic controversy (195-7; 204-5) are intriguing but inadequately developed. And parallels between other contemporary economic concerns and "basic issues in Elizabethan and early Stuart culture" are vague and over-generalized, including "mutability in Spenser's writing, Jonson's complementary fascination with movement and stillness, and the vagueness of changing fortunes, virtually synonymous with the omnipresent sea, in Shakespeare's plays" (208).

The book's greatest strengths derive less from literary analysis than from Anderson's extensive knowledge of both classical and early modern rhetoric and her keen interest in contemporary theory. Her re-translations of classical rhetorical texts by Cicero and Quintilian expose the bias against catachresis in earlier standard translations, showing how the ancients were more hospitable to ingenious if far-fetched metaphors (130-3). Her learned and painstaking analysis of rhetorical topoi, quibbles, and cruxes also helps illuminate some key controversies of postmodernism. Beginning with a dense and difficult account of the argument between Paul Ricoeur and Jacques Derrida over the death and revival of metaphor, she resists endorsing either side (20). Nevertheless, she seems to feel that Ricoeur's notion that metaphors die and revive entails a refusal "against Derrida . . . [of] the continuity of the sublated term with its past" (22). Anderson prefers a notion of sublation that is both "systemic *and* creative" in which words are "'lifted' into another realm of possibility, a simultaneity of meanings that allows comprehension even while exceeding and frustrating it" (32). She embraces a conception of translation which is "at once positive, neutral, negative," permitting "gain, preservation, and loss; surplus, continuity, and lack" (76). But such rhetorical triumphs come too easily, like that earlier rhetorical "sleight of word" that combined faith and relativism. Still, Anderson's thorough scholarship and wide-ranging curiosity make this an intriguing and illuminating book. As Anderson says of her analysis of Renaissance metaphor, "knowing more of this background is instructive and exhilarating in a peculiarly academic way," even as that knowledge attests to "a kind of inevitability" at work in "brilliantly rational arguments" (60). *Translating Investments*, offered as her "last book" (xi), is a complex, eloquent account of the peculiar blend of human ingenuity and impulse behind metaphor.

Richard C. McCoy is Professor of English, Queens College and The Graduate Center, CUNY, author most recently of *Alterations of State: Sacred Kingship in the English Reformation* (2002) and currently working on *Theatrical Faith in Shakespeare*.

37.03

Hackel, Heidi Brayman. *Reading Material in Early Modern England: Print, Gender, and Literacy*. Cambridge: Cambridge UP, 2005. xii + 322 pp. ISBN 0-521-84251-4. $75.00.

Review by Constance C. Relihan

This is a book that early modern studies has needed and been struggling toward since at least the early 1980s. As scholarly inquiry has

moved toward a more material understanding of Shakespearean and Jacobean England, we have been frustrated and stymied by simple questions: How many people read the books the new print market produced? What were their economic status and rank? How many of the literate population were women? How many different kinds of literacy were there? Was silent reading the dominant mode? Oral reading? Reading to a group? How did these different modes of reading overlap and intertwine with the multiple levels of literacy possible in the period and with the class- and gender-based differences in relationships to a written text?

Hackel's extremely well-researched and comprehensive study attempts to answer some of these questions by starting from a very simple premise: if one examines the libraries of individuals who owned books to see what those owners did to their books (and wrote in them) and places those pieces of evidence alongside a study of instructions made in prefaces and other paratextual documents appended to published texts, one should be able to draw conclusions about the material reading practices of actual readers. As Hackel explains, her argument "moves from the question 'What did books tell readers to do?' to its counterpart, 'What did readers do with their books?'" (9). The first two sections of her study address the first of her two questions, and they are exhaustive in scope, examining the prefaces and marginalia of a wide range of kinds of texts produced in the period, as well as examining references to the places where reading took place. She demonstrates that authorial references to readers are, as has been observed previously, attempts to control readership, to specify who is an apt reader for a given text, and to predetermine what the proper response to a work should be. Early modern readers of printed books, anonymous as they generally must remain to the author, become, as Hackel notes, a source of authorial anxiety: "For a reader who cannot be named is potentially a reader to be feared and hence a reader to be influenced, controlled, or discredited" (70).

As nicely argued as this portion of Hackel's study is, it is territory that she acknowledges has been in some manner examined previously by a range of scholars working on a variety of genres and from a number of critical perspectives (and Hackel's extensive notes direct her reader to these works quite clearly). The second half of her work, however, is insightfully original in looking at what actual readers said and did with what they read and at what books readers kept in their libraries. By looking at the notes readers kept and the marks they made in books, she participates in the frustrating work of uncovering how the early modern reading process actually worked. Much of this discussion is focused on Philip Sidney's *Arcadia*, which had "a broad readership and a rich reception" (149). Hackel examines references to and quotations from the *Arcadia* in commonplace books, indexes made by readers in their copies of the romance, and notes inserted into its margins. She has examined nearly half of the remaining extant copies of the work: 151 texts (158). What she is able to document through this research is the process by which early modern readers take control of the printed text, "dominat[ing] the writers' intentions" (195).

Hackel's study concludes with a focus specifically on the practices of women readers, who were culturally discouraged from annotating their books as were male readers. Consequently, while some marginal notes are used (Anne Clifford did, it seems, annotate her own books), Hackel's evidence for her conclusions comes more from visual images (such as the famous portrait of the Clifford

family), information contained in conduct books, and—most interestingly—from the contents of the library of Frances, Countess of Bridgewater. This collection, itemized in a 1627 catalogue which Hackel reprints in an appendix, while emphasizing religious works, contains Roman and modern history, travel narratives, poetry (including a folio of Spenser's *The Faerie Queene*), drama, fiction (including an English edition of *Lazarillo de Tormes* and Lady Mary Wroth's *The Countessse of Montgomeries Urania*). The library, which Hackel argues is to be considered as distinct from her husband's library based on differences between the ownership marks inserted into the volumes, presents the portrait of a literate, broadly read individual. Nonetheless, Lady Bridgewater is remembered after her death not as a learned woman, but in traditional terms as a dutiful family member. Hackel therefore asserts that, "It is, in fact, her very conventionality . . . that makes her library collection so striking, for its existence does not seem to have been considered worthy of remark. And if a woman's library of 241 volumes did not warrant attention in 1633, then we must expand our notions of early modern women as consumers of books" (253).

This is, in short, an extremely valuable book. The range of primary texts it considers is broad, making it relevant to students of a variety of genres. (Given its emphasis on Sidney's *Arcadia,* which is paired with a parallel discussion of Robert Greene's *Menaphon*, I suspect that those of us working on early fiction will find this work of particular interest.) The scholarship on which it depends is thorough, well considered, and easily reviewed. The contribution it makes to our understanding of early modern reading practices is considerable. Of course we still remain frustrated and tantalized by the hints the culture has left us as to how it read and how it took possession of the ideas and narratives print culture provided, but Hackel's study provides evidence and conclusions of how the process of reading worked that help us understand how rich and complex a process early modern reading was.

Constance C. Relihan is Hargis Professor of English and Associate Dean for Academic Affairs of the College of Liberal Arts at Auburn U. She is the author of *Cosmographical Glasses: Geographic Discourse, Gender, and Elizabethan Fiction* (2004) and *Fashioning Authority: The Development of Elizabethan Novelistic Discourse* (1994); and editor of *Framing Elizabethan Fictions: Contemporary Approaches to Early Modern Narrative Prose* (1996). She is also co-editor, with Goran V. Stanivukovic, of *Prose Fiction and Early Modern Sexualities* (2003).

37.04

King, John N., ed. *Voices of the English Reformation: A Sourcebook.* Philadelphia: U of Pennsylvania P, 2004. 394 pp. ISBN 0-8122-3794-3. $59.95 cloth, $24.95 paper.

Reviewed by Arthur F. Kinney

John N. King's volume of newly edited documents—both modernized and largely abstracted from longer works—is both timely and (deliberately) interventionist. As King writes in his introduction,

> Recognition of the centrality of English Protestant book culture takes on great significance at the present moment, as revisionists interpret early English Protestantism as a relentlessly destructive, if not malevolent, force. In focusing on the smashing of saints' images, shattering of stained-glass windows, dismantling of altars, and despoliation of shrines, these

> scholars maintain an embarrassing silence about the contribution of the printing press to the production of richly diverse print culture grounded upon William Tyndale's scriptural translations and geared to readers (and hearers) at all social levels. Attention to the multiple voices of sixteenth-century English Protestants *and* Catholics addresses the failure of revisionist historians to explain how the English Reformation transformed English politics and religion despite intense resistance at all social levels. (4)

As he notes elsewhere, if Mary I had enjoyed better health (or, for that matter, if Edward VI had), things might have been very different. But it was an unstable time throughout the Tudor period, and the documents collected here (from the translation of Tyndale's New Testament in 1525 to the death of Elizabeth I in 1603) is both a disciplined and imaginative attempt to put on display both the continuities and the disruptions that characterized this period—the writings of all faiths and sects, of men and women, of clerics and laypeople, of monarchs and commoners. Thus "[t]hese selections bring to life confusions inherent in a world in which competing churches lodged apparently equal claims to spiritual authority" (7). They also help to unfix Spenser's episodes, making them more susceptible to various meanings.

The first section looks at the scripture that was fundamental to religious thought and conviction. Two passages from Revelation are given in the Tyndale, Bale, Geneva, and Rheims translations along with theories of translation excerpted from Tyndale's *The Obedience of a Christian Man* (1528), Thomas More's *The Confutation of Tyndale's Answer* (1532-33) and Robert Parsons' *A Temperate Ward-Word* (1599). The second section, on the political and religious doctrine of obedience and the formulation of an individual self, includes Hugh Latimer's justly famous *The Sermon on the Plowers* (1548)—"And now I shall tell you who be the plowers, for God's word is a seed to be sown in God's field, that is, the faithful congregation, and the preacher is the sower" (68)—and the government's more outspoken reinforcement in the words of William Cecil:

> if these rebels and traitors [Catholics] and their fautors [allies] would yet take some remorse and compassion of their natural country, and would consider how vain their attempts have been so many years, and how many of their confederates are wasted by miseries and calamities, and would desist from their unnatural practices abroad; and if these seminaries, secret wanderers, and explorators in the dark would employ their travails in the works of light and doctrine, according to the usage of their schools, and content themselves with their profession and devotion; and that the remnant of the wicked flock of the seedmen of sedition would cease from their rebellious, false, and infamous railings and libelings; there is no doubt, by God's grace (Her Majesty being so much given to mercy and devoted to peace), but all color and occasion of shedding the blood of any more of her natural subjects of this land should utterly cease. (83)

Cecil has in mind men like Miles Hogarde, who wrote in the reign of Mary I, that "the Catholic faith is so known to the world, that neither heretic nor other miscreant can plead ignorance, to learn that truth which leadeth to salvation" (74); he is answered directly by William Allen, who accuses Cecil of writing "indiscreet, odious, and dangerous disputes of estate, replenished with manifest untruths, open slanders of innocent persons, and . . . immodest malediction and seditious motions" (85).

King has a welcome section on literature—part of a play by John Bale, a prodigal son work by Richard Weaver, a poem personifying avarice by Robert Crowley, a satire on Catholic ceremonies by William Baldwin (*Beware the Cat*, which William Ringler, Jr., once thought was the first English novel), and Miles Hogarde's allegory in which the four evangelists (Matthew, Mark, Luke, and John) and St. Paul protect the Roman rite Mass from Reason (read infidelity). Another welcome section is on the controversy over the theater. Philip Stubbes is extracted, of course, but so is Lewis Wager and a relatively unknown work by Martin Bucer. A section on dialogues and monologues on clergy and laity has selections from the work of Luke Shepherd, George Gifford, Anthony Gilby, and Martin Marprelate (Job Throckmorton). Gilby, a Puritan who was a Marian exile and helped to edit the Geneva Bible, has a Berwick soldier speak in favor of Puritan ministers, while Marprelate attacks Anglican episcopacy. An especially varied section on biography, autobiography, and martyrology—on "life-writing"—puts William Roper's hagiographic biography of his father-in-law Thomas More against *The Latter Examination* of Anne Askew, *The Vocation of John Bale* against John Foxe's life of Tyndale, and a work by Robert Parsons, the Jesuit missionary, alongside an appeal for obedience by the Catholic James Cancellar, chaplain to Mary I. There is the moving lament of Chidiock Tichborne, putatively written the night before his execution at Tyburn for his involvement in the Babington Plot supporting Mary Stuart—

> My prime of youth is but a frost of cares,
> My feast of joy is but a dish of pain,
> My crop of corn is but a field of tares,
> And all my good is but vain hope of gain.
> The day is gone, and yet I saw no sun.
> And now I live and now my life is done
> (300)

—and an equally moving passage from the well-known *An Epistle of Comfort* by Robert Southwell, as if in answer to Tichborne: "Therefore is martyrdom called as well a crown, as a baptism, for that it baptizeth and crowneth together. So that as no offense committed before baptism can do the baptized any harm, so also doth martyrdom so cleanse the soul from all spot of former corruption, that it giveth thereunto a most undefiled beauty" (304). The final section deals with women: the progresses of Elizabeth I in London and Mary Stuart in Edinburgh, but also Lady Jane Grey's writings in prison and her final words on the scaffold. Each selection is provided with a helpful headnote contextualizing the excerpt in the life of the author and the contemporary issues it addresses; there is also a short biographical listing and glossary.

Since the publication of *The Stripping of the Altars* by Eamon Duffy, there has been a strong renewal of interest in what might be called the means of an indefatigable Catholicism to survive; it now appears that Elizabeth's Reformation was not so much a victory for Protestantism as an accommodation of that faith to the older Catholicism, a sometimes awkward blending that crops out here and there. Surely we know now that Catholicism was not defeated by the ascension of Elizabeth; surely we know now that Protestants did not "triumph" in the course of the sixteenth century. But Catholicism did take on many forms for survival, from private secrecy of the heart to conspiratorial outbreaks. Puritanism had its own forceful sects, sometimes disabling, sometimes commanding. The religious landscape in Spenser's day was splintered and conflicted, as difficult to define or identify then as now. What King's book shows

us—in a group of texts that should make for interesting classroom debate—is that the terrain was hugely complicated at the same time as it produced some surprisingly varied and moving creative and meditative work.

Arthur F. Kinney is the Thomas W. Copeland Professor of Literary History and Director of the Center for Renaissance Studies at the University of Massachusetts, Amherst. He is the Founding Editor of *English Literary Renaissance* and the author and editor of numerous books.

Hugh Maclean Memorial Lecture

Making Faces and Playing Chicken in *Mother Hubberds Tale*

By Lauren Silberman

Delivered at the Modern Language Association Convention, December 2005. Each year at MLA the Spenser Society hosts a luncheon for members, at which an invited speaker delivers an address, known since 1999 as the Hugh Maclean Memorial Lecture.

37.05

In his wonderful edition of Spenser's *Complaints*, W. L. Renwick calls *Prosopopoia: Or Mother Hubberds Tale* the "only capital poem" in the volume. Despite this judgment, and despite new editions of Spenser's shorter poems, *Mother Hubberds Tale* has received relatively little critical attention. It is best known for having, apparently, caused its author political trouble. Annabel Patterson has written provocatively on the poem in her *Fables of Power: Aesopian Writing and Political History* and has placed *Mother Hubberds Tale* in the Aesopian tradition of covert political engagement. I should like to extend consideration of *Mother Hubberds Tale* as Aesopian fiction in a way that locates the political engagements of the poem within a very complex Aesopian tradition, a tradition that affords a rich perspective on Elizabethan culture.

Traditionally the first Latin the Elizabethan schoolboy would study, the Aesopian fable highlights the rifts between oral and written, Latin and vernacular in Elizabethan culture. As Mary Ellen Lamb points out in her ground-breaking work on the fairy tale tradition in Elizabethan England, Elizabethan child-rearing practices encouraged men to associate fairy tales with maternal nurturance and with the pleasures of early childhood. For the first seven years of his life, an Elizabethan boy would be brought up largely by women. He would then be taken from the company of women to be taught Latin by schoolmasters, but the first Latin texts would likely be versions of the beast-fable genre associated with the early childhood he had just left behind. With the learned and allusive fiction Spenser ascribes to the simple Mother Hubberd,

the poet explores the complex relationship of individual experience to literature and literary tradition in Elizabethan culture.

Mother Hubberd's tale is *prosopopoeia*, not, perhaps, in the strict rhetorical sense of ascribing speech to inanimate objects, but in a looser expansion of that sense, as ascribing speech to inarticulate animals. In this sense, *prosopopoeia* has a long oral tradition. Kent Van den Berg astutely identifies what Spenser terms Mother Hubberd's "honest mirth" (l. 35) as "the pleasure of making her characters talk" (92).[1] At the same time, however, *Mother Hubberds Tale* explores *prosopopoeia* in the sense described by Paul de Man in his essay "Autobiography as De-facement," whereby this trope of attributing voice to the inarticulate figuratively threatens the reader's own capacity for speech by having the reader imaginatively occupy the position of the normally speechless subject of the *prosopopoeia* in the act of reading. In de Man's telling example, reading the *prosopopoeia* "Pause, Traveller" inscribed on a gravestone effects "our [actual] entry into the frozen world of the dead." (928).[2] *Prosopopoia: Or Mother Hubberds Tale* calls attention to the complex crossings of authorial voice, text, and reader de Man gets around to identifying a few centuries later, as Spenser's poem enacts Aesopian strategies of political critique while holding those strategies up for scrutiny.

Spenser stages his own first-person appearance in the poem as a rewriting of Chaucer. *Mother Hubberds Tale* begins as a parody of the General Prologue to *The Canterbury Tales,* but where Chaucer's invocation of the sweet showers of April builds to the first-person introduction of Chaucer's pilgrim-narrator comfortably ensconced at the Tabard, Spenser describes the noisome dog days of August preparatory to evoking his first-person presence as a sick, suffering body:

> My fortune was mongst manie others moe,
> To be partaker of their common woe;
> And my weake bodie set on fire with griefe,
> Was rob'd of rest, and naturall reliefe.
> In this ill plight, there came to visite mee
> Some friends, who sorie my sad case to see,
> Began to comfort me in chearfull wise,
> And meanes of gladsome solace to devise.
> (*MHT* 13-20)

These opening lines, in their blatant revision of the famous opening of *The Canterbury Tales*, invoke Spenser's great predecessor to mark a multivalent sense of decline and deterioration. The passage of time from April to August underscores the presentation of Spenser's world as a falling away from the glories of a Chaucerian springtime. At the same time, presenting the Spenserian narrator as a body in pain, eventually to be comforted by Mother Hubberd and her storytelling, evokes personal longing for the comforts of a sixteenth-century childhood, comfort all the more striking since, as Mary Ellen Lamb has pointed out to me, Mother Hubberd is so much nicer than most other female narrators of the period. From the outset, the poem hints that things never were what they used to be, that a devolutionary view of history and belief in an earlier golden age has some of its origin in a nostalgic longing for one's own childhood.

Spenser's opening does not simply fold all sense of cultural decay into individual psychology, however. The Spenserian narrator's sickness contrasts explicitly with the restored health of Chaucer's pilgrims, who travel to the shrine of Saint Thomas-à-Becket in thanksgiving for his help "whan that they were seeke." The opening of *Mother Hubberds Tale* seems to be enacting a proto-Arnoldian movement from religion to literature as the source of comfort and

value. What is even more extraordinary—and counter-intuitive—are suggestions of nostalgia for a specifically Roman Catholic past, when the cult of the saints was a source of comfort not conspicuously present in the cultural dog days of Elizabethan England. This is not to suggest a revisionary reading of Spenser as crypto-Catholic (although it might be fun to do so just to watch the reaction). Rather, Spenser seems to be making use of the tradition of satire as *lanx satura*—a generic combination platter, a plate metaphorically filled with a wide variety of literary elements—as he allows his poem to register some sense of England's lost medieval past. One might pause here to remark how grievous and wrenching must have been Elizabethan England's unavoidable alienation from its medieval Catholic past that even so staunch a Protestant as Spenser acknowledges the loss. Spenser never, as far as I can tell, ironizes this nostalgia for the medieval past in the way that Milton subjects initial sympathy for the devil to revision as the reader proceeds through the later books of *Paradise Lost*. Rather, in charting what Thomas Greene has memorably called the cultural *dérive*—the irreversible flow of history alienating a culture from its own past—Spenser locates his own writing in a complex history of changing commitments and affiliations.[3]

The opening lines of *Mother Hubberds Tale* complicate the sense of derivation and *dérive* in the relationship of Spenser's England to its Roman Catholic past by figuring historical change emblematically in the classical figure of Astraea. *Mother Hubberds Tale* begins with an astrological reference that recalls both Chaucer and Ovid:

> IT was the month, in which the righteous Maide,
> That for disdaine of sinfull worlds upbrade
> Fled back to heaven, whence she was first conceived,
> Into her silver bowre the Sunne received;
> And the hot *Syrian* Dog on him awaiting,
> After the chafed Lyons cruell bayting,
> Corrupted hath th'ayre with his noisome breath. (*MHT* 1-7)

The movement of the sun from the house of Leo into the house of Virgo in Spenser's opening lines revises Chaucer's reference to the sun moving halfway through its course in the house of Aries, the Ram—"and the yonge sonne / Hath in the Ram his halve cours yronne" (*GP* 7-8) at the opening of *The Canterbury Tales*. At the same time, the astrological narrative of the Maid fleeing to heaven in disdain echoes the opening of Ovid's *Metamorphoses*, in which the goddess Astraea abandons the blood-soaked earth at the close of the third age, the Bronze Age, to further devolution and to the cycle of change recorded by Ovid's poem.

The flight of Astraea in the first lines of *Mother Hubberds Tale* opens up a poem of metamorphic change in a world of instability. Mother Hubberd begins her tale by establishing a setting that is at once the distant past and the mirror of Elizabethan England:[4]

> Whilome (said she) before the world was civill,
> The Foxe and th'Ape disliking of their evill
> And hard estate, determined to seeke
> Their fortunes farre abroad, lyeke with his lyeke. (*MHT* 45-48)

The world in which the Foxe and Ape practice their shape-shifting masquerades evokes the Ovidian Age of Iron that follows the departure of Astraea, in which metamorphosis and mutability underscore the absence of transcendent order. At the same time, the two protagonists reflect the specific Elizabethan social problem of masterless men; their career

of roguery testifies to a lack of social control. The trademark Spenserian "whilome" denotes a shifting past that is both temporal and literary: the "once-upon-a-time" Mother Hubberd shares with Chaucer's Nun's Priest, who begins his beast fable, "A povre wyddwe, somdeel stape in age / Was whilom dwelling in a narwe cottage." Generic transformation highlights the movement from medieval to renaissance. *Mother Hubberds Tale* contains elements of medieval estates satire and the medieval Reynard the Fox cycle and renaissance picaresque as the Fox and Ape disguise themselves as members of the various estates in the course of their travels.

As the Fox and Ape undergo their transformations, *how* the talking animals are being represented changes as well. Let me take some modern examples to illustrate the way modes of beast fable can shift. In general, beast fables, ancient or modern, can engage in varying degrees of anthropomorphism, running the gamut from something like Richard Adams' novel *Watership Down*, in which animals speak to one another but otherwise act in ways consistent with what one might observe of actual animals, to something like Kenneth Graeme's *Wind in the Willows*, in which animals wear clothes, take tea and drive motorcars. In this regard, one might think of a variety of Disney cartoons (particularly when teaching beast fables to undergraduates who are unfamiliar with *Wind in the Willows* or *Watership Down*), from *101 Dalmations*, in which dogs converse with other dogs but bark at humans, to *Robin Hood*, in which the familiar folk characters are represented by various talking animals in medieval dress. *The Lion King* veers very far into anthropomorphism, with animals performing elaborate musical numbers on the Serengeti. One scene, however, destabilizes the mode of representation prevailing in the rest of the cartoon. The hero's wicked uncle, voiced by Jeremy Irons, torments a mute, naturalistic mouse: the anti-Mickey *mise en abyme*.

The first disguises assumed by the Fox and Ape disrupt the prevailing mode of beast fable representation in ways subtler than but not unlike the introduction of a naturalistic mouse into the extravagantly anthropomorphic Disney cartoon. The opening exposition of Mother Hubberd's fable presents both protagonists as fully anthropomorphized figures. When the Fox disguises himself as a dog, however, the rules of representation change: some animals turn out to be more human-like than others. Spenser systematically calls attention to the changes as the Fox and Ape explicitly discuss and adjust their disguises. Initially, the Fox envisions disguising both himself and the Ape in costumes bespeaking various human roles:

> Certes (said he) I meane me to disguise
> In some straunge habit after uncouth wize,
> Or like a Pilgrime, or a Lymiter,
> Or like a *Gipsen*, or a Juggeler,
> Wide is the world I wote, and everie streete
> Is full of fortunes, and adventures straunge,
> Continuallie subject unto chaunge.
> Say my faire brother now, if this device
> Doth like you, or may you to like entice.
> (*MHT* 83-94)

As the Fox and Ape decide on a soldier's disguise to sanction a life of begging, the "likeness" of shared costume gives way to divergent physical appearance as the issue under consideration. The Fox instructs the Ape:

> Be you the Souldier, for you likest are
> For manly semblance, and small skill in warre:
> I will but wayte on you, and as occasion
> Falls out, my selfe fit for the same will fashion. (*MHT* 199-202)

The phrase "manly semblance" teasingly admits multiple understandings. If within the fiction,

the Fox deems his partner the more robust and soldier-like, in the real world, apes are more manlike in their appearance than foxes. When the masquerade becomes a full-fledged confidence game and the Ape accepts a position of shepherd from a charitable and guileless husbandman and the Fox takes the role, not of his servant, but of his dog, the "unlikeness" between the two protagonists morphs into seeming differentiation of species. Although the accent on canine appearance seems to move the Fox's disguise as a faux sheepdog away from the pole of anthropomorphism and towards the pole of naturalism, the apparent naturalism of this version of Beast fable representation becomes more problematic when the Fox displays a wolf-like appetite for sheep and leads the Ape to share in the slaughter. Granted that foxes are carnivores and Spenser may not have been aware that apes are not, an Aesopian fable about a wolf playing the role of a sheepdog underlies the fiction at this point and subtly destabilize it, "For that disguised Dog lov'd blood to spill, / And drew the wicked Shepheard to his will" (319-320). Are we seeing a fox or a wolf or a dog in our mind's eye? Is the Fox yielding to his canine nature as he goes after prey that, by the way, outweighs him by a considerable margin, or is he channeling his Aesopian precursor, the wolf?

The mode of beast fable representation shifts from the naturalistic to the anthropomorphic pole—from the pole of "mouse" to the pole of "Mickey," if you will—as the beasts' masquerade modulates from shepherd and sheepdog to Pastor and Parish Clerk in the second of the four major episodes of the poem. In this case, the Fox assumes the role of Priest not because of his physical appearance, but because of his wily nature. This shift engages the complex mirroring of human and animal that operates in the genre of beast fable. On the one hand, human traits can be projected onto animals as a kind of estrangement device, so that those traits can be regarded with greater objectivity. On the other, beast fables can reveal the primitive drives humans share with other species. The slaughter of the sheep by false shepherd and sheepdog reveals a viciousness shared by humans and animals. In the adventures of Fox and Ape as Priest and Clerk, one is invited to see clever-as-a-fox wiliness reflected in the sham priest and clerical duplicity shadowed by the ecclesiastically garbed Fox.

The final two episodes, each of which mirrors the Elizabethan court in some fashion, focus specifically on the element of clothing to accomplish shifts in representational mode. The Fox and Ape are initially enticed to the court by a talking Mule, "all deckt in goodly rich array, / With bells and bosses, that full lowdly rung, / And costly trappings, that to ground downe hung" (*MHT* 582-584). While the Mule's ornaments constitute clothing only in a metaphorical sense, as the third episode goes on, literal human attire becomes a crucial issue:

> So well they shifted, that the Ape anon
> Himselfe had cloathed like a Gentleman,
> That to the Court in seemly sort they come.
> Where the fond Ape himself uprearing hy
> Upon his tiptoes, stalketh stately by,
> As if he were some great *Magnifico*,
> And boldlie doth amongst the boldest go.
> And his man Reynold with fine counterfesaunce
> Supports his credite and his countenaunce.
> Then gan the Courtiers gaze on everie side,
> And stare on him, with big lookes basen wide,
> Wondering what mister wight he was, and whence:
> For he was clad in strange accoustrements,
> Fashion'd with quaint devises never seene

In Court before, yet there all fashions beene.
(*MHT* 659-674)

While the Mule affects courtly snobbishness in an ironic identification with the masters who provide him with a decorative harness, the Ape insinuates himself into the court by using opulent clothing and haughty manners to ape a gentleman. In contrast to his earlier disguise as a shepherd, the Ape's courtly "countenaunce" is more a function of a superior attitude than of manlike features.

The final masquerade, with the Ape impersonating the Lion King and the Fox exercising the role of his chief counselor and assuming the power behind the throne, brings together the motif of clothing with the issue of how Aesopian animals mimic human beings physically and morally—in ways that are both destabilizing and unsettling. The image of the Lion taking off his skin to nap in comfort is both comic and creepy. At the outset of the episode, Spenser emphasizes the creepiness in the dispute between Fox and Ape about donning the Lion's discarded skin. The Ape's reluctance, rendered all the more acute by the Fox's urging, conflates fear of the political consequences of impersonating the monarch with the physical abhorrence of putting on the skin of another creature. This combined sense of political jeopardy and palpable contamination is intensified by the risks Spenser himself courted in allowing his satire to cleave so close to the person of the monarch. With a certain act of imaginative sympathy, even a modern reader can imagine how this *frisson* of danger might be felt by Elizabethan readers who held a copy of Spenser's audacious text in their hands. (When last I was teaching *Mother Hubberds Tale*, I tried to think of an analogy from popular culture to illustrate this point, and the best I could come up with was *The Tingler*. Does anyone remember that film? The great *schlock* auteur, William Castle had some of the seats in theaters showing *The Tingler*, a low-budget horror film about a creature that invaded people's spinal cord, wired to give viewers a low voltage electric shock. They don't make 'em like that any more.) The potential for comedy is realized at the close of the episode, when the Lion is awakened by Mercury, reaches for his lionskin, and roars with indignity when he finds it missing. The *Silence of the Lambs* creepiness of the detached Lion's skin has given way to the comic image of the Lion in his birthday suit, flailing angrily for his purloined gear and roaring in mock-heroic parody of Achilles *sans* armor, frightening the Greeks with his great war cry.

As the Fox and Ape go through their various metamorphoses in the course of their adventures, certain patterns emerge. Not only do the Fox and Ape shape-shift along a continuum from Mickey to mouse, but also the individual episodes that constitute their adventures alter the shape of the fables they adapt. By expanding the scope of Aesop's terse fables, Spenser introduces an element of suspense: how long can his rogues maintain their masquerade until they are caught at it? This allows issues of authority to be explored in a context of reader engagement, as our sympathies are divided between the Fox and Ape, whose rogueries are entertaining, and the forces of order, which are increasingly needful as the pair pursues its depradations.

The rogues' first adventure, impersonating shepherd and sheepdog, starts out as a fairly close imitation of an Aesop fable about the wolf and the shepherd.[5] In his gullible benevolence, the husbandman who offers the Ape work caring for his sheep resembles the shepherd who commits the cardinal Aesopian sin of imprudence in leaving a seemingly tame wolf alone with his sheep. Aesop's fable moves

swiftly to the familiar Aesopian insight "It serves me right . . ." when the shepherd returns to see his sheep slaughtered. Spenser extends the timeframe of Aesop's brief fable. His charitable but naïve husbandman entrusts his sheep to the Ape and Fox for half a year before he is to return for an accounting. By expanding the narrative focus, Spenser changes the way the story engages the reader emotionally. No longer is the owner of the sheep at the core of the narrative as victim of his own indiscretion; he becomes the absent authority figure whose return threatens to foreclose the story. We are invited to feel at once pity and disdain for Aesop's shepherd, who gets what he deserves. In Spenser's longer narrative, our feelings shift from perhaps a gentler pity than is elicited by Aesop for Spenser's exceedingly kind-hearted husbandman to a rather pleasurable anxiety about how long the Ape and Fox can get away with it.

The talking mule that initiates the third episode recalls Aesop's fable of the Wild and the Domestic Ass, in which the wild ass envies the sleekness of the domestic ass until he observes the domestic ass being beaten by its master.[6] In Aesop's fable, the contrast between wild and domestic expresses a trade-off between freedom and privation, on the one hand, and material comfort and subjection, on the other. Spenser expands Aesop's straightforward beast fable into a dark allegory of court intrigue as the initially disdainful Mule warms to the invitation to share court gossip:

> Marie (said he) the highest now in grace,
> Be the wild beasts, that swiftest are in chase;
> For in their speedie course and nimble flight
> The Lyon now doth take the most delight:
> But chieflie, joyes on foote them to beholde,
> Enchaste with chaine and circulet of golde:
> So wilde a beast so tame ytaught to bee,
> And buxome to his bands is joy to see.
> So well his golden Circlet him beseemeth:
> But his late chayne his Liege unmeete esteemeth;
> For so brave beasts she loveth best to see,
> In the wilde forrest raunging fresh and free.
> (*MHT* 619-630)

The Mule's speech intimates secret knowledge. In its very obscurity, the reference to "wild beasts" insinuates a determinate, but hidden, referent. This gesture of blatant concealment contributes to the role of courtly insider assumed by the talking Mule; it also obscures the boundaries between inside and outside the text. The cryptic allusion voiced by the Mule invites identification with some public figure in Spenser's own world.

Contributing to the impression that the Mule's cryptic account incorporates an allegory of contemporary politics is the gender identification of the figure presiding over the court: as the focus narrows to one "wild beast," his Liege is distinguished as "she," which invites an identification with Elizabeth, although not necessarily as a Lion Queen. Hitherto in Spenser's poem, the Aesopian Lion has not been assigned a gender, and later in the episode, in the digression about the ideal courtier, the generic Prince is termed "he" (773-776). Spenser exploits the metamorphic quality of beast fable representation throughout his poem to slip into a potential allusion to the reigning monarch and then slip away from it. He accentuates the sense of slipperiness with characteristically Spenserian *epanorthosis*—or correction. First we are told that the Lion takes delight in the tameness of wild beasts and then that the Liege (the same figure, presumably) loves to see beasts running wild in the forest. The literary antecedents of the "wild beasts" in the Mule's account further complicate the potential allusion to Elizabeth. Although one can take the wild

beast that provokes his Liege's displeasure with "his late chayne" as a reference to any number of courtiers who displeased Elizabeth by marrying,[7] the coded language of "wild" and "tame" and the image of the chain recalls the sonnet by Sir Thomas Wyatt "Who so list to hunt," a poem from which has been read veiled allusion to sexual politics of an earlier Tudor court. The allusion to Wyatt's poem does not cancel any possible reference to Elizabeth's court, but the layering of references to contemporary politics and to literary precedents renders problematic the relationship between the literary and discursive, on the one hand, and the political and immediate, on the other.

The boundaries of Spenser's poem are further called into question by the two notorious "digressions" in this episode: the encomium of the ideal courtier (717-793) and the complaint of the courtly suitor (891-914). As Kent van den Berg has noted, both of these passages expressly represent the narrator in the process of losing control of the narrative, rather than recording unmediated personal expression. Whatever personal opinions or experiences are articulated in these two passages, the digressions need to be read as poetic constructs. Indeed, the passages may be digressions from the story of the Ape and Fox at court, but they are salient features of the episode as a reworking and expansion of Aesop's fable of the Wild Ass and Domestic Ass. In Spenser's hands, Aesop's straightforward comparison of life inside the confines of a social structure to life in the wild becomes a complex meditation on the complex negotiations of "inside" and "outside" in the positioning of author, text, and society. Although the portrait of the ideal courtier seemingly constitutes the antithesis of the Ape, that exemplary figure shares some of the Ape's metamorphic qualities. Initially the ideal courtier is described as an observer who remains aloof from the court, who "heares, and sees the follies of the rest, / And thereof gathers for himselfe the best" (725-726). By the end of the portrait, he is the ultimate political insider and advises his Prince.

The contrary ideals of political insider and detached observer demarcate the conflicting aspirations of the humanist poet: to be at the center of power or to be at a place of vision. This encapsulated portrait offers the author a means of writing himself into the poem, not only because the seeming digressiveness directs attention from the narrative itself to the one crafting it, but because the metamorphic quality of the portrait allows Spenser to work traces of an authorial presence into an unstable field of representation. He does this in a kind of uneasy triangulation with a dark double in the person of the Ape and with a shadowy nemesis whose identity is a tempting secret. Not only does the ideal courtier hover between insider and observer as a shifting paradigm for the humanist poet, but also the figure wavers between courtly ideal and something uncomfortably close to the poison-pen portrait in the final episode of *Mother Hubberds Tale*, which is usually identified with Burleigh. When Spenser describes the ideal courtier "[gathering] what is fit / T'enrich the storehouse of his powerfull wit," the image looks back to the earlier picture of the same figure as an unsullied observer who "gathers for himselfe the best" and forward to the politically-charged representation of the Fox who gathers for himself whatever isn't nailed down as he enriches himself in the role of chief minister.

Spenser's nemesis, as figured in the most seemingly autobiographical line of the suitor's complaint in *Mother Hubberds Tale*, "To have thy Princes grace, yet want her Peeres" (901), is usually identified as William Cecil, Lord Burleigh. The story of Burleigh's antipathy

for Spenser is repeated widely, and may very well be true. Nevertheless, the complex relationships of parody and opposition that link the Ape and the Peer to Spenser suggest that in some respects the poet generates his opposite number—indeed both opposite numbers. The narrator's hortatory exclusion of the poetic activities of the Courtier Ape from the ranks of true poetry undercuts itself in characteristic Spenserian fashion:

> Thereto he could fine loving verses frame,
> And play the Poet oft. But ah, for shame
> Let not sweete Poets praise, whose onely pride
> Is vertue to advaunce, and vice deride,
> Be with the worke of losels wit defamed,
> Ne let such verses Poetrie be named:
> Yet he the name on him would rashly take. (809-815)

Evident in this passage is the recognition, apparent in Spenserian figures such as Archimago and Busirane, of the fine line that separates the craft of poetry from the perversion of poetry. More, however, than authorial circumspection is at play here. The narrator goes on to excoriate the Ape for poetic production that quite closely shadows Spenser's own: for writing anti-clerical satire, such as could be found in the previous episode of *Mother Hubberds Tale*, and for producing prurient verse, to "allure / Chast Ladies eares to fantasies impure" (819-820). The latter condemnation echoes the criticism attributed metonymically in the Proem to Book IV to "the rugged forehead" that censured Spenser's 1590 *Faerie Queene*. The Ape risks being a caricature of Spenser, but Spenser's narrator comes close to reading the Ape with the taste of a Burleigh.

The putative animosity between Spenser and Burleigh gets clearest allusion in *Mother Hubberds Tale* in the encapsulated complaint of the Suitor. Paradoxically, the passage stages a seeming outburst of personal grievance and loss of authorial control with the blatantly rhetorical figure of anaphora:

> To loose good dayes, that might be better spent;
> To wast long nights in pensive discontent;
> To speed to day, to be put back to morrow;
> To feed on hope, to pine with feare and sorrow;
> To have thy Princes grace, yet want her Peeres;
> To have thy asking, yet waite many yeares;
> To fret thy soule with crosses and with cares;
> To eate thy heart through comfortlesse dispaires;
> To fawne, to crowche, to waite, to ride, to ronne,
> To spend, to give to want, to be undonne. (897-906)

Just as the seemingly repetitive figure of anaphora becomes, in the hands of the consummate poet, the vehicle for extraordinarily subtle variations of rhythm and syntax, so the seeming loss of authorial control accompanies a subtle construction of the author's subject position as the victim of neglect. The rhetorical outburst is situated between complex mirrorings. The immediate occasion for the suitor's complaint is the activity of the Fox, who imitates the professions of various suitors, so that the Ape can "prevent" them—that is appropriate their suit and present it as his own. The complaint builds to a climactic curse that virtually ricochets in a verbal hall of mirrors:

> Who ever leaves sweete home, where meane estate
> In safe assurance, without strife or hate,
> Findes all things needful for contentment meeke;
> And will to Court for shadowes vaine to seeke,

Or hope to gaine, himselfe will a daw trie:
That curse God send unto mine enemie.
For none but such as this bold Ape unblest,
Can ever thrive in that unluckie quest.
(909-916)

In cursing the suitor at court, Spenser is both directing the malediction at himself and identifying himself with his enemy: autobiography as de-facement, indeed! The rhetoric deflates as the hyperbolic curse gives way to the return to the narrative. The narrator's explicit statement that none but the "bold Ape unblest" can survive in court is undercut in classic Spenserian fashion with the immediately ensuing unmasking of the Fox and Ape and their expulsion from the court.

Under the guise of writing himself into his textual house of mirrors ("To have thy Princes grace, yet want her Peeres"), Spenser establishes a distinction between the Prince, who favors her unnamed suitor, and her Peere, who does not, that becomes crucial in the last episode of *Mother Hubberds Tale*. The final masquerade of the Fox and Ape revisits the courtly satire of the previous episode at a much higher degree of political risk. In the third episode, funhouse-mirror reflections of poet-narrator and dark double / poetaster Ape and of poet-narrator and courtly antagonist / poet-hating peer constitute a satire that reflects criticism on the Elizabethan court while reflecting on the position of the humanist poet in Elizabethan politics. In the fourth episode, satiric representations of a monarch and a powerful minister threaten to engage the world of politics by drawing the wrath of the authorities down on the text and its author. Courting government censure, Spenser has achieved a reality effect of considerable proportions. And insofar as his readers remain responsive to a sense of jeopardy in reading an illicit text, they read themselves into a textual house of mirrors in a kind of higher-level *prosopopoeia*.

As with previous episodes, the final masquerade begins as a revision of an Aesop fable. The Ape's donning the pelt of the sleeping Lion at the urging of the Fox recalls Aesop's fable of "The Ass Clothed in the Skin of the Lion," while amending the fable's point. "The Ass Clothed in the Skin of the Lion" is one of many Aesop fables that affirm essentialist identity and censure social mobility by showing animals punished or humiliated for imitating their betters. Aesop's Ass in the Lion's skin is found out as soon as he brays. In telling contrast, when Spenser's Ape replaces the rightful monarch, his subjects never see through his disguise. Like the animals in Aesop's version that, temporarily deluded by appearances, flee the disguised Ass, a sheep and an Ass run from Spenser's Ape when he dons the Lion skin. But, in Spenser's version, speech reinforces the masquerade. The smooth words of Spenser's Fox persuade the animals to cease their flight from a seemingly fearsome Lion and undertake a journey to the court of the pretend Lion King. In doffing his skin, the Lion has effected a separation between the monarch's two bodies. In successfully masquerading in the discarded Lion's skin, Spenser's Ape undermines the essential legitimacy of the monarch's body natural, that is to say, Elizabeth. Having flirted with a highly inflammatory identification of the fictional Ape and the reigning monarch, Spenser uses the prior distinction between Prince and Peere to retreat from the extremes of political danger. As the identification of the Fox with some extra-literary figure becomes increasingly audacious, the Ape fades from view as a satiric target. The poem shifts generically from a covert critique of monarchy in the Aesopian mode to an Elizabethan poem of personal

destruction in the manner of, say, *Leicester's Commonwealth*. Although the charges that the Fox plundered the kingdom to "fe[e]d his cubs" invites identification with Burleigh, who was frequently accused of using his office to enrich his relatives, other self-serving politicians, either of the court of Elizabeth or of earlier monarchs, fit the description well enough. Indeed, just about any politician with relatives is open to the accusation. At least as important as the details of the Fox's transgressions, which enticingly seem to inculpate some specific political figure, is the representation of the Fox as the primary transgressor and the Ape as his unwitting enabler.

Unlike the previous three masquerades, the rogues' impersonation of Lion King and his sly minister does not collapse of its own overreaching fraud[8] since the pair has gained control of the institutions of authority. The poem closes with a double set-piece, one a revision of Aesop that recalls earlier Aesopian elements and signals the impasse to which the rogues' impersonations have led and the other the classical descent of Mercury that brings closure to the poem through a *deus ex machina*. The revised version of the Wolf and the Lamb that comes near the close of the episode illustrates the way the reign of Ape and Fox preserves its power by becoming institutionalized. The well-known Aesop fable enters Spenser's text as the sequel of an earlier encounter. The Sheep who, fleeing from the imitation Lion, was placated by the Fox and invited to court, turns up with a legal complaint: she is the mother of the Lamb of the well-known fable and is bringing a law case against the Wolf. In response, the Fox accuses the hapless Sheep of slandering his cousin, the Wolf and dismisses her. The Fox's claim of family ties to the Wolf both satirizes political corruption and recalls the initial masquerade, in which the Fox played the role of the Aesopian Wolf set to guard the sheepfold. The Aesopian world in which raw power overrides the discourse of justice and the fate of the powerless is to be eaten gives way to a more sophisticated polity in which the capacity of power to control the judicial discourse has been institutionalized and speech is rendered powerless by being termed slander.

Mother Hubberds Tale opens with the flight of Astraea, goddess of justice, from the corrupt and decadent world. The programmatic injustice represented by the Aesopian-fable-turned-courtroom-drama heralds a counter movement in the descent of Mercury. The arrival of Mercury seems to reestablish the pattern established in the first episode of increasing suspense—as the rogues continue their depredations, followed by resolution—as the authorities restore order. In fact, this conclusion of *Mother Hubberds Tale* complicates the sense of closure as it brings further attention to the complex relationships among author, reader, text, and political world that obtain in humanist satire. Although in *Mother Hubberds Tale* the descent of Mercury functions as a *deus ex machina* in bringing the poem closure not generated by the foregoing narrative, this is not its traditional function. In the epic tradition, the descent from heaven serves to move the plot forward, not bring it to a close. Conventionally, what Mercury and his avatars terminate is the truancy of the epic hero from his epic quest. In a sense, Spenser's Mercury does rouse the sleeping Lion—to a mock-heroic parody of Achilles—but once the true king is awakened, the Ape's masquerade is as good as over. Although the aim of Mercury is to restore the Lion to his rightful place of authority, the language with which he rouses the Lion directs an extremely

harsh verbal attack in the general direction of a monarch:

> Arise (said *Mercurie*) thou sluggish beast,
> That here liest senseless, like the corpse deceast,
> The whilste thy kingdome from thy head is rent,
> And thy throne royall with dishonour blent:
> Arise, and doo thy selfe redeeme from shame,
> And be aveng'd on those that breed thy blame. (1327-1332)

At the same time that the Lion is castigated verbally by Mercury, he is significantly exculpated by a narrative detail: Mercury removes a hitherto unmentioned sleep-inducing weed that, we are now told, the Fox had placed under the Lion's head. The detail partly justifies the Lion's truancy, but the last-minute retrojection of the exculpatory detail compromises the integrity of the narrative. Even more destabilizing is the final act of retribution the Lion visits on the Ape:

> But th'Apes long taile (which then he had) he quight
> Cut off, and both eares pared of their hight;
> Since which, all Apes but halfe their eares have left,
> And of their tailes are utterlie bereft. (1381-1384)

With the mutilation of the Ape, the beast fable metamorphoses into an etiological tale: how the Ape came to look so much like a man.[9] As the Lion claims his rightful identity as king, the Ape becomes the Ape as we know it. Not only does this final transformation manifestly sever readers from the local time of the narrative—a time when Apes has tails and much larger ears—but also it alienates readers from their own experience of reading *Mother Hubberds Tale* by retroactively replacing the generic Ape whose adventures we imagine we are following as the narrative goes along with the exotic creature with big ears and a tail who becomes our own idea of an Ape only at the very end. The sense of *derive*, of inevitable drift and alienation from one's own past with which the poem opens also closes *Mother Hubberds Tale*. What was presented at the opening of the poem as a national, cultural phenomenon is experienced in very personal terms at the close. The Aesopian conundrum of being alienated from one's childhood through being introduced to Latin fairy tales—literature of the significantly inaccessible classical past that Christian England nonetheless appropriated for itself—is here recalled and writ large.

[1] "'The Counterfeit in Personation': Spenser's *Prosopopoia*, or *Mother Hubberds Tale*." In Louis Martz and Aubrey Williams. *The Author in His Work: Essays on a Problem in Criticism*. New Haven & London: Yale UP, 1978.
[2] *MLN* 94 (1979): 919-930.
[3] To some extent, Spenser may be acknowledging poetry as derivative of religious discourse—the convention that the poet's word is grounded in the divine Word.
[4] See the Yale Edition of the Shorter Poems of Edmund Spenser, note 45.
[5] *The Complete Fables* (170)—fable 229.
[6] Aesop (196) Fable 264.
[7] Ralegh's marriage to Elizabeth Throckmorton and Leicester's to Lettice Knollys come immediately to mind.
[8] See Van den Berg.
[9] See Oram.

Lauren Silberman is Professor of English at Baruch College CUNY. She is the author of *Transforming Desire: Erotic Knowledge in Books III and IV of* The Faerie Queene and numerous articles.

Articles: Abstracts and Notices

Abstracts compiled by Gitanjali Shahani.

37.06

Berger, Harry Jr. **"Resisting Translation: Britomart in Book 3 of *Spenser's Faerie Queene*."** *Translating Desire in Medieval and Early Modern Literature.* Eds. Craig A. Berry and Heather Richardson Hayton. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2005. 207-250.

Theorizes the "originary power of the castration principle" as it manifests itself in the legend of Britomart. Berger locates this castration principle in the figure of Archimago, who is simultaneously the epic's mighty enchanter and its feckless Old Man, "the strongest of the strong and the weakest of the weak." Noting the arch-villain's "anomalous appearance" in *FQ* III.4.45, just when Florimell is about to reenact Una's flight through the woods, Berger argues that Archimago represents the castration principle underlying the "gynephobic discourses" disseminated throughout Book III. The originary power embodied in Archimago resurfaces in Book III not only in the "allegorical and magical violence" of figures such as the witch, Proteus, and Busirane, but also in supposedly benign patrons of patriarchal order and continuity, such as Merlin. Britomart's initiation into a heterosexual regime is presided over by Merlin, an agent whose motives are shown to be dominated by the castration principle. A sinister figure, who was "wondrously begotten…On a faire Ladie Nonne," Merlin appears to be born of no woman, emerging "out of demonic violation," as Kenneth Gross has observed. Berger sees Spenser's Merlin as imbricated in a male fantasy of androgenesis, a fantasy that in its very improbability calls attention to the less secure practices of heterosexual reproduction. Myths of immaculate conception and divine or demonic rape are thus symbolic attempts to exercise ideological control over female sexuality. Merlin's control of Britomart's desire functions in precisely this vein. Despite being granted political legitimacy, it performs a similar "rape" and "ideological cooptation."

37.07

Coatalen, Guillaume. **"Lô a Timorous Correction: Unrecorded Extracts from Spenser and Harington and Negative Criticism of *The Faerie Queene* in a Folio from the Bodleian Library."** *Review of English Studies* 56.227 (2005): 730-748.

Presents an annotated transcript and analysis of an anonymous early modern compilation of poetry in a loose folio from the Bodleian Library. The manuscript contains a fierce attack on *FQ*, in relation to an anagogical definition of the term "fairie." In addition, the manuscript includes previously unrecorded extracts from *The Shepheardes Calender* and Sir John Harrington's *Preface to the Translation of Orlando Furioso.* Coatalen suggests that the folio may have belonged to a university student's commonplace notebook, and the use of words such as "vocable," "double anagogie," or "essential faeries" indicates that the scribe was well educated. The "relative carelessness" of the scribe's small cursive hand possibly implies that this was not the work of a scribe writing for a client. Although the author's identity cannot be established with any certainty, Coatalen speculates that the compiler was most likely a male. Women almost always used the

Italian hand and few would have been literate enough to make such a note on poetry. Coatalen goes on to set an approximate date for the folio, suggesting that the leaf was written after 1603. The compiler's criticism includes a personal comment, beginning with an interjection: "Lô a Timorous Correction." This comment introduces his main argument about Spenser's cowardice and "vnmanlie" nature, which led the poet to deny the existence of fairies for fear of being deemed Catholic.

37.08

Klingelhöfer, Eric, with contributions by Tracy Collins, Sheila Lane, Margaret McCarthy, Clare McCutcheon, Sarah McCutcheon, Jo Moran, and John Tierney, **"Edmund Spenser at Kilcolman Castle: the Archaeological Evidence."** *Post-Medieval Archaeology* 39.1 (2005): 133-54.

Reveals the archeological findings of four seasons of fieldwork, conducted from 1993-96 at Kilcolman Castle, in north county Cork. Now consisting of a ruined tower-house and some mounds of masonry overlooking Kilcolman Bog, the castle was Spenser's place of residence from 1588 to 1598. The poet, who was part of the Protestant "New English" elite in Ireland, was granted the castle along with 3,000 acres of land. He lived there till Tyrone's rebellion burned the castle in 1598, thereafter returning to London. The archaeological study of this castle was taken on as part of a broader examination of the Elizabethan colonization of Munster. The project's goal was "to appraise the site's archaeological potential, while causing the least possible disturbance to its remains." Over several field seasons, the study attempted to "determine the extent of subsurface evidence for the ruined tower-house and bawn" and to ascertain if any details of the Spenser family's occupation of the house had survived. Excavations established that the archaeological remains of the castle had survived to a great extent. In particular, "the bawn (bailey) wall line was traced, structures identified as the Great Hall and Parlour were located, and artefacts and ecofacts from the occupancy of Spenser's family were recovered." The project concluded with recommendations to the landowner and government authorities, especially the feasibility of public visitation to the site of Spenser's home.

37.09

Milburn, Colin. **"Syphilis in Faerie Land: Edmund Spenser and the Syphilography of Elizabethan England."** *Criticism* 46.4 (2004): 597-634.

Argues that *FQ* I participates in contemporary cultural fantasies of a "syphilitic apocalypse." With the disease assuming epidemic proportions in late sixteenth-century England, the symptomology of early modern syphilis came to be constructed in terms of "a malady of bad or polluted blood with resonance of divine wrath." Spenser contributes to this "apocalyptic iconography" in the legend of Red Cross, amply drawing from the Book of Revelation, particularly the figure of Pestilence, in its contemporary incarnation as the pox. Milburn reads the "bespotted" dragon who has usurped Una's realm as an allegory of the "carnal scourge debilitating English nationhood." Through his construction of the syphilitic body, Spenser "attempts to police the sexual behavior of the reading public in order to heal a diseased English nation." Milburn sees *FQ* as a kind of "self-help" manual for its English readers, offering models of correct behavior in each of the moral virtues enacted in the six books of the poem. Book I, as

the book of holiness, is especially concerned with the narrative of syphilis, reflecting the common cultural association between syphilis and moral corruption. Milburn thus interprets key episodes in Red Cross's quest as allegories of infection and treatment. In each of these episodes, Spenser draws extensively on the early modern genre of medical syphilography and vernacular treatises focusing on the nature of the pox and its cures.

37.10

Morgan, Gerald. **"'Add faith vnto your force': the Perfecting of Spenser's Knight of Holiness in Faith and Humility."** *Renaissance Studies* 18.3 (2004): 449-474.

Examines Spenser's claim in the Letter to Ralegh that the ethical teachings of Aristotle form the basis for the poetic argument of *FQ*. Morgan emphasizes that Book I's professed focus on holiness (not obviously recognizable as an Aristotelian value) need not be taken as a sign that Spenser has lost his way in expounding the Aristotelian framework. According to Morgan, Spenser refers to the moral virtue of religion by the name of holiness, in order to draw attention to the moral range of Book I, "for he intends to represent in it not only such acts as devotion and adoration, but also acts of fidelity, courage, and humility such as are required in the exercise of religion." Furthermore, the focus on faith and humility in the opening cantos of the poem does not signal an abandonment of the moral scheme outlined in the *Letter*; it is instead an argument in itself for faith and humility together as constituting "the irreducible context in which the moral virtue of holiness is to be discovered...." Red Cross's encounters with Error and Sansfoy, and his journey in the House of Pride amply bear out Spenser's justification for identifying holiness as a moral virtue, in keeping with the Aristotelian framework.

37.11

Steinberg, Glenn A., **"Spenser's *Shepheardes Calender* and the Elizabethan Reception of Chaucer."** *English Literary Renaissance* 35.1 (2005): 31-51.

An emerging commonplace in Spenserian criticism holds that Spenser ostensibly assumes a tone of Chaucerian humility in order to trivialize his own work. Steinberg seeks to counter "received opinion" by proposing a more nuanced reading of the Elizabethan reception of Chaucer. To this end, Steinberg examines diverse strains in Elizabethan commentary on Chaucer, including those that viewed him as primitive, frivolous, or immoral. For Steinberg, the anti-literary attacks on Spenser's moral caliber were frequent but they would have carried little weight for aspiring Elizabethan writers like Spenser, since they "essentially came from the outside," from sources who questioned the very idea of literary endeavor. In contrast, the allegation that Chaucer's poetry was primitive and unpolished would have been more threatening to Chaucer's reputation, coming as it did from dominant literary figures such as Ascham, Sidney, and Puttenham. Given their own literary ambitions, these writers had a vested interest in "toppling" Chaucer from his position of supremacy as England's premier poet. Damning him with faint praise, they are quick to dismiss him, variously categorizing him as wanton or ancient (Ascham), privileging Continental politics and culture (Sidney), seeing him at variance with contemporary standards of taste and culture (Puttenham). In contrast, poets like Spenser may have had "a stake in shoring up Chaucer's reputation and in returning to Chaucer's poetic

legacy as a source of inspiration and potential prestige by association." Steinberg contextualizes Spenser's engagement with "Tityrus," particularly with reference to the figure of Thenot in the February eclogue of *The Shepheardes Calender*.

37.12

Williams, Christopher. **"Hume on the Tedium of Reading Spenser."** *British Journal of Aesthetics* 46.1 (2006): 1-16.

Focuses on a passage from the *History of England* in which Hume, commenting on the state of literature during the Elizabethan period, describes Spenser as "the finest English writer of his age," yet one who is seldom read. "The perusal of his work becomes so tedious that one never finishes it," Hume writes of Spenser's poetry. Williams takes up Hume's assessment to elaborate on what he terms the "Spenser judgement," a formulation that he uses to invoke both Hume's observation on Spenser, as well as more general observations that could be made about authors who resemble Spenser insofar as they are "highly regarded but largely unread." At the heart of Hume's remark in particular, and the "Spenser judgement" in general, lies a juxtaposition of tedium and merit. For Williams, Hume's observation raises significant questions regarding the nature of aesthetic judgment and taste. "If everybody avoids Spenser, why not conclude that his work is not very good?" Taking this question as a starting point, Williams uses the "Spenser judgement" to raise the obverse question: "why do we so rarely expect acclaimed authors to be unread, given the possibility—to which the Spenser judgement vividly attests—of a disconnection between enjoyment and literary merit."

Abstracts of Conference Activities

Spenser at MLA

The following papers were delivered at the MLA Convention in Washington, D.C., December 2005.

OPEN SESSION OF THE INTERNATIONAL SPENSER SOCIETY

Garrett Sullivan (Penn State, University Park) presiding.

37.13

A. E. B. Coldiron (Louisiana State U.), **"Praise, Humility, and The Widow's Mite: An Unrecorded Marginal Commendatory Poem Written in LSU's Copy of *The Faerie Queene* (1590)."**

At the bottom of p. 600 (Pp5v) of Louisiana State University's copy of *The Faerie Queene* (1590), written in what looks like a late-16th- or early-17th-century italic hand, is a heretofore unstudied commendatory sixain. This paper presents the poem and poses several lines of inquiry about this unidentified commendation of Spenser. The writer of the poem—despite the clear, unpracticed, distinctive hand—remains unidentified. (Other marginalia in this hand are found throughout the copy, and they thicken the textual plot: the other writings enter careful corrections to the text of *FQ*, including some but not all of the printer's errata items and including corrections not in that list. The pattern of corrections does not match that of later editions consulted, thus raising the question of which text of *FQ* was the writer using to make corrections in his/her copy.) The handwritten poem raises other issues beyond the paleographic, textual, and biographical. It is itself "Spenserian," illustrating a self-conscious and emulative mode of epideixis. The poem is written in beneath the final commendatory poem by Ignoto and thus right between the Commendatory and Dedicatory Verses—between praise and patronage, between two groups of primary, influential readers of *FQ*. The inscribed poem's allusion to the Biblical parable of the widow's mite directly challenges the hierarchies of literary value expressed in the printed Commendatory Verses and presents an alternative way of valuing literary praise.

37.14

Andrew Mattison (Northeastern U.), **"The Persistence of Landscape in the Bower of Bliss."**

Most critics accept Spenser's statement that the basic paradigm of the Bower of Bliss is the imitation of "nature by art." However, in Spenser's actual descriptions of the Bower, nature often rhetorically overwhelms artificiality. In this paper I will focus on the description of landscape as a way of revealing a fuller sense of the relationship between the inhabitants of the Bower and the surroundings, which in turn comments on the possibility of a Spenserian poetry whose interactions with literary history continually emerge in the midst of its distinctive structure.

Building on recent work that has imagined a more fluid relationship between Spenser and Virgil, and thus a more complex understanding of the genres of *FQ*, this paper will argue, within the context of a particularly dark strain in the Virgilian tradition of the description of landscape, that the difficulty

of Guyon's position is shown both in the attractiveness of the Bower but also in its tendency to fall short of expectations. I will discuss an intermittent but crucial aspect of the *Eclogues* and *Georgics*, found also in Spenser's later work, in which inhabitants of landscape expect a consolation or responsiveness from the landscape that never quite comes. The shepherd in the *Eclogues* who expects landscape to be the extension of himself—as it often is in pastoral—but finds it disappointingly remote is comparable to the farmer of the *Georgics* whose labor allows him to interact with landscape even as it remains too large and powerful for his full participation. In canto xii of *FQ*, I will argue, landscape's withheld or withdrawn responsiveness has an unusually complex function, culminating in the Bower of Bliss passage. Spenser continually insists in that passage on the distinction between nature and art. Nonetheless, he simultaneously figures a withdrawn landscape that specifically suggests Virgilian influence. I conclude from this iterated dependence on Virgilian landscape that the Bower's triumph of art over nature can never quite be complete; descriptions culled from the traditions of poetic landscape interfere with the distinction between art and nature, as the ekphrastic waves within the gates of the Bower overwhelm their ivory solidity. However, since the landscape that emerges is one whose responsiveness to humanity is itself incomplete, the presence of nature within the Bower ends up parallel to the sterility of the Bower's artistry—both nature and art are expected to be more sympathetic to the Bower's inhabitants than they are. Still, I will argue that the haunting possibility of consolation in the Bower scene can never quite be subsumed within its allegorical function.

Theresa Krier, John Watkins, and Margaret Tudeau-Clayton have taken part in recovering an increasingly sophisticated understanding of the presence of Virgil in Spenser's poetry, which has revealed a development of Spenser's understanding of Virgil over time, along with a more complex idea of the Virgilian aspects of *FQ*. However, because the allegorical function of the Bower of Bliss in canto xii has always superseded interest in the literary tools of its construction, its pastoral and georgic elements and its ambivalence about landscape have passed without comment. In focusing attention on landscape description as a particular poetic mode, I will be able to suggest a fuller sense of the interpretive possibilities of a canto with a strikingly unique sense of the relationship between character and landscape and the functions and powers of poetic description.

37.15

Marshall Grossman (U. of Maryland), **"Mimetic Verisimilitude and Poetic Truth in Book II of *The Faerie Queene*."**

The identification of art and imitation is ubiquitous in sixteenth-century England. Yet, in literary practice the obligation to "hold the miror up to nature" comes under pressure as English writers presume to represent what the senses cannot apprehend. Allegory may be thought of as a mode of naming, in which the narrative action must bring together a character and his or her ethical identification. But can the conjunction of the right place and name tell the truth about something? To the extent that *FQ* is mimetic and nominal, how would we establish that it is also true? Spenser poses these questions more or less explicitly in the Proem to Book II.

To fashion a gentleman or noble person, in the person of Arthur, is at once to imitate—Spenser reassures Ralegh: "I have followed all the antique Poets historicall, first

Homere...then Virgil...after him Ariosto...and lately Tasso" (15)—and to offer up an object for imitation. Because virtue is, for Aristotle, primarily a function of customary action, it might work for Aristotle that if a gentleman were to assume the habitual actions of Arthur, he would be noble indeed. For Spenser this would presumably be complicated by the notion of grace, whose presence or absence cannot be certified by outward action. At the very least one must presume that—insofar as he is the original of nobility offered for imitation by gentle readers—Arthur and his metonymic offshoots are either acting by nature—without a model—or following a model whose origin is immemorial.

Having it both ways, in the Proem to *FQ* II, Spenser asserts that the source and object of his imitation is the "matter of just memory" rather than "th'aboundance of an idle braine." But his assertion is not well-supported by his subsequent admission that "none, that breatheth liuing aire" knows where Faerie Land is or can verify the antiquities the text is about to discover. What then is it that the narrator "remembers," and on what basis can readers decide whether or not Spenser's poem denotes it truly?

The choice of memory over observation as the faculty underlying its production looks forward to the appearance of Phantastes, Eumnestes, and Amnesties in canto ix, by mediating interior and exterior models of representation; it seeks to present a moralized landscape as it appears to the poet's mind. But, as an allegory of "that within which passes show" the House of Alma reaches an impasse; no matter how many and how quaint the *homiculae* representing its internal faculties may be, or how cleverly the labor is distributed among them, ultimately they can only reinscribe the opacity of the boundary between subjective experience and observable action. Thus the collective and antique memories to which Arthur and Guyon gain access, as the climax of their journey through the inner workings of the body, are rendered to them in the form of old books. Both knights and reader are right back where they began, with volumes of antique memory—or, perhaps, painted forgery. Arthur's book breaks off just when it is about to get interesting, much as the grandiose, twenty-four book *FQ* of the Letter to Ralegh will break off after six books and a bit. But Guyon is the titular Knight of Book II, and his book takes him to the land that "now *America* men call" (72), which returns us to the admonition in the second stanza of the proem that Faerie Land, may be out there, like Peru or Virginia, awaiting discovery. Faerie Land thus remains exterior to its intersubjective naming; actually existing but as yet unseen, it must be remembered in the future anterior tense, and inner experience remains opaque.

SPENSERIAN AGENTS: MEN, WOMEN, AND CATHOLICS

Sponsored by the International Spenser Society.; Joesph Foster Loewenstein (Washington U.) presiding.

37.16

Kathryn S. Evans (Northwestern U.), **"The Limits of Pity: Female Heroism in Spenser's Garden of Adonis."**

When Guyon destroys the Bower of Bliss at the end of Book II of *FQ*, substituting a *tempest* of wrathfulness for its expected cognate, *temperance*, his outburst is all the more disturbing for its lack of remorse. Although the narrative has lingered over the aesthetic details of the Bower, Guyon seems to feel no compunction: in the space of a single stanza, he razes the landscape "with rigour pitilesse. . . . And of the fairest late, now made the fowlest place" (II.xii.83).

Spenser subsequently offers us a redeemed garden in Book III, an Edenic answer to Guyon's Gesthemane. And the pity missing from Guyon's callous mien reappears; Venus, in her capacity as *magna mater*, mourns the death of every creature that falls underneath the scythe of Time: ". . . pittie often did the gods relent, / To see so faire things mard, and spoyld quight: / And their great mother Venus did lament / The losse of her deare brood, her deare delight: / Her hart was pierst with pittie at the sight, / . . . / Yet no'te she find redresse for such despight" (III.vi.40.1-7). But to the surprise of the reader hoping for an antidote to Guyon's "rigor pitilesse," Spenser insists on pity's utter inefficacy; Time remains unresponsive to Venus's laments ("ne euer pittie may relent his malice hard" [III.vi.39.9]).

This paper investigates the necessary inefficacy of pity in the Garden of Adonis as an answer to the monumental failure of temperance Guyon evinces at the end of Book II. Specifically, Spenser introduces pity in the Garden, and in Book III more generally, as the ethical basis of feminine heroism, a heroism marked by patient endurance, mourning, and suffering, the corrective to Guyon's abrupt and intemperate lashing-out against the temptations of the Bower.

This reading hinges on the epistemological crisis occasioned by the appearance of Time in the Garden. Considerable ink has been spilled in attempts to rationalize Time's destruction not only of mortal bodies but also of souls themselves, the quasi-Platonic forms growing in the garden beds in between their forays into the mortal world. This paradox, I argue, is deliberate. As in the Mutabilitie Cantos, Spenser here insists on paradox—the uneasy achievement of permanence through change, eternity through mutability—as the *sine qua non* of the human condition, limited by shadowy, temporal, allegorical understanding, seeing always through a glass darkly, but longing always for the complete, face-to-face vision of the Sabbath's Sight. Under these conditions, Guyon's desire to repudiate fully the temptations of the flesh represents an unsustainable model for ethical behavior.

Instead, Spenser offers in the Garden an ethics of total inefficacy in pity: an empathetic response to another's pain, an openness to the affective and emotional contingencies of the world, inadequate to compensate for mortal pain and loss, and yet necessary to avoid Guyonesque intemperance. (Cf. Guyon's refusal to participate affectively in the Bower: he "suffred no delight / To sincke into his sence" [II.xii.479-80].) In the Garden, labor is hard, but it is of a particular sort: unlike Milton's Eden, Spenser's "Ne needs there Gardiner to set, or sow, / To plant or prune," since Time does all of the mowing (III.vi.34.1-2); and unlike Milton's exiled Eve, Chrysogone endures no labor pains ("She bore withouten paine, that she conceiued / Withouten pleasure" [III.vi.27.2-3]). What stands in place of both agricultural and parturitive labor is the stuff of a specifically female heroism: the work of affective endurance, of empathetic suffering, of inefficacious pity.

37.17

Melissa E. Sanchez (San Francisco State U.),
"Sondrie Willes: Reading Consent in *The Faerie Queene*, Book IV."

For such members of the Sidney-Essex circle as Spenser, who supported monarchy as such but were uneasy about a number of specific policies, what historians have described as a move in the 1590s away from mid-century conciliar theories generated anxiety about the status of the nobility

and the future of Protestantism. The erotic relations of the 1596 edition of *FQ* register such concerns about the absolutist rhetoric of the last fifteen years of Elizabeth's reign, most noticeably in the revised ending of Book III. Whereas the 1590 Book of Chastity concludes with Scudamour and Amoret merging into a hermaphroditic figure of mutual devotion, the 1596 version replaces this scene of conjugal bliss with a protracted narrative of Scudamour's despairing suspicion and Amoret's continued affliction. The nature of Amoret's loyalty, moreover, is itself complicated by the concluding cantos of Book IV, which reveal that the husband for whom she has willingly suffered was in fact the first of her assailants. The disproportion between Amoret's fidelity and Scudamour's desert in the 1596 versions of Books III and IV suggests that idealized equations of love, virtue, and suffering may have lulled Amoret into complicity in her own abuse. This revision is thus crucial to Spenser's project of fashioning a virtuous subject, for in apprehending the discrepancy between idealized narratives of mutual devotion and actual structures of unilateral sacrifice, the reader of *FQ* may likewise come to recognize and resist the contradictions and inequities of late sixteenth-century political practice.

ARTIFICIAL EXPERIENCE IN EARLY MODERN ENGLAND

Special session, Lara Bovilsky (Washington U.) presiding.

37.18

Lara Bovilsky, **"Spenser's Robots."**

This paper considers the significance of Spenser's depictions of artificial people in FQ for period queries about the human. For instance, Talus, an "iron man" loaned to the Knight of Justice to facilitate his quest, is used to theorize the optimal pursuit of justice and punishment. Talus's physical competence, inferential logic, and indifference to emotions such as mercy present the robot in almost shockingly modern and familiar terms, dramatizing human strengths and weaknesses. Yet Spenser's account of the "false Florimell," a duplicate of one of the poem's heroines made by witchcraft out of snow, wire, and wax to satisfy a jilted son, presents a stranger and less comfortable juxtaposition of robot and human identities. The false Florimell's generally convincing replacement of her model and her independent pursuit of a mysterious agenda satirizes female artifice while suggesting the pleasures of representing, managing, but also unleashing female agency—the robot is only partly under control. In the traditions of the Pandora legend and the poetic blazon, this characterization locates the robotic within human materiality, female artificiality, and the mechanics of erotic desire.

ANTHROPOLOGY, ARCHAEOLOGY, AND MEDIEVAL TEXTS

Sponsored by the Division on Comparative Studies in Medieval Literature; Lori Garner (U. of Illinois, Urbana) presiding.

37.19

Thomas Herron (East Carolina U.). **"Spenser's Medieval Landscape: An Archaeology of Conflict."**

After a doleful lament over the present state of cultural preservation of archaeology in Ireland (northern Europe's richest area for the same), including Kilcolman Castle, this paper heralds the recent arrival of Eric Klingelhoeffer's official report on Kilcolman [*Post-Medieval Archaeology*

39.1 (2005)] and makes tentative links between its findings and Spenser's poetry, in particular the Garden of Adonis. It argues for reading the Garden with its "planted" populace "sited" in "a fruitfull soyle of old" in the light of the Munster plantation and also the fortified garden, built for pleasure and profit, that E. Klingelhoeffer hypothesizes was present at Kilcolman in Spenser's day.

MARLOWE'S LITERARY AND BIBLICAL INFLUENCES

Sponsored by the Marlowe Society of America; Bruce Edwin Brandt (South Dakota State U.) presiding.

37.20

Steven W. May (Emory U.), **"How Marlowe Read Spenser: A Suggestion."**

A persistent problem in Marlowe studies concerns how the playwright managed to incorporate a number of passages from Spenser's unpublished *FQ* into both parts of *Tamburlaine*. The two works were not published until 1590, while the poets' biographies argue that they could not have met before then, if ever. Apparently, however, a manuscript of *FQ* circulated in England no later than 1588. The most compelling evidence for this assertion is Abraham Fraunce's quotation of an entire stanza from Spenser's poem in his 1588 *Arcadian Rhetoric*. The question remains, how did Marlowe gain access to *FQ* some years before its publication?

While scholars have supposed that Fraunce received a copy of the poem from the Countess of Pembroke, to whom Spenser presumably sent a copy of his magnum opus, this seems a highly unlikely scenario. Confined to his public duties in Ireland, Spenser needed help in finding an English publisher for his lengthy poetic narrative. But neither the countess nor anyone in her circle would have felt obligated to help the poet accomplish this. It is much more likely that Spenser dispatched a fair copy of the work to his old friend Gabriel Harvey. If so, Harvey could have shared the manuscript with Marlowe, whom he may have considered a promising MA candidate and fledgling poet well-qualified to comment on Spenser's work.

It is far more likely, however, that Harvey loaned *FQ* to Fraunce. By 1587 Harvey was practicing law at the Court of Arches in London, scarcely a quarter mile from Gray's Inn where Fraunce was preparing for a law career as well. Both men had been fellows of their Cambridge colleges in the early 1580s. They shared common literary interests, and they referred to one another in their writings. Moreover, Fraunce was an entrenched client of the Herbert-Sidney family who began his career as a publishing poet in 1587. Fraunce's patronage connections and status at the Inns of Court qualified him to promote Spenser's work effectively. And Fraunce could have become acquainted with Marlowe by this time through a number of plausible scenarios. Fraunce was a fellow of St. John's College when Marlowe arrived at the University as an undergraduate, and Marlowe's friend Thomas Nashe matriculated from St. John's about a year before Fraunce left to study law at Gray's Inn. Indeed, if common literary interests had already forged a tie between Marlowe and Fraunce, Abraham could have introduced Nashe to Marlowe before he left the University late in 1583.

Marlowe's access to *FQ* was not likely to have been mediated through Spenser's alleged ties with the Herbert-Sidney families. Rather, both poets' connections with Cambridge University offer a morely likely explanation

of how Spenser's manuscript found its way to Marlowe no later than 1587. And this Cambridge connection provides as well our most promising lead toward answering the larger biographical question of how Marlowe managed the transition from Cambridge graduate student to London playwright (with or without an interlude as government agent overseas).

Announcements and Queries

37.21

International Spenser Society Executive Committee Minutes

Minutes of the Spenser Executive Committee Meeting
Omni Shoreham Hotel, Washington, D.C.
December 28, 2005

In attendance: John Watkins, Jennifer Summit, Barbara Fuchs, Garrett Sullivan, Heather James.

Outgoing President John Watkins convened the meeting with several announcements. Some members of the committee were ill or could not attend for other personal reasons, including incoming president Dorothy Stephens, Christopher Warley, Anne Lake Prescott, and Kenneth Gross. Sheila Cavanagh had a schedule conflict with an MLA session that she was chairing. John Watkins took minutes in her place.

We then confirmed by unanimous voice acclamation three nominations for the vacant slots on the next executive committee: Jeffrey Dolven, Andrew Escobedo, and Bart van Es. All three candidates have expressed their willingness to serve if elected, and all three have been told about the importance of regular MLA attendance and participation in all of the Society's MLA functions.

John Watkins, speaking for himself and incoming President Dorothy Stephens, nominated Katherine Eggert for the position of Vice President of the Society. The nomination was confirmed by a unanimous voice acclamation. Professor Watkins confirmed that Katherine was willing to serve.

We next spent some time discussing the position of the Secretary-Treasurer. We are delighted by the work that Craig Berry has done to create the possibility of electronic registration. We also acknowledged how generous Dr. Berry has been with his time, especially in light of his status as an independent scholar who does not have institutional support for his efforts for the Society. We are confident that on-line registration has made the work of the secretary-treasurer significantly easier, and that this improvement will make it easier in turn to recruit future Secretary-Treasurers.

Professor Watkins officially announced that the Colin Clout Award for Lifetime Achievement in Spenser Studies would be awarded to Richard Helgerson. The executive committee agreed to dedicate one of the Society's 2006 MLA sessions to Professor Helgerson's

achievements. Patricia Fumerton will organize and chair that session.

Professor Watkins noted that MLA President Marjorie Perloff had invited the Society to join her in focusing the 2006 Convention on poetry. In response to this invitation, we agreed that our other 2006 session should be devoted to poetry and poetics. Heather James agreed to organize and chair that session.

Professor Perloff's invitation means that we will postpone a previously discussed session on comparatist approaches to Spenser emphasizing his relationship to continental writers. Barbara Fuchs tentatively agreed to organize and chair that session instead for the 2007 MLA.

We then made up a confidential list of future Hugh Maclean speakers that Professor Watkins agreed to pass along to Professor Stephens. We agreed that it might serve the interests of the society to secure commitments for the next several years, since many scholars may want more than a year's advance notice to plan the talk.

Professor Fuchs and Professor Summit agreed to serve on next year's MacCaffrey Prize committee, which will be chaired by incoming Vice President Eggert.

We concluded with a discussion about the importance of MLA deadlines. We agreed that it is crucial for the Society to set a luncheon venue and to select a luncheon speaker in time to have that information printed in the MLA Program. Several members expressed their concern that the 2005 luncheon had not been mentioned in the program. Graduate students may not be members of the society and simply would not have received the electronic announcements.

Finally, we agreed that the officers of the Society need to generate an official timetable for all the work that the Society does over the course of an academic year.

37.22

International Spenser Society Announcements

MLA 2006 Call For Papers: Spenser's Acoustic Worlds. What roles does sound play in Spenser's poetry and career? How does poetic sound relate to its environment (stanza, landscape, edifice) and audience? What are the roles of harmony, discord, and silence? 300-word prospectuses (email attachment or hard copy) by 15 Mar.; Heather James, Folger Shakespeare Library, 201 East Capitol Street SE, Washington, DC 20003 <mailto:hjames@usc.edu>.

Isabel MacCaffrey Award Announcement. The International Spenser Society presents the Isabel MacCaffrey Award each year for the best article or book on Spenser published in the preceding two years (with book and article competitions alternating). The 2006 award will be presented for the best article on Spenser published in 2004 or 2005. Articles should be of a reasonable length (rather than, say, *Notes & Queries* contributions), and should be substantially about Spenser.

The judges will do their best to find and read all Spenserian articles—with the exception of works written by previous MacCaffrey recipients—but anyone wishing to make sure that his or her publication is not overlooked is urged to contact Katherine Eggert, Vice President of the Society and Chair of the MacCaffrey committee, at <mailto:Katherine.Eggert@colorado.edu>, no later than February 15, 2006.

"Spenser's Civilizations" Conference Update. The program for the Fourth International Spenser Society Conference, "Spenser's Civilizations," to be held at Victoria College on the University of Toronto campus May 18-21, 2006, is now available on the conference website: <http://www.spenserscivilizations.org>. Information on conference registration and accommodations will be posted soon. A number of choices will be available for accommodations, including low-cost lodging on campus.

Longman *Faerie Queene* Update. The revised Longman *Faerie Queene,* first published in 2001, will be reprinted this year. Editor A.C. Hamilton requests the assistance of all Spenserians in identifying and correcting errors. If you have had occasion to consult the Longman edition and noticed any errors, please email Professor Hamilton directly at <mailto: hamiltna@post.queensu.ca>.

37.23

Forty-first International Congress on Medieval Studies
May 4-7, 2006 at Western Michigan U.
Spenser at Kalamazoo

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

Session1: Models and Authorities
Organizer: Clare R. Kinney (U. of Virginia), William A. Oram (Smith College), and Beth Quitslund (Ohio U.)
Presider: Thomas Herron (East Carolina U.)

Opening Remarks: Theodore L. Steinberg (SUNY Fredonia)

Paper #1: "Augustinian Nests and Guyon's Faint" by Gillian Hubbard (Victoria U. Wellington)
Paper #2: "Spenser's Saint James" by Alison A. Chapman (U. of Alabama Birmingham)

Respondent: Anne Lake Prescott (Barnard College)

Session 2: Rest and Motion
Organizer: Clare R. Kinney (U. of Virginia), William A. Oram (Smith College), and Theodore L. Steinberg (SUNY Fredonia)
Presider: Alice Espinosa (SUNY Fredonia)

Paper #1: "'Adventures Chauncefull Jeopardie': Vagrancy, Comedy, and *Mother Hubberds Tale*" by Maya Mathur (U. at Buffalo)
Paper #2: "'Sweete Themmes Runne Softly, till I End My Song': Spenser's Rivers and the Aesthetics of Motion" by Meredith Donaldson (McGill U.)
Paper #3: "Idleness and Intellectual Labor in *Colin Clouts Come Home Again* and Book Six of *The Faerie Queene*" by Joshua Phillips (U. of Memphis)

Respondent: Jon Quitslund (George Washington U.)

Session 3: The Kathleen Williams Lecture
Organizer:; Clare R. Kinney (U. of Virginia), Beth Quitslund (Ohio U.) and David Scott Wilson-Okamura (East Carolina U.)
Presider: William A. Oram (Smith College)

"Time Lords: Anti-Humanist Temporality in Spenserian Narrative Verse" by Theresa Krier (Macalester College)

Closing Remarks: Theodore L. Steinberg (SUNY Fredonia)

Other Spenser Sessions at Kalamazoo:
Spenser's Poetics
Presider: Scott D. Vander Ploeg (Madisonville Community College)

Paper #1: "Spenserian Alliteration: On Reading Spenser's *Fairie Queene* as an Alliterative Poem" by Romuald Ian Lakowski (Grant MacEwan College)
Paper #2: "Diminished Metaphor in the Proems in *The Faerie Queene*" by Dan Mills (Georgia State U.)
Paper #3: "To Build a Stanza: Spenser's Poetic Development from *The Shepheardes Calender* to *The Faerie Queene*" by Paul J. Hecht (Wake Forest U.)

Spenser's Representational Practices
Presider: Nathanial B. Smith (Indiana U. Bloomington)
Paper #1: "Astrophel, The Dolefull Lay, and the 'Pitteous Spectacle' of Form" by Colleen Ruth Rosenfeld (Rutgers U.)
Paper #2: "Allegory as Allophagy: Representational Violence in *Prosopopoia, or Mother Hubberds Tale*" by Kasey Evans (Northwestern U.)

37.24

Book Announcement

The Spenser Review just learned of the Griffon House Press 2005 edition of *The Women in Dante's* Divine Comedy *and Spenser's* Faerie Queene by Anne Paolucci, with a foreward by Frank D. Grande. This volume marks the publication of Dr. Paolucci's dissertation from 1963, which received the First Woodbridge Honorary Fellowship in the Department of English and Comparative Literature at Columbia University. Copies can be ordered for $20 from Griffon House Publications for the Bagehot Council. P.O. Box 252, Dover, Delaware 19903. Correspondence may be sent to griffonhse@aol.com.

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

NONPROFIT
ORGANIZATION
US POSTAGE
PAID
PERMIT NO. 905

Address Service Requested

**********AUTO**MIXED ADC 303
David Miller 9.1
DEPARTMENT OF ENGLISH
UNIVERSITY OF SOUTH CAROLINA
POT 1215
COLUMBIA SC 29208-0001