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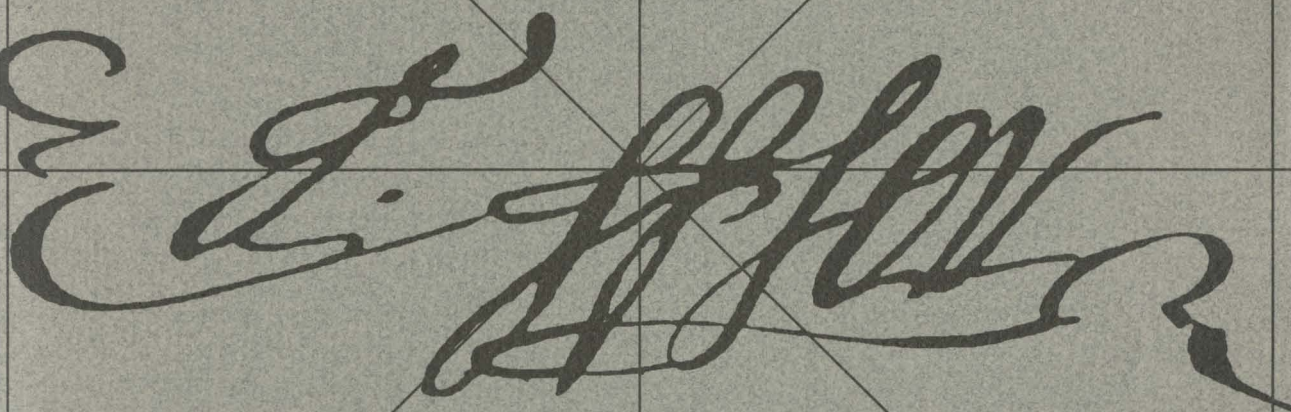

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CONTENTS



(continued inside back cover)

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between publication of the article and the report on it.

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## *TO OUR READERS*

**95.46** When my old friend Bob Cummings wrote offering the opportunity to publish his "Spenser Allusions before 1700: Addenda to Wells," I momentarily balked on the grounds of the strains that its length might place on an already straitened budget; but I'm happy to report that I soon wrestled those qualms to the ground ("Ah! the money will surely turn up somewhere.") and so herewith present it to *SpN*'s readership. Although it appears to contain no startling revelations about Spenser's early reputation, it does bring the record, perhaps, as near to completion as we can expect. Time will tell, as the cliché has it. In setting the article from a disk provided by Professor Cummings, I have decided to let stand his "British" style rather than risk the introduction of errors by altering it to conform to *SpN*'s own. Some irregularities of spacing, brought on by translation from his original software program into WordPerfect, have steadfastly eluded our combined scrutiny, for which I beg the reader's indulgence. The length of his article has also necessitated my omitting several abstracts of articles originally scheduled for this issue; I apologize to both authors and readers and promise to include them in the next issue.

Readers may be surprised to find in the "middest" of this issue a "centerfold" officially announcing next year's conference "*THE FAERIE QUEENE* IN THE WORLD, 1596-1996." Please remove it gingerly, post it prominently, copy and circulate it assiduously, and urge colleagues and students to support this important event. I call your attention to several other calls for papers in item 95.94.

## *SPENSER ALLUSIONS BEFORE 1700: ADDENDA TO WELLS*

**95.47** William Wells's *Spenser Allusions in the Sixteenth and Seventeenth Centuries* was published more than two decades ago.[1] Wonderfully close to completeness though this compilation is, a few additions and corrections have been made since 1972. Peter Beal's *Index of English Literary Manuscripts* gives a full account of the survival of Spenserian material in manuscripts, including items not noted in Wells, and includes a list of notices to early marginalia in seventeenth-century editions of Spenser's work. Other allusions have been noted in various places. James W. Broaddus has drawn attention to a reference to the arithmological stanza in Helkiah Crooke's ΜΙΚΡΟΚΟΣΜΟΓΡΑΦΙΑ (1615), David Bergeron to a complaint about the *Faerie Queene* and other apparently overvalued fictions in John King's *Lectures upon Jonas* (Oxford, 1597, but preached at York in 1594), and Henry Woudhuysen has noted another half dozen allusions: in Paul Greaves's *Grammatica Anglicana* (1594), in W.H.'s *Englands Sorrowe* (1606), in John Lane's *The Poet Lidgate's Complaint* (1617), in Peter Heylyn's *Extraneus Vapulans* (1656), in William Higford's posthumously published *Institutions* (1658), and a manuscript elegy on Spenser by one T. S.[2] My own *Spenser: The Critical Heritage*, published just before Wells's collection but prepared with its material at my disposal, includes a handful of items missed there: four short passages from Alexander Gill's *Logonomia* (1619 and 1621) perhaps indicated by Wells in a summary entry, a passage from the prefatory matter of George Wither's *Halelujah* (1641), an unpublished epigram by Sir Robert Southwell from the mid-1650s, another in English and Latin inscribed by John Hackett (c.1670) on the fly-leaf of his copy of the 1609

Folio, a long pastoral elegy by John Chatwin (c.1680), a brief comment from John Dennis (1698), and a couple from Samuel Wesley, one from his *Essay on Heroic Poetry* (1697) and the other from his verse *Epistle concerning Poetry* (1700).[3] Some attempts to add to Wells's collection, or to correct it, have misfired.[4]

I add here around three dozen items to the record of references to Spenser before 1700. No note is made of instances of unexplicit allusion, even when they seem beyond doubt: the already acknowledged case for Spenser's pervasive influence on seventeenth-century English poetry is not much advanced by indicating randomly gathered echoes. The lay-out followed is essentially that established by Wells.

* * *

Before 1586. Sir William Temple. *Analysis of Sir Philip Sidney's Apology for Poetry*. [MS belonging to Viscount De L'Isle and apparently lost, ed. from microfilm and transl. by John Webster, Medieval and Renaissance Texts and Studies, vol. 32 (Binghamton NY, 1984).] Fols $30^{r-v}$ (Webster, pp. 150-53):

Sedenim quae causa est hujus in tractando poemate inscitiae & insolentiae? Hic tu duplicem efficientem notas hujus inscitiae, nempe defectum & nativi & diligentis culturae. ... Adhibitae culturae imperitia demonstratur & e subjectis & ex effecto. Subjecta concluduntur enthymemate ... Effectum imperitae judicatur etiam enthymemate ... Adversus utriusque enthymematis antecedentem [sc. nec in rebus nec in verbis cultura illa perite adhibita est; rem confuse & perturbate tractant] objici potest perfecta poemata esse Chawseri Troilum, speculum Magistratuum, Odas Surriensis, Pastoris Calendarium, Gorboducam. Sed objectio ista occupata est e Diversis. quasi diceres, Etsi valde laudabilia poemata sunt, tamen offendunt tractationis nonnulla imperitia. In quibus offensum sit a Pastoris Calendario & Gorboduca ostendis. illud poema in adjuncto idiomate, hoc in adjunctis circumstantiis peccat. idiomatis genus reprehendetur e Dissimili facto Theocriti, Virgili, Sanazarae.

1596. Thomas Nashe. *Have with you to Saffron-Waldon.* [STC 18369. *Works*, ed. R.B. McKerrow, 1910; other items from this book given in Wells.] Sig. O2 (McKerrow, 3.89):

The second thing wherein he made *Wolfe* so much beholding to him was that if there were euer a paltrie *Scriuano*, betwixt a Lawiers Clark & a Poet ... let him or anie of them but haue conioyn'd with him in rayling against mee ... he would haue prest it vpon *Wolfe*, whether he would or no, and giu'n it immortal allowance aboue *Spencer*.

1605. Erhardus Cellius. *Eques Aureatus*. Tübingen. P.119:

In hoc Templo [Westminster Abbey] contumulati sunt regiis magnificis & splendidis supulchris Reges Angliae ... quique minime tacendus (inquit Historicus) [presumably William Camden in *Reges, Reginae, Nobiles, & Alii in Ecclesia Collegiata B. Petri Westmonasterii Sepulti* (1600), but evidently misunderstood] Poetarum Anglorum Princeps Galfredus

Chaucer; & qui ad illum ingenii felicitate, & diuite Poeseos vena proxime inter Anglicos Poetas accessit, Edmundus Spencerus &c. Hoc eo recensere placuit, ut antiquitas & claritas imprimis etiam optimarum literarum antiqua & et insignis scientia familiae huius Spenceriae dignitas, & huius Legati Domini Roberti Spenceri membri istius illustris & nobilissimi excellentia istius patefieret. [The margin has:] In hoc Templo sepultura Regum &c. Sed et Poetarum, vt Galfredi Chauceri, & Edmundi Spencerii &c. Poesis olim etiam a viris illustribus culta.

1611. Francis Beaumont to Lady Anne Newdegate. Warwickshire Record Office, CR 136 / B25. [Noted in Beal, *Index,* SpE 10; printed in Lady Newdigate-Newdegate, *Gossip from a Muniment Room* (1897).] Newdigate-Newdegate, p.132:

My conceit of this triple love, of affection, passion & conjunction I discovered unto you long agoe in a letter wherein I wrytt ... that there had bene in my minde a duel betwixt love and honestie, yet honestie was and and ever should be crowned with victorie, and the hottest love of myne towardes any woman when it came to feight with honestie, should have both his edge rebated and his poynt buttoned. So I sayed and so I wil say and think while I live, and am the better herein confirmed for that of late I have light upon Mr Spencers opinion so rightly agreeing with that which nature had taught me before, as the same might be thought to have been drawne out of his discipline. And bicause I know how much you delight in all good learning, and in such honest verses, and to add also some better tincture to my loath-to-departe, I wil set them downe as he wrytt them:

> All naturall affection soone doth cesse ...
> No lesse then perfect gold surmounts the meanest brasse. [*Faerie Queene* 4.9.2]

About 1620. Sir Simonds d'Ewes. BL Harleian MS 646. Printed in *The Autobiography and Correspondence of Sir Simonds d'Ewes*, ed. J.O. Halliwell, 2 vols (1845). Halliwell, 1, p.140:

At night also for my recreation, I read Stephens' Apology for Herodotus or Spencer's Faerie Queene, being both of them in English.

1622. Anonymous. *A monethes iorney into Fraunce*, in BL Sloan MS 1442. Fols 91$^{v}$-92$^{r}$:

You would not but haue imagined here one of of the relickes of the first age after the building of Babell; for her verie complexion was a confusion more dreadfull then that of languages. As yet I am vncertaine whether the Poem of our Arch-poet Spencer, intituled the Ruines of time, was not purposedlie intended on her. Sure I am it is verie appliable in the title.

1634. Johannes Jonstonus Polonus. *Historia constantiae; seu Diatribe, in qua ... Mundum, nec ratione sui totius, nec ratione partium, universitaliter et perpetuo in peius ruere, ostenditur.* Amsterdam. [cp. 1657, John Rouland] P.78:

At nos praeterito seculo duos habuimus, *Ronsardum & Buchananum* (ut nil de *Bartassio* qui Gallice, *Torquato Tasso* qui Italice, *Spencero* qui Anglice, *Kochnovio* qui Polonice, *Opitio* etiam nunc vivente, qui Germanice, excellenter scripsere, dicam) qui *Homero & Virgilio* comparari possunt.

After 1635. Robert Taylor. *To the Author, W. B.* Prefatory to William Browne's *Britannia's Pastorals III* inserted in a copy of the 1625 *Britannia's Pastorals I* and *II*. First printed in William Beloe, *Anecdotes of Literature*, vol. 6 (1812 ). Beloe, p.74:

'The above acrostic is succeeded by two quotations from *The Shepherd's Calendar* of Spenser, applied in compliment to Browne, and at the bottom is inscribed in Robert Taylor's hand, Sic ignorans cecinit Edm. Spencer.' [The copy with the inserted sheet is now unlocated, and the quotations from the *Shepheardes Calender* unidentified.]

*On the Author, W.B., ibid.* Beloe, p.75:

Lets see what golden Spenser cann,
Hees dead, and thou the living mann ....

1638. Anne Bradstreet. *An Elegie upon that Honourable and renowned Knight Sir Philip Sidney, who was untimely slain at the Siege of Zutphen, Anno, 1586*, in *Several Poems* (Boston, 1678). [Wing B4166; the version printed in *The Tenth Muse* (1650) omits the couplet on Spenser.] Lines 59-64:

Great *Bartas* this unto thy praise adds more,
In sad sweet verse, thou didst his death deplore.
And *Phoenix Spencer* doth unto his life,
His death present in sable to his wife.
*Stella* the fair, whose streams from Conduits fell
For the sad loss of her dear *Astrophel.*

c.1640. John Shrimpton. *The history of the ... citie of Verulanium*, in Bodleian MS Gough Herts 3. Fol. 56$^{r}$:

In this Abbatts tyme Verulanium was for euer layd In her graue, of whom with certayne verses of Spencer I will take my last adewe. He seeming to imitate the genius of the cittie writs thus.

> I was that Citie, which the garland wore ...
> Sith now I am but weedes and wastfull grass. [*Ruines of Time*, lines 36-42]

1640s. Samuel Butler in William Longueville's Commonplace Book (Philip H. and A.S.W. Rosenbach Foundation Museum, Philadelphia). Printed in *Prose Observations*, ed. Hugh de Quehen (Oxford, 1979). De Quehen, p.247:

Aglets, any dangling thing in ear, or points. fr: aiguillettes. In old English poets, as Spencer &c [so *Faerie Queene* 6.2.5; and as 'aygulets', 2.3.26]

1654. Mary Helsby (*née* Hatton). Letter to Randolph Helsby of March 27. Folger MS Xd 493 (Item 4):

I am a reading of your newe booke of Mr Spencer which I like well [presumably the 1653 *Shepheardes Calender*]. I do belieue his poetry for excellency is as abundantly great & in as handsome & pretty language as many of the beste in the worlde but more of this when I haue done, For I haue serious matters to saye to you.

1657. John Rouland. *An History of the Constancy of Nature.* [Wing J1016; cp. 1634, Johannes Jonstonus Polonus.] P.97:

But we in the last age had two poets, *Ronsard* and *Buchanan* (to say nothing of *Bartas* who writ excellently in French, or of *Torquatus Tassus* in Italian, or of *Spencer* who writ in English, of *Kochonovius* [Kochanowski] in Poles language, or *Opitius* [Opitz] who is yet alive, who writ in the German tongue) who might be compared to *Homer* and *Virgil.*

1657. James Howell. *Londonopolis.* [Wing H3090] P. 355:

And (whom in no wise we must forget) the Prince of English Poets, Geoffrey Chaucer; as also he that for pregnant wit, and an excellent gift in Poetry, of all English Poets came neerest unto him, Edmund Spencer.

1657. John Smith. *The Mystery of Rhetorick Unveil'd.* [Wing S4116] Pp.193-94:

This Graecism *Edm. Spencer* uses also not unelegantly in the English tongue, as [*Ruines of Time* 428-29],

For not to have been dipt in Lethe Lake,
Could save the *son of *Thetis* from to die. **Achilles*

[The left margin has *Edm. Spencer. ch.* 13]

1676. Walter Pope. *The Salsbury-Ballad, With the Learned Commentaries of a Friend to the Authors Memory.* [Wing P2915A] [Note to lines 9-10: Therein you may find many an excellent Lore, / That unto your Wives you may teach]:

An old word frequent in *Spense*r, and (if we may join the best English Poet with the worst Rimers in the world) in *Sternhold* and *Hopkins*, *Thy law and eke thy lore*, &c. I should cite the places, but that such Quotations would look strangely on the margin of a Ballad. It signifies Lesson or Doctrin. *Vid. Skinner's Lexicon.*

1679. Thomas Shipman. *Belvoir: 1679*, in *Carolina: or Loyal Poems* (1683). [Wing S3440] P.231:

*Armida*'s *Castle* will make good the boast [that poets build more lasting structures],
Founded on poor *Tasso*'s cost.
Our rambling *Braves* advance
The empty gayeties of *France*:
And yet the *Louvre* is not equal seen
To th' *Pallace* of our *Fairy Queen* ...

c.1680. [John Chatwin.] *In the Praise of Poetry*, in Bodleian MS Rawl. poet. 94. Fols 157-58:

The more opprest the brighter Still 'twill grow,
And under Wrongs a greater Vigour Show;
Th'unhappy Spencer Sadly proves it true,
He shew'd what injur'd Poetry could do;
Unequall Fortune no Estate did give,
But yet He happy in his Muse did live,
For She alone his carefull hours improv'd,
Him she admir'd, and Him she chiefly lov'd;
Sure all the Nine inspir'd his lively Pen,
When he compos'd the noble Fairy Queen;
Each Line of that will as immortall be
As endless Time as vast Eternity.
Wee want a Sidney in this worthless Age,
T'encourage Wit and cherish ev'ry Page,
His gen'rous soul abhorr'd to Stoop so low,
To let true Fancy unrewarded go;
... So Spencer, Cowley, and immortall Ben,
Shall live as long as either Wit or Men.

1681. [John Oldham.] *A Pastoral, in Imitation of the Greek of Moschus, bewailing the Death of the Earl of Rochester*, in *Some New Pieces by the author of the Satyr upon the Jesuites*. [Wing O248; *Poems*, ed. Harold F. Brooks and Raman Selden, Oxford, 1987] Brooks and Selden, p.131 (lines 141-57):

This, *Thames*, ah! this is now the second loss,
For which in tears thy weeping Current flows:
*Spencer*, the Muses Glory, went before,
He past long since to the *Elysian* shore:
For him (they say) for him thy dear-lov'd Son,
Thy Waves did long in sobbing Murmurs groan,
Long fill'd the Sea with their Complaint, and Moan:
But now, alas! thou do'st afresh bewail,
Another Son does now thy sorrow call:
To part with either thou alike wast loth;

Both dear to thee, dear to the fountains both:
He largely drank the rills of sacred *Cham*,
And this no less of *Isis* nobler stream:
He sung of Hero's, and of hardy Knights
Far-fam'd in Battles, and renown'd Exploits:
This meddled not with bloody Fights, and Wars,
Pan was his Song, and Shepherds harmless jars ...

1683. Sir William Soame and John Dryden. *The Art of Poetry, written in French by the Sieur de Boileau.* Wing B3464. [Wells includes lines 111-21] Lines 13-20:

Nature abounds in wits of every kind,
And for each author can a talent find.
One may in verse describe an amorous flame,
Another sharpen a short epigram;
Waller a hero's mighty acts extol,
Spencer sing Rosalind in pastoral ...

Lines 1048-55:
Your noblest theme is his [the king's] immortal name.
Let mighty Spenser raise his reverend head,
Cowley and Denham start up from the dead;
Waller his age renew, and off'rings bring ...

1683. [John Oldham.] *A Satyr*, in *Poems and Translations by the author of the Satyr upon the Jesuites.* [Wing O237; *Poems*, ed. Harold F. Brooks and Raman Selden, Oxford, 1987] Brooks and Selden, pp. 238-9 (lines 1-30):

*The Person of Spencer is brought in, Dissuading the Author from the Study of Poetry, and shewing how little it is esteem'd and encourag'd in this present Age.*

One night, as I was pondering of late
On all the mis'ries of my hapless Fate ...
In came a ghastly Shape, all pale, and thin,
As some poor Sinner, who by Priest had been,
Under a long Lent's Penance, starv'd, and whip'd,
Or par-boil'd Lecher, late from Hot-house crept:
Famish'd his Looks appear'd, his Eyes sunk in,
Like Morning-Gown about him hung his Skin:
A Wreath of Lawrel on his Head he wore,
A Book, inscrib'd the *Fairy Queen*, he bore.
By this I knew him, rose, and bow'd, and said:
*Hail reverend ghost! all hail most sacred shade! ...*
*Teach me, for none does better know than thou,*

*How like thyself, I may immortal grow.*
Thus did I speak, and spoke it in a strain
Above my common rate and usual vein,
As if inspir'd by presence of the Bard,
Who, with a Frown, thus to reply was heard
In style of Satyr, such wherein of old
He that fam'd Tale of *Mother Hubbard* told.

1684. John Oldham. *Virg Eclogue VIII. The Enchantment*, in *Remains ... in Verse and Prose*. [Wing O240] Brooks and Selden, p. 274 (lines 13-14):

It shall [the day shall come], and I throughout the World rehearse
Their Fame [of great deeds], fit only for a *Spencer's* Verse.

1684. Thomas Andrews. *On the Death of Mr. John Oldham*, in *The Works of Mr. John Oldham, Together with his Remains.* [Wing O224] Lines 63-67:

Where *Ben.* salutes thee first, o'erjoy'd to see
The Youth that sung his Fame and Memory:
Great *Spencer* next, with all the learned Train,
Do greet thee in a Panegyrick Strain ....

1684. W. Balam. Letter of Oct 31 to Bishop of Ely, in Bodleian MS Rawl.letters. 93. Fol. 311$^{v}$:

... but where patience incourages insolence and perpetuates calumny tis to outrage a mans self to be silent, methinks I have read my very condition in Spencer which since it sticks upon my memory and is a very melancholy truth will sound best in his old English

Noe wound which hand of warlike enemy
... Can remedy such hurts, such hurts are hellish pain. [*Faerie Queene*, 6.6.1]

1686. Edmund Arwaker. *Fons Perennis. A Poem On the Excellent and Useful Invention of Making Sea-Water Fresh.* [Wing A3908] P.21 (lines 323-28):

By *Spencer* led they [the Muses] took a daring Flight,
And boldly soar'd to each Poetick Height;
To which again they their strong Wings must raise.

1689. James Farewell. *The Irish Hudibras, or Fingallian Prince ...* , in *Minor Burlesques and Travesties.* [Wing F422] P.46 [note on line 719: 'Where there was neither Crisp nor Curl']:

Crisped Bushes of Hair, worn by the Wild *Irish* over their Foreheads, to deface them. *Spencer* of the State of Ireland.

1691. Gerard Langbaine. *An Account of the English Dramatick Poets*. Oxford. [Wing L 373] P.461:

[The plot of Don John in Shakespeare's *Much Ado*] is borrowed from *Ariosto's Orlando Furioso*: see Book the fifth in the Story of *Lurciano and Geneuza* [*sc.* Ginevra]: the like Story is in *Spencer's Fairy Queen*, Book 2, Canto 4.

1691. Richard Ames. *The Pleasures of Love and Marriage, A Poem In Praise of the Fair Sex In Requital for The Folly of Love, and some other late Satyrs on Women.* [Wing A2987] P.2 (lines 24-28):

Some *Angel* has with *Nectar* toucht my *Tongue*,
As *Spencer*'s, when his *Rosaline* he sung.

1691. Richard Ames. *A Search after Wit; Or, A Visitation of the Authors* ... [Wing A2991] P.19 (lines 360-64):

When with thee, *Ariosto*, or *Tasso*, I sport,
Or go with our *Spencer* to his *Fairy-Court*,
Or *Cowley*, or *Oldham*, or *Davenant* pursue,
Or spend a few Hours, neat *Waller*, with you.
Here I read till I'm quite into Ecstasies carry'd.

1691. Thomas Heyrick. *A Pindarique Ode in Praise of Angling*, in *Miscellany Poems*. [Wing H1753] P.110 (lines 307-10):

All, that with Silver Feet
In Melting Numbers and Harmonious Strains,
Immortal *Spencer* once did cause to meet
On th' Marriage-Day of *Medway* and of *Thames*!

1692. Petrus Rabus. *Griekse, Latiijnse, en Neêrduitse Vermakelykheden der Taalkunde*. Rotterdam. Sig. ** 3:

Zelf hebben de lispende Engelsche, welker spraak uit alle talen van Europe samengeflanzt is, scherpzinnige rijmers, onder welke Spensers, en Donne uitmunten.

1695. Petrus Rabus. *Boekzaal van Europe*. May-June. P.433 (reviewing Thomas Pope Blount, *De De Poetica* [1694]):

Maar'k voele mijn lust van verder uitshrijven war gezakt, dewijl onder een deel Engelsche digters, die ons Hollanders niet veel raken, gelijc als W. d'Avenant, J. Denham, J. Donne, B. Johnson, J, Milton, J. Oldham, J. Wilmot, Grave van Rochester, W. Shakespear, Ph. Sidney, E. Spencer, J. Lukkling [*sc.* T. Suckling], E. Waller, en andere ...

1697. John Dryden. *Notes and Observations on Virgil's Works in English*, in *The Works of Virgil: Containing his Pastorals, Georgics, and Aeneis*. [Wing V616] P. 676 [on *Eclogues* VIII]:

This *Eighth Pastoral* is copied by our author from two *Bucolics* of Theocritus. Spenser has followed both Virgil and Theocritus in the charms which he employs for curing Britomartis of her love. But he had also our poet's *Ceiris* in his eye; for there not only the enchantments are to be found, but also the very name of Britomartis.

P. 686 [*on Aeneid* IX.1094-95: His ample shield / Is falsified, and round with javelins filled]:
When I read this *Æneïd* to many of my friends in company together, most of them quarrel'd at the word *falsified*, as an innovation in our language. The fact is confess'd; for I remember not to have read it in any English author, tho' perhaps it may be found in Spenser's *Faery Queen*; but, suppose it be not there, why am I forbidden to borrow from the Italian (a polish'd language) the word which is wanting in my native tongue?

c. 1697. Lady Mary Chudleigh. *To Mr. Dryden, on his excellent Translation of Virgil*, in *Poems on Several Occasions* (1703). P.26 (lines 22-30):

From Gloom, to Gloom, with weary'd Steps we stray'd,
And gave some transient Glimm'rings to the Night:
Till *Chaucer* came with his delusive Light,
Next kinder *Spencer* with his Lunar Beams
Inrich'd our Skies, and wak'd us from our Dreams:
Then pleasing Visions did our Minds delight,
And airy Spectres danc'd before our Sight:
Amidst our Shades in antick Rounds we mov'd,
And the bright entertaining Phantoms lov'd.

1700. Samuel Wesley the Elder. *An Epistle to a Friend concerning Poetry*. [Wing W1370; Cummings includes lines 452-57.] P.4 (lines 114-21):

The *Music* of his *Verse* can *Anger* raise,
Which with a softer *Stroak* he *smooths* and *lays*:
Can *Emulation*, *Terror*, all excite,
*Compress* the *Soul* with *Grief*, or *swell* with vast Delight.
If this you can, your *Care* you'll well bestow,
And some new *Milton* or a *Spencer* grow;
If not, a Poet ne'er expect to be,
Content to *Rime*, like *D[urfe]y* or like me.

R.M. Cummings
U of Glasgow

## NOTES

[1]*Spenser Allusions in the Sixteenth and Seventeenth Centuries*, collected by Ray Heffner, Dorothy E. Mason, Frederick M. Padelford and edited by William Wells (Chapel Hill, 1972); the collection was first published in two parts, 1580-1625 and 1626-1700 in *SP* 58 (1971), and *SP* 59 (1972).

[2]James W. Broaddus, 'The Earliest Commentary on Spenser's Numerological Stanza,' *NQ* 221 (1976), 539; David Bergeron, 'Another Spenser Allusion,' *NQ* 222 (1977),135 ; Henry Woudhuysen, 'Spenser Allusions,' *NQ* 224 (1979), 401; H. R. Woudhuysen, 'More Spenser Allusions,' *NQ* 227 (1982), 412-13. Geoffrey G. Hiller, 'Allusions to Spenser by John Davies and Sir John Davies,' *NQ,* 231 (1986), 394-95 notes a misleading double entry arising from a confusion of Sir John Davies and John Davies of Kidwelly and corrects a misapprehension about Meleager.

[3]R. M. Cummings, *Spenser: The Critical Heritage* (London and New York, 1970). The quotations from Gill are given at pp.144, 293, from Wither at p.174, from Sir Robert Southwell at p.191, from John Hackett at p.200, from John Chatwin at p.209, from Dennis at p.229, and from Samuel Wesley at pp.230-31 and p.310.

Jackson C. Boswell, 'Spenser Allusions: Addenda to Wells,' *NQ* 222 (1977), 519-20, adduces four items, but Henry Woudhuysen, 'Spenser Allusions,' *NQ* 224 (1979), 401, points out that the first had already been noted by Wells; so had the second (from Richard Niccols's *The Beggers Ape*), so the third (Basse's epitaph on Shakespeare), and the fourth is not an allusion to Spenser but a well-known quotation from Lydgate's Prologue to the *Fall of Princes*. G.U. de Sousa, 'A 1634 Allusion to to Spenser,' *NQ* 226 (1981), 519, takes lines from John Taylor's *Triumph of Fame and Honour* to refer to Spenser; the improbability is argued by J.M. Richardson, 'John Taylor's Allusion to Spenser Reconsidered,' *NQ*, 228 (1983), 435-7. Richard F. Hardin, 'A contemporary epitaph on Spenser by John Ross of the Inner Temple,' *NQ*, 233 (1988), 446-47, is mistaken in imagining John Ross's epitaph to be unknown.

**95.48** Gless, Darryl J. *Interpretation and Theology in Spenser.* Cambridge: Cambridge UP, 1994. xiv + 273 pp. ISBN 0-521-43474-2. $32.50.

This book is essentially an ambitious exercise in the complication of the reading of Spenser, the bulk of it given over to an elaborate and detailed reading of The Legend of Holiness. Variability, fluidity, and contingency are watchwords of the introduction and will be familiar enough to Spenserians in the context of the last decade's redrawing of the entire programs of literary theory and literary criticism. Darryl Gless seeks to extend this ferment by translating the study of doctrine from something "both simple in itself and a ready mechanism for interpreting literature" to an arena of "uneven reception, pervasive complexity, occasional indeterminacy, and not infrequent self-contradiction."

Notwithstanding early invocation of the hermeneutic circle and reference to Foucault and Greenblatt, this book is really rooted further back in the history of ideas. Its perception of texts as "products in part of our own imaginings" reflects more clearly Sir Ernst Gombrich, whose *Art and Illusion* (1961) established that human perception creates meaning through its own inherent schematizing and codifying modes of functioning. Recognition of this fact was seen to be built into the structure of successful works of visual art themselves. For Gless, Wolfgang Iser's work on reader response is seen as more or less an application to verbal structures of Gombrich's basic approach: "readers fill indeterminate places in texts, anticipate what will follow, and selectively remember what has come before." That said, it must be pointed out that what Gless is appropriating here is not so much a methodology or body of theory as a climate of approach.

At stake here as well is a revisionist version of the English Reformation. A generation ago, A. G. Dickens recontextualized Reformation in England as less a matter of rapid change and more a long haul with roots as far back as fourteenth century Lollardry. Such long-term "preparation" was seen to greatly facilitate the Reformation's ultimate success. His much more locally varied and gradualist version of the Reformation was measured not only by the writers of the words but also by their readers. He inserted the people who believed into the position of centrality previously reserved for the ideas they believed in. The geography of Protestant propagation was thus seen to follow not just the production of the great books but more importantly the trade routes plied by their predominantly mercantile readers. Hence the Protestant radicalization of London, Colchester, and other sea port towns and the residual Catholic support that showed longest and most strongly in the rural north. Much of the best historical work on the English Reformation still builds on foundations laid by Dickens. Christopher Haigh, for example, in *English Reformations* (1993), measures changing beliefs and practices in the context of individual parishes and finds their pace often to have been snail-like. So many thousands of muscularly instructional Puritan sermons, so little perceivable difference in the life and values of the ordinary parishioner. Richly variable response to Spenser due to varying depth of theological penetration is very much the background Gless invokes.

I had rather expected a book on Spenser and theology to provide some reconsideration of Spenser's Puritan connections and commitments. Half a century ago A. S. P. Woodhouse delivered a quintessentially Puritan Milton from centuries of established church trusteeship. T. S. Eliot had of course known all this much earlier with a kind of instinctual high church outrage; what Woodhouse did was to bring to Milton's Puritanism the respectability of a huge mass of meticulously detailed and broadly sympathetic scholarly attention. Christopher Hill subsequently sponsored a Milton steeped in the more secular radicalism of a host of mostly lower class sectarians. In similar spirit, Virgil Whitaker tested Spenser for Puritan leanings, and Bishop Grindal and other Puritan associations notwithstanding, found his theology to be essentially that of the Calvinism that permeated Puritanism and establishment alike and found his specific Puritanism rather negligible. More recently Alan Sinfield has found Puritanism to be straightforward, schematic, and highly objectionable, something of an unfortunate mistake of history. But Gless's book is concerned much with reading Spenser theologically, little with placing him in the history of theological ideas. Thus he barely considers the question of Spenser's Puritanism on a theoretical level (though Richard Greenham and William Perkins are among his favorite doctrinal points of reference); for him, Spenser is best seen as "Reformed," a term he considers less "schematic" than "Calvinist." Nevertheless, the kind of highly self-instructed, morally alert reader he is continually positing in this book would most obviously be found within Puritan circles.

Gless's introduction is followed by a brief compendium of "the overall theological system" that underpinned sixteenth-century concepts of holiness. The biblical God, awesomely other yet boundlessly generous, is seen here to be complicated by Calvinist determinist/voluntarist tensions and inconsistencies and simplified and re-focused by the Elizabethan religious settlement with the injection of a hefty dose of raw Pauline concepts: adoption, ingrafting, incorporation, free imputation, *sola fides* salvation, and the like. The organization of this survey is conceptual (good works, the scope of sin, the knowledge of faith, images of holiness, etc.) but the interconnections he draws (from Calvin to Hooker to the Articles of Religion to biblical themes to the recurrent English Pelagianism that could often seem to circle back towards Tridentine teaching) are there to complicate. Always the emphasis is on the "instability of doctrinal formulas" and the observation that what doctrinal stability there was often resulted from political enforcement rather than readerly ambivalence and fluidity of concept. All the same, the dominant tone is mildly Puritan, with an emphasis on the morally strenuous religious life, characterized by Pauline race to run and spiritual warfare to be fought, and by the kind of new life that required development and augmentation of incipient holiness.

Five central chapters of the book offer a reading of the Legend of Holiness. No summary can do remotely reasonable justice to the intricately-argued texture of material that is organized by a considerable constellation of ideas: "multiple generic signals" demand complex response, and that richness includes for Gless alien associations as well as sound ones. The engrossing, the authentically valuable, and the beautiful merge with the spiritually dangerous with the result that "unavoidable and unconscious sin will be present in all finite creatures, in Red Cross, in Una, and in the reader." The sources of this heady mix are,

however, manifold, from a "high valuation of the productive symbiosis of humankind's relationship with nature" (derived from Vergil's *Georgics*) to "critical acquiescence in the doctrinally questionable." Chapter titles like "Constructing Evil" and "Achieving Sin" suggest the complexity of reading that Gless conducts and also its quintessentially theological nature. At the root of this complexity is the ubiquitous acceptance that "authentic victories in spiritual warfare participate in the evils they combat."

In "Reconstructing Heroism," we pass into discussion of the second half of Book I, and the emphasis is seen to move from "a sustained exploration of the darker implications of predestinarian theology" to "a resurgence of allusions that can be read as reaffirmations of Reformed theology's broadest doctrines." Central to this shift is a dramatic reawakening of Red Cross for which Gless finds an important analogue in a radically Reformed reading of the Book of Revelation. De-emphasising eschatology, Gless stresses the kind of rationalizing and demythologizing reading that the Geneva Bible commentators gave the book. In other words, he sees it as a vision of the thorough corruption of human nature, and, more importantly, of the agency of the Roman church as an insidious corrupting power. At every step, the knowing will easily discern the Roman threat just beneath an intricate web of shallow coding. Elaborate, quintessentially Pauline readings of Arthur's helmet and shield follow. Arthur, central to most readings of *FQ*, is especially important in connection with the function of grace in the imputation of Christ's righteousness to fallen man. A particular strong point of Gless's readings is the emphasis given to the intricacies of justification in the context of the individual's life-long ongoing sinfulness. Puritan shadings and Puritan discipline are particularly relevant here.

Contingency, perhaps too much of it, characterizes this reading of Book I right to the end. Inviting acknowledgement that "established dogmas comprised unresolved contradictions as well as deliberate ambiguities," Gless continues to explore Pelagian and Tridentine by-ways. His centre of gravity obviously both privileges Reformed and even Puritan readings at the same time as it insists on their remaining somehow optional:

> Readers will find meaning in such details of language if texts invite them to do so and if they themselves choose to do so. Many have seen the ambiguity of "so great a conquest by his might" as giving all credit, without qualification to the deity. Others will legitimately find meritorious synergy implied in the phrase, or, as I have done, they can find synergy that does not merit, but rather signifies election. Still others can overlook such niceties altogether and move on to enjoy the lively narrative of the battle (which I have just interpreted nearly into invisibility). . . .

Most readers will, I expect, find the combination of very broad tolerance of reader viewpoint with great precision of reading and of example somewhat baffling.

A final chapter carries the implications of these readings into the rest of *FQ*, an arena in which."interpreters inclined toward providentialist optimism must work harder to sustain their version of the poem and the world it claims to mirror." Paralleling Red Cross's

experiential knowledge of election with Guyon's experimental source of stability, with its Woodhouse precedent, will perhaps not seem particularly original. In Book III and beyond, the tensions between apparently moral actions and covert motives are seen to increase. Thus "for readers who are susceptible at all to variations in the generic and other textures of the poem, a high level of energy and great mental resourcefulness must sustain religious constructions." Or, as this book elsewhere says, they require "a resilient act of faith."

The Protestant pastoral practice of training its adherents in the uncovering of the effects of grace in every event of life is seen as a strong illustration of the effects of Foucault's sense of discipline. It is also noted that Puritanism practised a hermeneutics of suspicion against the deceptive human soul by "constructing a narrative that constituted the patient's disease." The jacket blurb presents this book as drawing on recent literary theories; in fact references like the foregoing are rare and not much followed up on. Whatever function modern theory might have had in the gestation of Gless's own thinking and reading of the poem, it is a body of work brought only marginally into the conduct of the book's argument. What is at stake here is not so much that theory helps to interpret sixteenth century theology, as that theory occasionally provides analogical illumination.

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**95.49** Maley, Willy. *A Spenser Chronology.* Lanham, MD: Barnes and Noble, 1994. 120 pp. ISBN 0-389-21010-2. $44.00 cloth.

There has been increasing discussion in recent years of the need for a new (indeed, a real) Spenser biography. Any Spenserian who decides to undertake that daunting task will find Willy Maley's *Spenser Chronology* a worthwhile guide to available sources, especially with regard to Spenser's Irish connections and activities.

As its title indicates, this book is not a narrative, but rather a chronological listing of documents and events pertaining to Spenser's life, especially "in terms of concrete detail regarding his career as a planter and administrator in Ireland" (p. xiii). In Maley's own words, the book "tries to fill in the large factual gaps that have always been felt to exist in Spenser scholarship. It registers appointments, records events and lists publications" relevant to Spenser (p. xv). While there unfortunately still remain many "large factual gaps," the *Spenser Chronology* will prove invaluable for any student of Spenser who would like to have more knowledge of the facts of his life.

Many entries are simply dates followed by a brief statement; if an event is (or seems to be) of particular interest to Spenserians, more detail is provided. Thus an entry for November 2, 1579 tells us only "Earl of Desmond proclaimed traitor," but one for November 6 of that same year indicates that the Lord Justice Pelham proclaimed that all horsemen serving the Queen "shall presentlie provide in redines two rede crosses, either of Silke or Cloth, the one to be fastened on the breste, and the other on the backe of Eache

such horseman as is usuall, and to contenyne in lenght viij inches, and in bredthe one Inche, and a halfe, to be Worne upon every horsemans uppermoste garmet wch he purposeth to serve in, be it habergine, Jacke or other upper garmet, for defence. . ." (p. 10). Other events or documents that cannot be confidently assigned to a particular day are gathered at the end of the year's entries.

Much of the material Maley presents can be found in Frederick Ives Carpenter's *Reference Guide to Edmund Spenser* (1923). Maley's book will not replace Carpenter's, of course, but it is certainly a valuable supplement for the Irish materials. Carpenter may tell us that a document exists, but Maley tells us what that document is. Here, for example, are their references to one relevant document of March 11, 1581:

> Carpenter: "Letter from Ireland certified by Sp (Calendar)."
>
> Maley: "Copy of Latin letter in hand of S, Miller Magrath to Sir Lucas Dillon, Toom, Tipperary (*CSPI* 81.20): 'McCarthy More, McCarthy Reagh, the O'Sullivans, &c., have joined the rebels. Likelihood that the Munster and Connaught rebels will unite and form one army with the rebels of Ulster, and a great number of Scots. Private message to the Archbishop that the rebels will set upon the English this summer.'"

This becomes especially significant for major events which may have some direct bearing on Spenser's poetry. Carpenter tells us, for example, that Spenser was present at the Smerwick massacre in November of 1580, but Maley gives us both the summary of Grey's letter to Elizabeth about the event and a portion of the letter itself, along with extensive correspondence between Ireland and the court indicating both Gray's activities and Elizabeth's parsimony.

Such entries, culled largely from the *Calendar of State Papers, Ireland* and the *Calendar of Fiants for the Reign of Elizabeth,* do not always make for the most exciting reading, of course, but they are certainly more accessible than Carpenter's entries or (for that matter) the originals. In fact, the book is short enough to be read at a single sitting, and such a reading does give one some sense of what Spenser's life as a minor government official in Ireland must have been like: moments of interest, excitement, and danger occasionally interspersed among days and weeks of unrelenting bureaucratic boredom. They do not, of course, tell us much of what Spenser's day-to-day life was like, pertaining for the most part as they do to his official activities. And the early focus on Irish events--especially events which occurred long before Spenser joined the English government there, suggests a kind of determinism to Spenser's life and career--as if he intended to be an Anglo-Irish official from birth. Nonetheless, the chronology gives us a good sense of major political events in Ireland both before and after Spenser's arrival and allows us to draw some conclusions about formative events in the poet's life there.

Appended to the chronology is a 24 page section on "The Spenser Circle," which is useful but at the same time rather disappointing. Here, Maley says, he has "tried to include all of Spenser's major literary influences, key contemporaries, fellow students, patrons, acquaintances, admirers, Irish administrators, planters, as well as his family." The section is, though, far less comprehensive than the author indicates, and the selective principle operating isn't quite clear. There are no individual entries for Spenser's children, for example, and while his brother-in-law (if indeed John Travers was his brother-in-law) has an entry, there is none for his sister (if indeed Sarah Travers was Spenser's sister). There is an entry for Elizabeth (Spencer) Carey, but none for Alice (Spencer) Stanley or Anne (Spencer) Compton. The litigious Lord Roche is mentioned in several documents Maley cites in the chronology, but is not listed here even as an acquaintance. Other persons Spenser clearly knew are mentioned in the chronological section of the book but absent from the "Circle." Richard Chichester, for example, Spenser's deputy clerk at Munster, is mentioned on three occasions in the chronology, but not included among the circle; Nicholas Curtis is similarly mentioned twice but also excluded from the circle.

Many other contemporaries who may well have had connections to Spenser don't reach the circle or the chronology. There is no mention of Thomas Dove, for example, who had come to Cambridge from the Merchant Taylors School, graduated from Pembroke College in 1575, and became vicar at Saffron Waldon. Even some more "major" connections are not made--e.g., Alice Spencer's husband, Lord Strange, Thomas Harriot, John Dee, and others who are certainly as much potentially a part of the circle as many who are included. While many such omissions can no doubt be defended on grounds that such persons as Chichester or Curtis had little literary influence on Spenser, it would still be helpful to see the idea of Spenser's "circle" expanded to include everyone we can identify as having significant personal contact with him, regardless of their social, political, or literary standing.

Finally, a more careful proofreading would have prevented a major oversight: the year 1598 is omitted from the header and "1597" listed at the top of the pages that contain the events of that important year. Given that the entries for 1598 spread over nine pages, this printer's error could cause some significant problems for users.

Despite the limitations of the "Spenser Circle" entries and a price clearly aimed at institutional rather than individual purchases, this is a valuable and welcome book; it belongs in any library that has pretensions of supporting Spenser scholarship.

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**95.50** Miller, David Lee and Alexander Dunlop, ed. *Approaches to Teaching Spenser's* Faerie Queene. New York: Modern Language Association, 1994. 207 pp. ISBN 0-87352-724-0. $19.95.

C.S. Lewis may never have met anyone who used to like *FQ*, but I for one regularly confront classrooms of students resistant to its pleasures. Faced by a massive epic composed in archaic language, threatening dark allegorical fictions about matters as putatively dull as holiness, temperance, and chastity, and the like, my students smile kindly, even derisively, as I assure them that Spenser's fiction has as much right as any to be called the greatest poem in the English language. So much for poetry, I hear those sophomores thinking. There are moments of great pleasure in teaching *FQ*--splendid times of pastoral recreation in the visionary--but overwhelmingly, especially at the outset, the project seems to require heroic fortitude, pedagogical determination of epic proportions.

Given my experience (and I suspect my experience as a civil servant in a large state university is typical, even characteristic), I come to a volume entitled *Approaches to Teaching Spenser's* Faerie Queene with a specific set of expectations: I want essays about teaching that are useful, that have practical suggestions for rendering the pleasures and the purposes of Spenser's poetry more accessible to my students. I want essays, too, as they supply pragmatic approaches to classroom practice, that stimulate my thinking about how and why I am teaching *this* text rather than some other.

David Lee Miller and Alexander Dunlop have done quite a good job in assembling the essays for their volume. Divided into two main sections, "Introducing the Poem" and "Special Topics and Advanced Approaches," the volume is sufficiently inclusive to insure that all six books of *FQ* get some form of sustained attention and sufficiently flexible to represent a reasonable variety of critical approaches. It makes good editorial sense to devote considerable space to introducing the poem, first, because so many teachers never have the chance to move beyond Book I; and second, because the essays on Book I are so conspicuously strong--especially Judith Anderson's detailed, useful, suggestive reading of its initial cantos and Raymond Frontain's thoughtful and wise recommendations for considering Spenser's brand of Christian heroism in the context of the sophomore survey. It makes good editorial sense, also, to supplement coverage of individual books with attention to particular pedagogical approaches: Clark Hulse has a fine essay on teaching Spenser in the context of Renaissance painting that anybody with access to a slide projector should value, and Edward D. Craun has stimulating, useful suggestions to make about teaching Book V in an intellectual history of justice extending from Aristotle to Aquinas. Some might complain that "The Mutability Cantos" scarcely even merit a mention in the volume; that historicist and psychoanalytical approaches are under-represented, especially when essays of a gender-bending variety appear in such abundance; and that issues of primary concern to our students--say, issues about Spenser's self-consciously wrought archaic language--receive scant attention, but these are the inevitable limits to inclusivity.

For those searching for useful suggestions to inform their classroom practice, the single best essay in the volume is John Webster's "Challenging the Commonplace: Teaching as Conversation in Spenser's Legend of Temperance." Webster is apparently a masterful teacher, and his essay is an exemplary performance: it describes in lucid prose a coherent, interpretive approach to Book II, but, more important, it details a methodology for teaching the book as interactive conversation that both engages the students in negotiating issues of central concern to the text and of real importance to their lives. In short, he makes connections between the poem and his students, and he shows us how to make those connections ourselves. Instead of telling us that he offers his students questions for discussion, he provides examples of his questions; instead of telling us he uses the blackboard, he tells us what he puts on the blackboard. He details how to employ some innovative writing assignments to focus attention (including on page 89 a helpful "what-why" game), and he suggests constantly how to move from the particular issues raised by the poem to larger concerns about the nature of the students' educational experience itself. Webster is worth reading because he's so good to steal from (there are no footnotes in the classroom).

Among the volume's several strong points, one more that deserves mention is the series of essays devoted to teaching strategies highlighting gender issues in *FQ*. Julia Walker, Anne Shaver, Diana Henderson, Dorothy Stephens, and A. Leigh DeNeef have all made contributions on the topic--contributions that are worth noting especially, first, because of their diverse approaches and topics (ranging from Walker's essay on teaching Elizabeth's portraits to DeNeef's study of the victimizing gaze), and, second, because of the interesting contrasts in point-of-view that emerge between and among them. Shaver finds much in Walker with which to disagree, just as DeNeef appears to challenge virtually all of the gender criticism that precedes his. The staging of critical disagreements is a healthy reminder in a volume like this that Spenserians do not always (!) agree, just as it might serve as practical inspiration for a kind of teaching that Spenserians could consider more seriously. What I have in mind is a Gerald Graf inspired "teaching-the-conflicts" approach to *FQ*, an approach to pedagogy, through foregounding current critical and theoretical debates, motivated by a desire to clarify just why and how teaching this text matters at this particular juncture of history. Making clear to students our own personal and professional stakes in the study of Spenser, and our own enthusiasms and our own points of resistance, offers one means of enlisting their enthusiasms and deflecting their resistance to a text that richly merits reading and teaching.

David Lee Miller, Alexander Dunlop, and their contributors deserve our thanks for *Approaches to Teaching Spenser's* Faerie Queene. The book is no magic decoder for the interpretive problems of classroom teaching (as if such a thing existed); instead, it's a good, serviceable vehicle for getting along in our quest for glorious pedagogy--less Arthur's shield, more Guyon's horse.

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**95.51** *Natale Conti's "Mythologies": A Select Translation*. By Anthony DiMatteo. New York and London: Garland, 1994. xxxiv + 400 pp. ISBN 0-8153-1464-7. $97.00

This doggedly literal translation of perhaps a fifth of Natale Conti's *Mythologiae* is directed primarily to Spenserians. Unfortunately, the translation is published without notes, and provides only very vague references to Conti's many quotations from classical sources. Moreover, the translation is based on the rarest of all the editions of Conti's *Mythologiae* (the Venice 1567, of which perhaps four copies are extant) with occasional interpolations from a late edition (Padua 1616).

The author seems ignorant of the extensive literature on Conti's editions; for example, he is apparently unaware that the Venice 1551 "edition" has been proven to be a bibliographical ghost by both Barbara Garner ("Bacon and Comes" *JWCI* 1970) and Margery Corbett and Ronald Lightbown (*The Comely Frontispiece* 1979 p. 29n.). He erroneously states that the Venice 1581 edition was the one most frequently reprinted; in fact it was the Frankfurt 1581, by the famous Dutch printer-publisher Andreas Wechelus. The Frankfurt 1581 edition served as copytext for the Frankfurt 1584 edition, which contains a preface by Conti (written just before his death) that identifies this edition as his definitive text. In fact Conti not only praises the publisher Wechelus, but also the proofreader Obsopeus and the learned classicist who acted as a consultant for the edition, Fridericus Sylburgius.

DiMatteo is equally unfortunate in his choice of the second edition he translates from, the one published at Padua in 1616, which he claims contains "interpolations added by Conti for the Venetian edition of 1581" (xxvi). Perhaps so, but in the preface the editor (Petrus Paulus Tozzius) claims to have based his text on the French and German editions ("Post Germanicam et Gallicam"), all of which (with the exception of Paris 1605) were based on the Frankfurt 1581 edition.

In his introduction, DiMatteo misrepresents Conti as being a mere compiler of sources; in fact, Conti is sometimes critical of his sources (especially of Tzetzes), and is far more erudite in Greek sources than many of his contemporaries. DiMatteo's decision to omit any notes from his translation results in a number of mistranslations, and a distorted view of Conti's place in the tradition of classical exegesis. For example, he refers to Pausanias's book "On Elis" as "On Elea" (42). He takes Isaac Tzetzes (the scholiast on Lycophron) to be two authors ("as the historians Isacius and Zezes both affirm," p. 24), and refers to the first "author" as evidence of Conti's obscurantist ways: "the often quoted obscure mythographer 'Isacius' who wrote in Greek" (xxii). In another place he mistakes a poem for a poet, referring to the nonexistent "poet Minyas" rather than "the poem *The Minyas*," which is originally cited in Pausanias (10.28.2).

This last example of intertextual borrowing on Conti's part illustrates another problem with DiMatteo's method. It is impossible to assess Conti's contribution to mythography without a comprehensive analysis of his use of ancient authors, scholia, and other

mythographers, an analysis that cannot occur without fuller documentation than supplied. It is impossible, for example, to elucidate the Renaissance understanding of the saga of Odysseus (so central to the second book of Spenser's *Faerie Queene*) without tracking the numerous, complex, and often contradictory interpretations it received from many different Greek and Latin authors.

The claim that Conti is simply transcribing his sources is tied into a larger question of the mythographer's credibility as a source of Greek and Latin texts, a question that also requires full documentation. Here again a substantial literature is apparently unknown to DiMatteo. A. F. Naeke (*Opuscula Philologica* 1945) claims that Conti invents some Greek authors and makes numerous misattributions to others. R. Dorsche's University of Greifswald dissertation (Pomerania 1862) contains a scathing indictment of Conti as untrustworthy, dishonest, trivial, and negligent. A. G. Roos (*Mnemosyne* 1917 69-77) concurs with this negative assessment of Conti, but Carlo Landi (*Demogorgone . . .* Palermo 1930) defends Conti's competence in the light of his many correct attributions to the classics, which number in the thousands. It should also be mentioned that modern editors of Babrius, Callimachus, and Hesiod cite Conti as the only source of some fragments from these authors. In short, Conti is an important but controversial source for the transmission of classical texts, and not simply a "transcriber" of his sources.

More seriously, DiMatteo neglects to consult the standard account of Conti's life, the *Biografico Degli Italiani* (Rome 1980); instead, he draws on older and less accurate accounts in Schoell (1926) and Seznec (1953).

In short, both the introduction and the translation perpetuate inaccuracies and misrepresentations of Conti's text, and neglect an opportunity to present a substantive interpretation of this very important mythography. While some of the selections do in fact bear upon Spenser's text, DiMatteo's omission of Conti's chapter on the Sirens is a glaring flaw. For example, when Guyon encounters the Sirens (*FQ*.2.12.32, Hamilton ed.), he is impressed by their sweet music, their flattering words, and the fatally hypnotic sound of the rolling sea breaking on the rocks:

> 32
> So now to *Guyon*, as he passed by,
> Their pleasant tunes they sweetly thus applide;
> O thou fair sonne of gentle Faery,
> That are in mighty armes most magnifide
> Aboue all knights, that euer battel tride,
> O turne thy rudder hither-ward a while:
> Here may thy storme-bet vessel safely ride;
> This is the Port of rest from troublous toyle,
> The worlds sweet In, from paine and wearisome turmoyle.
> 33
> With that the rolling sea resounding soft,

In his big base them fitly answered,
And on the rocke the waues breaking aloft,
A solemne Meane vnto them measured,
The whiles sweet *Zephirus* lowd whisteled
His treble, a straunge kind of harmony;
Which *Guyons* senses softly tickeled,
That he the boateman bad row easily,
And let him heare some part of their rare melody.
34
But him the Palmer from that vanity,
With temperate aduice discounselled,
. . . .

Conti, in his chapter on the Sirens (7.13, Frankfurt 1581 ed.), also focuses on the auditory nature of their temptation:

> Archippus, in the fifth book of his work *On Fish*, wrote that some sections of the sea had been squeezed together to form the straits between jagged mountains. And when the waves pounded on these formations, they emitted a sound that was so sweet and musical that sailors were intrigued by it and came to see what it was. And once they docked their ships there, the powerful force of the waves carried them off and swallowed them up. And that was the origin of this myth.
>
> But Dorio disagreed, for he said (in his book *On Fish*) that the Sirens were really some beautiful prostitutes who lived on the shore, and who used their sweet music to lure sailors to come there and join them. And once they got the sailors to come, they just kept them there until they were completely impoverished, for they had lost all interest in practical matters. This gave rise to the saying that everyone who came to the Sirens ended up being shipwrecked.
>
> They were called Sirens or "chains" [from Gr. *seira*], because they wrapped up men who were attracted to them in chains of love. Other writers took the Sirens to be Indian birds who would lure sailors on to the shore, lull them to sleep with their sweet chirping, and then peck them to pieces and eat them up. But Horace (in the second book of his *Satires*) denied that the Sirens were stones or prostitutes or Indian birds; he claimed that they stood for laziness and sloth, a really disgraceful way to behave. These vices are very attractive to everyone and will ultimately destroy us. This is how he puts it: "You will earn contempt, poor wretch. You must shun the wicked Siren, Sloth" (3.14-15).

And Conti's focus on the Sirens as flatterers is obvious:

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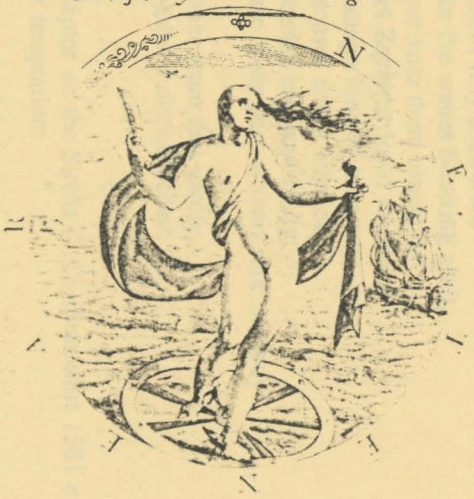


# *THE FAERIE QUEENE* IN THE WORLD, 1596-1996

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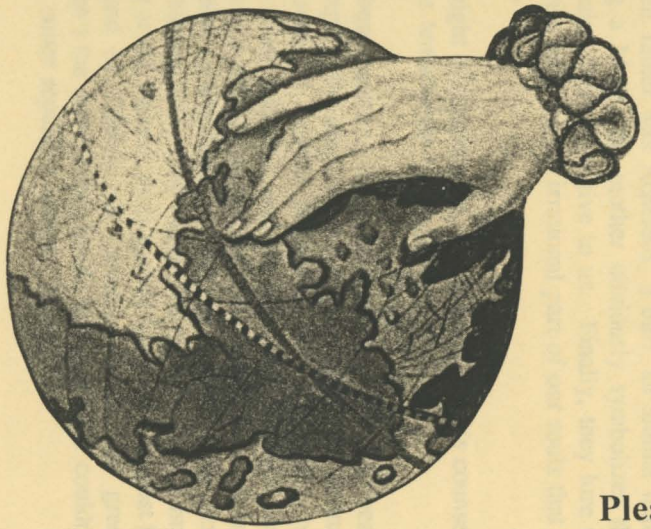

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that the

Other writers identified the Sirens with the voices of flatterers, for they are the sweetest but also the most degrading type of infection that can poison the minds of leaders and other ambitious men. The Sirens hypnotize leaders until they are in a really deep sleep, because most of those leaders might as well be sleeping if they can't tell the difference between a friend and a flatterer. Because the slick rhetoric of the flatterer sounds much sweeter in the ear than the earnest speech of a friend, they're perfectly willing to take the more comfortable route. Naturally, however, once the flatterers figure out what type of person their prince is, they just make up speeches that they think he'll like. And they'll get excited about anything he does, whether it's congratulating himself on the importance of his achievements, or accumulating wealth, or propositioning prostitutes, or anything else like that. And since this is the kind of speech that people like to hear, the ancients said that the Sirens were one of the Muses' daughters.

In the end, the Sirens dragged their hearers off to destroy them. For as long as flattery has a place in our lives, there'll be no place for friendship, or honesty, or justice. This happens more often than not if someone lets others decide who he is supposed to be, instead of deciding for himself. He doesn't recognize the flowery rhetoric for what it is, and his gullibility inevitably threatens the safety and happiness of his family and his own person. Of course he ends up neglecting the essential business of his life.

It seems to me that the Sirens and their songs simply represent pleasures and the thrills that go with them. One of the Muses was supposed to be their mother, but their father was Achelous, a bull, an animal that's really given to lust. Being a Muse, the mother obviously symbolizes the charming sweetness that makes them attractive to us. Finally, they lure us into danger, because they rise up from the irrational part of our souls that is called *alogos* ["irrational"].

Certainly Guyon, as the knight of temperance, would heed Conti's counsel that the Sirens also represent the dangerous temptations of the flesh:

The ancients gave these creatures shapes that seemed to be part beast and part young woman to express the way human beings behave. For the man that most resembles a monster is neither thoughtful nor reasonable, but passionate. One part of the Siren is human, and the other part is bestial, and since one part of our soul is also reasonable and the other is not, how can any of us avoid having a Siren shut up and lurking inside our bodies? How about the man who has nothing human about him except his body? Such a man never thinks about anything at all; instead, he is pushed from pillar to post by his emotional impulses, and he follows his passion, desire, and greed wherever they may lead. Isn't the Siren living inside this man? Or couldn't we say that he's become a rather repulsive monster himself?

> Since different men fall victim to different types of temptations (in fact some aren't even moved by passion, or ambition, or greed), these Sirens boasted that they knew all about men's weaknesses, and that's why they could flatter them all with their delightful songs. . . .

Translation philosophies differ, of course, but the literalism of DiMatteo's translation borders on the unacceptable. I close by quoting a typical passage: "Moreover, the ancients say that it was Pan who indicated to Jove Ceres' whereabouts the time she sought Proserpina, having been raped herself by Neptune, from whom, as some understand, a horse, or as others, Hera was conceived by Ceres, as this child was named by the Arcadians. For when Ceres had heard about what had happened to Proserpina, the ancients say that Ceres had hidden herself in a cave there in Arcadia, dressing herself in mourning garments, avoiding the light of day" (pp. 264-65). Unlike an English sentence, a Latin sentence can maintain several levels of coordination and subordination simultaneously. Thus one sentence in Latin might require three sentences in an English translation, or else a parenthetical method of subordination must be introduced within the same sentence. Translating sentence by sentence, and maintaining the same tense and voice in Latin as in English (particularly the habitual Latin passive, for which the English equivalent is almost always the active voice) is bound to produce a distorted, awkward translation (metaphrase might be a better term). A more idiomatic version of the passage cited above might read as follows: "They also say that Ceres, who had gone into hiding because she was angry at Neptune (some say that she bore him a horse, others the goddess the Arcadians call Hera), was located and shown to Jupiter by Pan. For when Ceres had learned how Proserpine had been abducted, she's supposed to have hid herself in an Arcadian cave, dressed herself in mourning clothes, and shunned the daylight."

In short, DiMatteo's method of translation often gives the false impression that Natale Conti is a bad writer, an impression belied by DiMattteo's own assertion that Conti writes "usually clear Latin Prose" "not ungracefully" (xiii). A Spenserian who knew no Latin and depended on this translation of Conti might reasonably conclude that Spenser would not stoop to borrowing from such a hack. Since Spenser's Latin was probably of such an order that he could comprehend the *Mythologiae* without first translating it into English, he would never envision the text in the awkward way that DiMatteo represents it here.

Even the best writers suffer in translation; a writer of Conti's modest accomplishments cannot be "translated" literally without damaging his work, especially when that translation contains errors that stem from an ignorance of the linguistic context that made the *Mythologiae* possible in the first place.

John Mulryan
St. Bonaventure U

**95.52** Silberman, Lauren. *Transforming Desire: Erotic Knowledge in Books III and IV of* The Faerie Queene. Berkeley: U of California P, 1995. ISBN 0-520-08486-1. $42.00.

In *Transforming Desire: Erotic Knowledge in Books III and IV of* The Faerie Queene, Lauren Silberman defends the contemporary importance of reading Spenser's poem and shows us a multiplicity of ways to do it. The application of "a powerful and idiosyncratic intelligence," be it to the creation of a 36,000 line poem in the 1590's or to an interpretation of some 12,000 lines of that poem in the 1990's, is always worthy of attention. However much some of us may resist attending to separate books, especially given the complex interlacement of the central parts of *FQ*, it must be said that Silberman's theories about Books III and IV clearly invite consideration in terms of the poem as a whole.

Claiming that each book of *FQ* is fundamentally a separate essay, Silberman links III and IV by showing that III constructs "a progressive utopian ideal" while IV demonstrates the untenability of that ideal in the social matrix of Spenser's time (4). The progressive ideal of Book III culminates in the figure of the hermaphrodite, the joyously ungendered blending in love of Scudamore and Amoret that concludes the 1590 publication of the first three books. The excision of this image in the publication of the six completed books in 1596 opens the way for the fragmentation, social dissonance, and bitter comedy of Book IV (and indeed for the failures delineated in all the books that follow III). Silberman points out that Spenser's poem, by showing "how the ideal of sexual harmony figured by the Hermaphrodite cannot be sustained in a culture of sexual hierarchy" (5), "becomes part of a cultural discourse that, several centuries later, produced feminism" (2). But her project, like Spenser's, is larger than a simple defense of female equality: she argues that through his critique of institutionalized gender behavior in both heterosexual love and homosocial friendship, Spenser shows how destructive is his culture's larger "obsession with security," the ill-fated efforts to contain and own the plenitude of creation on its exuberant trip through time (10).

Silberman reads Britomart as an avatar of healthy flexibility, as one who, like a scientist, pursues in the image of Artegall a desired but uncertain theory. Because she limits her study to Books III and IV, Silberman does not have to deal with Britomart's dwindling into a wife, but the social forces that will, in Book V, trap both her and her beloved are clearly shown in the earlier books: male bonding through shared love for an unattainable lady, society's fetishizing of virginity, and the practice of viewing women as prizes to be won rather than as sources of love to be found and developed.

Such dangerously gendered behavior, posits Silberman, is tied to an epistemology of origins. Trying to get back to the garden, to any idealized locus in time or space, is shown to be destructive, while motion forward, demanding constant improvisation, leads to as much success and happiness as the fallen world can provide. Risk-taking leads to wounds, but these are not fatal: Britomart wounded by Gardante, Adonis by the boar, Timias first by the forester and again, more seriously, by Belphoebe all live to recover and resume their chosen

pursuits. Britomart, wiser because of her wound, sees through the ornate horror show at Busirane's castle and, by reading true, wins through the nightmare of captivity, rescues Amoret from the "secure" prison of Petrarchan love lore taken literally, and makes the holy Hermaphrodite possible. In the 1596 FQ, however, Spenser takes us with him back to the world where Busirane's horror show mirrors accepted social behavior.

It is indeed ironic that the Book of Friendship is a book of bloody, stupid fights. The joust between Cambell and the *Mond* brothers is absurd, burdened by gratuitous mythology and magic. The tournament arranged by Satyrane is a fight over a pseudo-woman whom the winners don't even want, while at the same tournament the one real woman who can fasten the belt signifying chastity is irrelevant because she, as a wife, cannot be a prize. Amoret, whose Book III wounds have vanished as if they had never existed, is seriously hurt by her would-be rescuer because the monster Lust uses her body for a shield.

Only outside the human social context, in mythic places of constant flux and flow, can the hermaphrodite be glimpsed again: in the the wedding of the Thames and the Medway and in the coming together of Florimell and Marinell.

My review retells Silberman's argument very simply. It is no substitute for reading the book itself. Silberman writes with subtlety and erudition acquired over years of pursuing desired but uncertain theories. Her reading of Spenser's uses of the Orpheus, Actaeon, and Narcissus myths is subtle and suggestive; her distinctions between good readers, such as Britomart in the House of Busirane, and bad ones (Cymoent and Scudamore, among others) are convincing; above all, her efforts to show Spenser as an acutely aware critic of his own culture are manifested in fine distinctions I would not presume to try to reproduce here. I am particularly attracted to her use of gender theory, but there is something in this book for every Spenserian passion, including a numerology for the nineties.

I have heard it said that Henry Ford invented adolescence as we know it by creating cars most families could afford, thus setting hormone-driven youth free of parental oversight. Ford would probably be horrified by what he has wrought. Spenser, in celebrating generous fecundity as female, certainly contributes to current essentialist feminism; but, in making his heroes of improvisation women on quests and his fools in search of security male athletes of uncertain purpose, he may also be one of the progenitors of feminists who theorize about the social construction of gender. Lauren Silberman makes me believe that Spenser would thoroughly enjoy participating in our current debates about gender.

Anne Shaver
Denison U

**95.53** *A Textual Companion to The Faerie Qveene 1590.* Ed. Hiroshi Yamashita, Haruo Sato, Toshiyuki Suzuki, and Akira Takano. Tokyo: Kenyusha, 1993. xxviii + 447 pp. ISNB 4-905888-05-0. Price not given.

Intended to offer Spenser scholars detailed information about the 1590 *FQ* and to serve as a supplement to *A Comprehensive Concordance to The Faerie Queene* (Tokyo: Kenyusha, 1990), the present volume is divided into four main parts: a "List of Variant Spellings" in the three-book 1590 *FQ*; a "Comprehensive List of Variants" in the 1590 and 1596 versions of Books I-III; a "Comprehensive List of Substantive Variants and Misprints" in the 1590 and 1596 versions of I-III; and a "Comprehensive List of Spelling Transmission" from the 1590 to the 1596 versions of I-III. The Introduction is divided into two parts: "On Editing *FQ*, Books I-III" (describing the book's procedures) and "Rhyme Spellings in the First Edition (1590) and the Second Edition (1596) of *FQ*, Books I-III" (an overview of the extent to which the 1596 compositors altered and modified the spelling of the rhymes of the 1590 text). Four appendices conclude the volume: the first reprints the Title, Contents, Introduction, Press Variants in the 1590 Quarto Copies, etc. from the editors' 1990 *Comprehensive Concordance*; the second provides A "Bibliographical Description" of the 1590 *FQ*; the third offers "Notes on the Printing and Compositors" of the 1590 *FQ*; and the fourth cautions readers about some problems in Osgood's *Concordance*.

The primary list of 1590 variants, which forms the basis of the succeeding three lists, supplies every spelling form, arranged in alphabetical order, as an independent heading. Variants are gathered under the most frequently occurring spelling form, which for convenience's sake is assumed to be the main or standard form. Each main form is "listed with its frequency of occurance, followed by a colon (:), its spelling variant(s), and after some space its word variant(s) which we find worth referring to." Thus for example, at the correct alphabetical position, aspide (1), aspyde (2), espide (9), espied (1) are all referred to the main form espyde, which appears in its alphabetical position thus:

espyde (14) : aspide, aspyde, espide, espied -> spyde.

Then in their respective positions spide (12), spyde (2) are referred to

spyde (25) : spide, spied ->espyde.

The second list compiles all variants except roman-italic between the 1st and 2nd eds of I-III, with a two-fold mode of reference: by book-canto-stanza-line and by the signature of the first ed.

The third list includes all the substantive variants and misprints (including revisions, corrections, omissions and additions which were made, whether deliberately or accidentally, by the author himself, by the proof-reader, or by the compositors). These are classified into seven categories: (1) misprints in the 1st ed; (2) possible misprints/doubtful readings in the 1st ed; (3) misprints in the 2nd ed; (4) possible misprints/doubtful readings in the 2nd ed; (5) errata in the 1st ed. not corrected in the 2nd ed; (6) misprints/doubtful readings in both 1st and 2nd eds; and (7) Spenser's possible revisions for the 2nd ed.

The final list constitutes a comprehensive record of how the spellings in the 1st ed were retained or changed in the 2nd ed. It shows, for example, that many of Spenser's characteristic 1st-ed spellings disappeared in the 2nd: e.g., blood changing to bloud 97 times, bloody changing to bloudie 25 and to bloody 34 times, etc. Other 1st-ed spellings which disappear include doe, fynd(e), honour, litle, mynd(e).

The first appendix reproduces material from the *Comprehensive Concordance* for those who may not possess it. The detailed bibliographic description of the 1590 *FQ* supplements that of F.R. Johnson's 1933 *Critical Bibliography of the Works of Edumund Spenser.* The third appendix supplements the Introduction to the *Comprehensive Concordance* by examining reappearing types and anaylzing the process of composition and presswork of the 1st ed. It tries to assign pages of the quarto more accurately to each of John Wolfe's three compositors X, Y, and Z. Finally, a bit of cautionary advice is given to users of Osgood's *Concordance*, mainly by showing how he mixed spellings of early editions with those of modern editions and by showing how he simply omitted many examples found in the early editions.

The volume draws the following general conclusions: (1) the 1st ed of I-III was printed more carefully than the 2nd and "known Spenserian spellings" survive more in the 1st, "even through the filters of the three compositors who set the first edition with different spelling habits"; (2) it seems probable that the 2nd ed was printed "in an unusual hurry"; (3) future editions of *FQ* should choose the 1590 ed for copy text for Books I-III, while adopting from 1596 (a) stanza 1.11.3, (b) the last three stanzas in Book III in place of the five in 1590, and (c) a minimum number of other revisions from category (7) in the "List of Substantive Variants." (Ed.)

## *ARTICLES: ABSTRACTS AND NOTICES*

I am grateful to Sarah E. Caldwell (Kansas State U), W. Russell Mayes (U of Virginia), and Andrew W. Smyth (Saint Louis U) for valuable assistance in writing the following abstracts.

**95.54** Berger, Harry. "Actaeon at the Hinder Gate: The Stag Party in Spenser's Garden of Adonis." *Desire in the Renaissance: Psychoanalysis and Literature.* Ed. Caleria Finucci and Regina Schwartz. Princeton: Princeton UP, 1994. 91-119.

Defending Maureen Quilligan's claim that "the male perspective on the experiences of Book III's narrative is radically censured" (*Milton's Spenser* [Ithaca: Cornell UP, 1983]: 188), and opposing Simon Shepherd's dismissal of all those who share Quilligan's view that the poem can speak to a female reader (*Spenser* [New York: Harvester 1990]), explores the possibility that Book III, and particularly canto vi, can offer its readers "gendered positions that correspond to those it represents." The Garden of Adonis episode reacts to Ovid's Metamorphoses X, in which Venus is the target of Orpheus's misogynistic, gynephobic, and antierotic stories, but Spenser's narrator, in presenting Venus's case, is subjected to the logic

of castration as he attempts to distance himself from the Ovidian framework. Women's power peaks in the garden, where Venus regains maternal and erotic fulfillment and where the problem of Belphoebe is solved. Belphoebe's origins fit the description of a male fantasy; she is the product of a mastering male poet and carries resonances of the Cruel Fair of petrarchan sonnets. The opening stanzas of canto vi thus appear to support Shepherd's position, since the narrator euphemistically relates the story of Chrysogone's rape by Titan, foreshadowed by Phoebus adorning her with fair beams. Through the rest of the canto, however, as if in compensation for Titan's power and Chrysogone's victimhood, the text asserts female control. In the garden there is a female-centered version of parthenogenesis in which Venus replaces the phallic god Phoebus and Adonis substitutes for Chrysogone as passive victim. However, while the Garden of Adonis passage gives Venus power, "a subversive countermovement of gynephobia" is generated by the narrator's "drive to visualize and actualize the fantasy of Venerean gynarchy." Nonetheless, Berger rejects Shepherd's proposal that the scene is just a sexist way of looking at women. He follows Quilligan in seeking to find "in the paradise of interpretive desire, a little corner all one's own," but offers some correctives to her reading. First, she uses the word *Spenser* frequently without specifying whether it refers to the author or narrator, or clarifying what kind of attitude the narrator has. For Berger, the word denotes not the producer but the product of the text, as well as the product of interpretations of the text. Thus, the narrator "sometimes mimics or parodies the perspective of a traditional (ergo, male) reader whose attitudes are those of the dominant literary and cultural discourses" that *FQ* represents. The narrator justifies the male fear of abjection in Venus's triumph as a reaction to the predatory behavior of males in the earlier cantos. In the cantos following 3.6, the males in the text try ever more violently and busily to dominate the female character, but ineffectually. "The cantos that follow Venus's garden idyll pour forth from their 'plenteous horne' such an ingenious array of threats and lets to the male will that it is no wonder the legend of chastity eventuates in the busy reign of terror." (AJS)

**95.55** Berry, Craig A. "Borrowed Armor/Free Grace: The Quest for Authority in *The Faerie Queene* I and Chaucer's *Tale of Sir Thopas*." *SP* 91.2 (Spring 1994): 136-66.

In the opening of *FQ* Spenser wrestles with the incongruity between his humble beginnings and his epic ambitions. By both adopting and rejecting the pastoral, he uses modesty as self-promotion and exposes such humility as a mask. This strategy allows Spenser to gain upward mobility since, if pastoral is a "diversion for clever aristocrats [he] makes himself one of them." The move from pastoral to epic "parallels and mutually supports the resumption of long-neglected chivalric duty by members of the knightly estate," as evidenced by Piers' advice to Cuddie to "Lyft up thy selfe out of the lowly dust." By this move Spenser applies pressure on noble audience members to become patrons. Patrons are important to an economy in which the roles of epic hero and epic poet play themselves out in the same way: the quest of each demands individual perseverance and help from the outside. This thinking is indebted to the Protestant belief in salvation, in which grace is free for the taking but must also be earnestly sought and dutifully protected. Thus, Protestant doctrine permitted Spenser to collapse the roles of poet, patron, and muse. His struggle to

establish poetic authority in spite of his background is also notable in Arthur's dream of the Faerie Queene. Though the dream is shadowy and susceptible to varying interpretations, he pursues it as ideal truth--which is how Spenser wishes his readers to respond to his own vision. Spenser finds a model in the way Chaucer's Sir Thopas transforms vision into quest. Chaucer is both laughing at Thopas' susceptibility to fiction and appealing to the audience to sympathize with Thopas' situation--which is, after all, the same as the poet's, who "labors to transform his extravagant visions into tangible works of art without seeming absurd." Spenser's interest in Chaucer's tale, and even in his technique of presenting himself as lowliest of tale tellers, reflects his anxiety that he would be seen as an "overeager Sir Thopas" unable to transcend his humble origins. Each poet's strategy enables him to safeguard his work against failure by controlling its borders and thus preserving the poetic authority which allows for continued writing. (SEC)

**95.56** Brill, Leslie. "Other Places, Other Times: The Sites of the Proems to *The Faerie Queene*." *SEL* 34.1 (Winter 1994): 1-17.

Treating the prefatory verses to each book of *FQ* as a coherent group, argues that the Proems present an author figure different from both the narrator in the books proper and the Spenser of the Letter to Raleigh. Argues that Spenser presents his theory of space and time most clearly in the Proems. There "space" is neither wholly within the fictional world of Faerie nor wholly within the historical world of Elizabeth England. Instead the Proems occupy a liminal space that allows Spenser to be more pointedly topical and more discursive than his narrator can be once he begins recounting a quest. Spenser's conception of time, particularly in the Proems of Books I, IV, and V, is bipartite: rather than the typical tripartite division of past, present, and future, he presents a world in which the present is degenerating, in contrast to which an eternal past-future continuum remains constant and unchanging. This conception of time poses a challenge to the typical readings of the Garden of Adonis episode and the *Mutabilitie Cantos*. It is also consistent with Sidney's distinction between erected wit and infected will. (WRM)

**95.57** Geoglein, Tamara A. "Utterances of the Protestant Soul in *The Faerie Queene*: The Allegory of Holiness and the Humanist Discourse of Reason." *Criticism* 36.1 (Winter 1994): 1-19.

The Redcrosse Knight's dialogues with Despair in *FQ* 1.9 and with Contemplation in 1.10 exemplify the difference between syllogistic maneuvering and humanist discourse. The two modes are not starkly opposed: instead the humanist discourse in canto 10 absorbs Despair's syllogism after rejecting its conclusion of spiritual desolation. In this way Despair and Contemplation constitute a dialectical whole in which the Protestant self must find the "link between linguistic and spiritual states." Despair's syllogism both excludes the possibility of mercy and forces Redcrosse to focus only on his past; any possibility of a "redeemed future" is lost. With Contemplation, however, Redcrosse is able to recreate the self as a whole by allowing for the possibility of transcendence, and his language is liberated from "a singular historical (and earthly) being." The language of canto 10 exemplifies the

Ramist dialectic in that its figurativeness supplements the more formalized language of Despair's syllogism. The final result is a system of thought less tied to its referents. The process of liberating language and self from worldly considerations becomes complete in the naming of Redcrosse: he is led by the dialectic of contemplation onward to his quest rather than by despair inward to his sinful former self in a flat reality. (SEC)

**95.58** Tribble, Evelyn. *Margins and Marginality: The Printed Page in Early Modern England*. Charlottesville and London: U of Virginia P, 1993. 72-87.

Revises and rearranges "Glozing the Gap . . . ," originally appearing in *Criticism*, 34.2 (Spring 1992): 155-72 and abstracted in *SpN* 24.1, item 93.18 (misnumbered 94.18). Stresses the "several glossing traditions" that E.K. draws on and which contribute to the instability of the text of *SC*: the exegete, an informed reader providing help; the insider, privy to secret meanings; the glozer, obfuscating and distorting. The verse and gloss together "comprise a complex strategy of indirection which both enables and protects the new poet." *SC* creates an illusion both of self-creation and boundedness or safety as it positions the reader to ally him/herself with a circle of readers constructed by a "dialectic of proffering and denying." The poetic voice "continually shifts" and the knowledge of the reader of the gloss "constantly unfixes itself." Spenser's book "displays the contested and uncertain nature of literary authority in the early modern period." See item 95.59

**95.59** Wall, Wendy. *The Imprint of Gender: Authorship and Publication in the English Renaissance*. Ithaca and London: Cornell UP, 1993. 43-47, 191-93; 227-33; 233-43.

In a chapter concerned with the ways gendered elements of Petrarchan rhetoric became central to poets and publishers when they put manuscript-identified love sonnets into print, shows how the early sonnets of *Am*, like those of other sequences, serve to define "the extraordinary lengths" sonneteers go to in defining their poems as "invitations to love issued within a manuscript system of exchange." Spenser is "not exceptional" in the way he fashions a "dynamic of eroticized textual exchange" through the foregrounding of the poems' materiality and through inscriptions of bodily desire. Spenser consistently grounds emotion within a "private self," using a "highly private language" in which the heart holds within what the tongue cannot express outwardly. In a subsequent chapter concerned with how versions of masculinized authorship were created, interprets W.L.'s commendatory poem to the 1590 *FQ* to show that the "moment of authorial fashioning" is one of "disgusie and revelation" in which the author's "manly hart" is disclosed. Goes on to discuss in *SC* the strategems employed there to present the poem's author and to accelerate its reception. Argues that Spenser designs a poem that is formally "dressed" as a manuscript text, "although he reverses the meaning attached to this elite form by linking it to the lowly pastoral 'begot with blame.'" In the envoi, he then throws off this "disguise" and announces his true male, public, and civic identity, which will then be reaffirmed at the beginning of *FQ*: "Lo I the man, whose Muse whilome did *maske*. . . ." See item 95.58.

**95.60** Watkins, John. "'Neither of idle shewes, nor of false charmes aghast': Transformations of Virgilian Ekphrasis in Chaucer and Spenser." *JMRS* 23.3 (Fall 1993): 345-63.

Twentieth-century readers of Spenser's indebtedness to Virgil often fail to recognize that he revises not only the *Aeneid*'s formal structures but also the terms of its canonization as an instrument of moral instruction. Spenser's handling of Aeneas's "reading" of the ekphrases in Dido's temple is informed by conflicts between medieval and Renaissance reception of Virgil's poem. The allegorical commentators to whom both Chaucer and Spenser respond in their Virgilian imitations established a complex analogy between Virgil's hero and his poetry's implied audience. Fulgentius, Bernard, and Landino repeatedly suggest that reading the *Aeneid* could offer one the metaphysical insights that finally redeemed Aeneas from subjection to carnal misprisions. Chaucer preserved this analogy between reader and hero only to undermine the commentators' didactic confidence. In *The House of Fame* Chaucer presents the *Aeneid* as just another equivocal surface to be discredited in the quest for truth. From this skeptical perspective, reader and hero are leagued in nothing more than common hermeneutic impasse. In casting himself as an English Virgil, Spenser seems to restore something of the commentators' belief in the possibility of certain knowledge: Busirane's tapestries and bas-reliefs, like Juno's "empty pictures" in the Neoplatonic tradition, are patently false rather than ambiguous. But in reconciling allegorical convention with the darker epistemology of his Protestant faith, Spenser severs the bond between reader and hero so that Britomart never shares the former's privileged knowledge. *FQ* challenges the belief that literature educates its audience through the vicarious examples of heroes who learn to resist the deceptions of a fallen world. By suggesting that only those called to virtue can aspire to be virtuous, Spenser brings the Virgilian allegorical tradition to an end. (JW; modified by Ed.)

## *SPENSER AT KALAMAZOO, 1995*

One of the sessions organized by Gerald J. Rubio (U of Guelph) under Sidney Society auspices was devoted to papers on Sidney and Spenser. Roger Kuin (York U) presided.

**95.61** In "Chivalric Limits in *The Faerie Queene* (1596) and the *New Arcadia* (1590)," Lisa Celovsky (U of Toronto) explored thematic similarities in the chivalric tournaments featured in both works. "In Phalantus' Tournament of Beauty and Satyrane's Tournament of the Girdle [*FQ* 4.4], Britomart and Zelmane displace traditional chivalric values and relocate . . . femininity in the masculine activity of tournament." In the second tournaments organized by Phalantus (in *Arcadia* 3, during Amphialus' rebellion) and Satyrane (occasioned by the marriage of Florimell and Marinell, *FQ* 5.3), masculine chivalric values are tested again, and compared to the different values celebrated in marriage. Spenser's narrative moves toward a harmonizing of public and private interests, masculine valor and heterosexuality (typified in the second meeting of Britomart and Artegall), where Sidney had emphasized disjunctions:

the ideal marriage of Agalus and Parthenia is among the tournament's many casualties, as selfish passion overwhelms civic order.

**95.62** In "Elizabethan Allegorical Epics: The *Arcadias* as Counterparts of *The Faerie Queene*," Kenneth Borris (McGill U) took issue with the received opinion that Sidney's *Defence* and the two *Arcadias* proclaim a non-allegorical poetics of Aristotelian mimesis; he sought to reconnect Sidney's narrative techniques, and his theory of fiction in the *Defence*, with the strategies of psychological and political allegory articulated by Tasso and employed by Spenser. "Spenser's and Sidney's creative enterprises are much more congruent than previously assumed."

**95.63** Anne Lake Prescott (Barnard C), found in both papers "fine points that need making." Her comments on tournaments in Sidney and Spenser added witty emphasis to Celovsky: "any society . . . needs to tame young men so as to make most of them dwindle into husbands," and this is "hard cultural work." Had similar work been undertaken in Burgundian pageantry, or in *Amadis de Gaule*? Responding to Borris, she reflected that allegory is virtually inescapable, even today; since (as Prudentius might have said) it is difficult not to write allegory, what Renaissance texts absolutely resist an allegorical reading?

**95.64** Elizabeth Porges Watson (U of Nottingham), in "'Cause of good or ill'--Cupid's Dark Prism: Petrarch through Astrophil to Busirane," examined "highly manipulative uses" by Sidney of Cupid's image from the *Trionfi*, and further refractions of Petrarchan themes through the figures of Scudamour, Amoret, and Britomart. "For both writers the figure of Cupid, and its relation to the lover, is a deadly catalyst." Cupid triumphs only temporarily, however, in Sidney and Spenser as in Petrarch. Spenser transfers Astrophil's predicament as Love's subject--restless up to sonnet 63, and thereafter more enthralled--to the separate figures of Scudamour and Amoret, adding in Britomart "an interpretative lens of proven accuracy": it would seem that she was prepared to read Petrarch by the time she met Cupid's adept, Busirane.

**95.65** Responding to Watson's "far-ranging" paper, Mary Ellen Lamb (Southern Illinois U) was struck by the evidence offered that the *Trionfi* display--if we can read them with Sidney's and Spenser's eyes--representations of the early modern self, involved in secular rituals of subjugation and also in elaborate strategies of rationalization, producing fragmented narratives of a self always subject to revision. Lamb observed that for Sidney, and even for Spenser, the perspective provided by Petrarch's Triumph of Eternity is never attained, or at least never encompassed textually.

**95.66** Discussion of Spenser in a line at least tangential to the Sidney circle continued at the Sidney Society Business Meeting, where a panel chaired by Arthur Kinney (U of Massachusetts) discussed the challenges and satisfactions of editing: Victor Skretkowitz (U of Dundee), Thomas P. Roche, Jr. (Princeton U), Margaret Hannay (Siena C), William Oram (Smith C) and Josephine Roberts (Louisiana State U) spoke from their respective editorial experiences.

The text of each panelist's remarks, along with comments from the audience, will appear in a forthcoming issue of *Sidney Newsletter & Journal.*

The regular Spenser at Kalamazoo program for 1995 was organized by Robert E. Stillman (U of Tennessee--Knoxville, Chair), Elizabeth J. Bellamy (U of New Hampshire), Jon Quitslund (George Washington U), Anne Shaver (Denison U), and Lauren Silberman (Baruch C, CUNY). Susanne Woods (Franklin & Marshall C) welcomed new and returning visitants to the 19th annual occasion in Kalamazoo's locus amoenus.

Jerome S. Dees (Kansas State U) presided over the first Session, *Babbling Birds and Talking Trees: Really Psychological Readings of Chaucer and Spenser.*

**95.67** In "The Aim Was Song: From Narrative to Lyric in the *Parlement of Foules* and the Chaucerian Spenser," Theresa M. Krier (Notre Dame U) called upon object-relations theory to explain a mother's nurturing as the source of attachment to "transformational" processes and objects; in this light she interpreted the movement from unrest through narrative to "praise song," both in Chaucer's poem and in the cantos ending *FQ* 4, from Scudamour's unsettled story of his finding of Amoret in the Temple of Venus (4.10) to the lyric catalogues in which the marriage of rivers is celebrated, offering "the subsequent narratives an ideal eros free of the tainted culture of Petrarchan love." Spenser follows Chaucer's example, beginning in the Latinate masculine world of philosophical narrative, moving through scenes dominated by Cupid and Venus, into the lyric creativity fostered by maternal Nature.

**95.68** Ellen E. Martin (Vassar C), in "The Shady Trope of Spenser's Trees: Inside the Catalogue at *FQ* 1.1.8-9," described the digressive tactics with which the poem opens as an expression of "deep ambivalence, whether on the part of the poet, his protagonists, or his reader." Just as Chaucer in his *Parlement* conveys in an Ovidian catalogue the anxieties of a lover and "a would-be writer facing a long reading list," Spenser engages in play with transitional objects in a shady borderland, figuring uncertainties in the love linking Redcrosse and Una and his own hesitation as he commences "an epic of invented memory," uncertain "how to reinvest his mediaeval inheritance." Mixing simplicity and subtlety, the narrator engages in "playing house with words," miming the process by which "the mind becomes an imagination."

**95.69** In "'Jailhouse Rock': Fradubio's Lyrical Resistance to Imprisonment," Jennifer C. Vaught (Indiana U) entered another of the shady groves in *FQ* 1, interpreting the "lyrical complaint" of a ghastly prisoner whose fate at Duessa's hands doubles Redcrosse's division from Una and unwitting "entrapment" in Duessa's plot. Drawing on Ricoeur, Patricia Parker, Benveniste, and other theorists of narrative and lyric, Vaught argued that for Fradubio and the reader, this encounter with "[him]self as another" becomes, through its intratextuality, "a release from self-enclosure," although she agreed with E. J. Bellamy that Fradubio's liberated voice becomes a "haunting presence" in the rest of *FQ* 1.

**95.70** A two-fold response to the three papers came from R. A. Shoaf (U of Florida) and Richard Neuse (U of Rhode Island), both of whom added references beyond Chaucer to Dante, and to what Shoaf termed the "*fin amors* project" of lyric subjectivity. Shoaf noted that each of the papers dealt with a "rhetoric of desire" which is specifically "desire for language," and that in "narrativizing" the lyric impulse Chaucer and Spenser, like Dante before them, were writing the self in history, "immersing desire in the defiles of discursivity." Neuse too regarded lyric and narrative as "indissolubly linked" in the poems under discussion, in a way that produces significant "friction." For him, the three papers used the term "lyrical" problematically, and he ended by questioning their "common assumption that a certain textual mode . . . can be singled out as the site in which the epic subject . . . will manifest itself."

William Oram (Smith C) presided over Session II, *Ireland, Levellers, and Apocalypse: Spenser and the Ends of History.*

**95.71** In "The Other Apocalypse: Spenser's Use of 2 Esdras in the Book of Justice," Mark Hazard (Cornell U) remarked upon the harsh coincidence of violence and idealism in *FQ*, specifically in Artegall's encounter with the levelling Giant in 5.2, an episode he explained with reference to the apocalyptic dialogue in the apocryphal 2 Esdras between a would-be prophet and the angel Uriel. If the Giant is seen as parallel, like the Anabaptists, to a false prophet, and Artegall with Talus is compared to the reproving angel of 2 Esdras, both are guilty of "metaphysical overreaching"; Spenser himself, "in a debate about authority," was ironically invoking "a text that had no authority." The poet of *FQ* 5 and the *Vewe* was caught up in "the appeal as well as the danger of apocalyptic thinking."

**95.72** Sayre N. Greenfield (U of Pittsburgh--Greensburg) presented, in "*The Faerie Leveller*, or, New Historicism in the Seventeenth Century," an exercise in allegoresis, interpreting an anonymous tract from 1648 in which *FQ* 5.2 is read as prophetic of King Charles's victory over "*The Gyant Leveller*. Col. Oliver Cromwell." In such commentary, the aim "is not historical recovery but application to the author's contemporary situation," and in Greenfield's polemical argument it functioned like the ethnographic anecdotes in New Historicist scholarship, which uses an allegorical method to suit old texts to new times. Milton's appropriation of Talus for Puritan uses in *Eikonoklastes* provides another instance of allegory's "reimaginative power," its usefulness when literature and politics present us with contradiction or frustration.

**95.73** Responding to the papers by Hazard and Greenfield, Sheila T. Cavanagh (Emory U) found that both papers raised questions worth pursuing. She asked Hazard to ponder further the bearing of Irish politics on *FQ* 5: were events there causes or effects of apocalyptic expectations? And does Spenser's "oblique questioning of Artegall's reasoning" extend beyond this episode? She took Greenfield to task for substantiating too little his charge that New Historicism is a "radical" methodology, and doubted that Spenser's poetry is in imminent danger of political "appropriation" by either the radical left or the right.

**95.74** Christopher Highley (Ohio State U), in "Spenser's *View of Ireland*: Authorship, Censorship, and Publication," sought "to advance and enlarge a discussion begun by Jean Brink" in *SSt* 11 (see 95.10). He argued that "internal evidence" for Spenser's authorship "is compelling." Concurring with Brink in doubting that the book was "suppressed" in 1598, he considered reasons why Spenser may have designed it "for manuscript circulation only." Brink's argument that it was left unfinished is based on unwarranted assumptions: "manuscripts are by nature 'unfinished'" and lack the "stability" of printed texts. The "headless" form (without dedication or preface) and undiplomatic argument of the *Vewe* "might be part of a conscious design by Spenser," disillusioned by the failure of Elizabeth's Irish policy.

**95.75** Responding to Highley's paper, Jean R. Brink (Arizona State U), still unconvinced that the *Vewe* ascribed to "E. S." was written by the poet Edmund Spenser, opened a lively discussion. Robert Stillman praised Highley's paper and reaffirmed its conclusion, that we should be wary of "the temptation . . . to reimagine Spenser as a writer untainted by colonialist ideology." In a discussion of licensing and printing, it was suggested that Matthew Lownes may have entered the *Vewe* in the Stationers' Register not to obtain permission to print, but to forestall its being printed by anyone else.

**95.76** Introduced by Anne Lake Prescott (Barnard C), Judith H. Anderson (Indiana U) delivered the ninth annual Kathleen Williams Lecture, "Narrative Reflections and Poetic Traces: Re-envisaging Chaucer and Spenser."

Anderson's talk was a meditation on "Spenser's assertion of poetic affinity" with Chaucer's narrative voice, motivated in part by her desire to reclaim authorial "agency, accountability, and . . . responsibility to history," while recognizing a variable distance between author and text. She traced Spenser's memories of Chaucer's voice(s) in *Sir Thopas* and *Melibee* from the first to the last Book of *FQ*, as a preliminary to comparisons between Spenser's storytelling and Chaucer's "self-depiction" as the General Prologue's "conspicuous narrator." "The general progress of *FQ* conceptually resembles Chaucer's Prologue, moving from assurance to self-reflexive doubts," and Spenser's narrator appropriates many forms of Chaucerian "indirection." In applying to Chaucer and Spenser Paul de Man's "notion of *dédoublement*" as a feature of irony and allegory, Anderson doubled back to add nuances from Gordon Teskey and Don Bialostosky: self-representation is decentered, but in both *CT* and *FQ* the "persona(l) dimension . . . exceeds, but includes, simple use of the first person pronoun." Something lies behind the narrator's "mask" in (or of) *FQ*, and Anderson offered numerous assays of "a doubled, deliberately elusive, and fleeting identity," both like and unlike Chaucer's "owne spirit," his tutor.

Several voices took part in a lively question-and-answer. Among the memorable questions was Bill Craft's: recalling that the Giant in *FQ* 5.2, mentioned in several of the day's papers, is compared to a "shattered" ship (50) when Talus has overthrown him, he asked what this image might have to do with the narrative, which is often described as a ship. Bill Oram asked for some comments on the voice emergent in the stanzas concluding *FQ* 7, but the record of Anderson's response is "unperfit."

Susanne Woods's closing remarks recalled her opening reference to the annual garden party: as before, Kalamazoo has provided a "seed plot" from which magnificent works are in time sent forth.

Jon A. Quitslund
George Washington U

## *MEET ME IN SAINT LOUIS, PART II*

At the annual meeting of The Central Renaissance Conference, held for the second straight year at the Adams Mark Hotel in Saint Louis, 20-23 April 1995, four Spenser Papers were presented. I am grateful to Andrew J. Smyth for providing *SpN* with the following abstracts.

**95.77** W. Russell Mayes, Jr. (U of Virginia), in "Listening to Visionaries: The Language of Prophecy and Exegesis in Hooker and Spenser," argued that while Hooker in his *Laws of Ecclesiastical Polity* acknowledges prophetic activity to have ceased in apostolic times, he does consider the possibility that God might employ a prophet in contemporary times. If so, Hooker claims that the verity of the prophecy must be proven by its agreement with established church practices. Thus, Hooker attempts to normalize the renegade prophetic voice through interpretation. Spenser, on the other hand, shows that exegesis always fails in its attempt to interpret prophetic discourse. In the Mount Acidale episode, Calidore interrupts the dance from a desire to interpret it, but the interpretation fails because the scene is visionary. Spenser presents a theory of language in which visionary speech is qualitatively different from all other utterances: it is silent. Ultimately, we see in Hooker and in Spenser two opposing theories of language--iterable versus unspeakable--based on different notions of time: exegesis relies on historical time while prophetic discourse relies surprisingly not on the future, but on a continuous present.

**95.78** Starting from Paul de Man's theory that allegory's essential nature is its recognition of the gap between object and referent, Kathryn Wheeler (U of Wisconsin, Madison, in "The Shape of Intention in *The Faerie Queene*: What Can We Gather from Britomart's Quest?" noted that in allegories such as Spenser's, the problems of representation emerge as a thematic concern which reflects allegory's structural encoding of ambiguity. Allegory's structuring impulse is provocative because even in the face of structure's inevitable breaking it carries such clear traces of that forbidden territory--authorial intention. Britomart can be seen as a dynamic embodiment of intent. Her quest is interrogated in a manner similar to that of the male knights, for she is driven by lust and providence. She differs, however, because she has taken on the armor which transforms her into the Knight of Chastity. Florimell also begins as a chaste figure, but her constant flight from figures of lust follows a different trajectory of intention from that of Britomart.

**95.79** Jerry Lee Findley (Indiana U) argued, in "Narrative in Books Three and Four of *The Faerie Queene*," that the poem creates a Bakhtinian dialogic relation with the Medieval

chivalric romances it re-creates. Redactions in Books III and IV repeat familiar narratives and conventions of chivalric romance as if to cite the tradition. Britomart in Book III develops through theme and variation the love quest of her male counterparts. In Book IV, the reversal of sexual roles allows Spenser to represent some of the conventions of chivalric romance, not as metaphoric representations of ideal behavior, but as literal representations of real behavior that recall the metaphoric representations that they replicate. Much of Book IV is an anti-chivalric romance that examines critically the institutions of chivalry. Spenser in effect renounces a tradition that uses literary convention to condition its audience to accept values that hold them captive to depasse ideals.

**95.80** In "The Allegorical Register of Spenser's *Amoretti*," Sean McDowell (Indiana U) argued that Spenser's sonnets repeatedly suggest multiple levels of meaning beyond the immediate context. Allegory quietly slips into the diction of other dominant genres and creates symbolic ambiguity. In Sonnet 15, for example, the concluding couplet registers a shift from the language of Petrarchan blazon to a Neoplatonic language describing the spiritual virtues of the lady. This shift evokes multiple frames of reference, each with its own kind of meaning. The result is a symbolically ambiguous resonance not commonly found in the more conventional sonnets of the 1590s. The poems generate meaning through 1) attempts to universalize individual experience, 2) instances of ambiguous allusiveness, 3) short narratives or fables, 4) psychological projections, and 5) magnifications of conventional situations.

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Saint Louis U

## *SPENSER IN THE HOUSE OF SHAKESPEARE*

The 1995 meeting of The Shakespeare Association of America offered a Seminar entitled "Spenser and Shakespeare: Genders and Sexualities," organized by Katherine Eggert (U of Colorado, Boulder). In the following abstracts of the 13 papers presented there I have, for the most part, used the authors' own words, as supplied by the session's organizer; however, I have adopted a reporter's stance, using third-person pronouns and past-tense verbs.

**95.81** Casey Charles (U of Montana) argued, in "Coveting Fetters and excusing Sins: Masochism in Spenser's 37th and Shakespeare's 35th Sonnet," for a masochistic structure in which the poet turns himself into an object and his beloved into a subject. Both poets undergo a disavowal of any lack in their beloved together with an idealization that complicates the subjectivity of these dominators and turns the poets into victims. Both poets also suffer from and ultimately find enjoyment in a symbolic voice (Spenser) or law (Shakespeare) that attempts to dissuade them from their victimization. Shakespeare's poet, more readily than Spenser's, acknowledges himself as the source of this masochistic scheme and recognizes that his pleasure comes from a submission that rebels, a pain that produces an enjoyable defiance.

**95.82** In "'Writing their Own Reproach': The Critique of the Blazon in Shakespeare's *Troilus and Cressida* and Spenser's *Faerie Queene*, Book II," Cora Fox (U of Wisconsin, Madison), examined the ways in which the objectifying and fracturing impulse of the Petrarchan blazon is interrogated in the two works. In both cases, an evoked or inserted blazon disrupts the larger discursive systems of the texts and then is frustrated, offering a space for critique of Petrarchan erotics. In *Troilus* the blazon, repeatedly evoked but never performed, allows the audience to identify with Cressida's character, rather than fully implicating her in the blazon's binary erotic system. When Belphoebe enters *FQ*'s narrative in 2.3, the extended, exaggerated blazon associates the narrative perspective with those of the debased Braggadochio and Trompart. In both texts, once the blazon is evoked it is linked to other forces of fragmentation and rupture which threaten the coherence of a patriarchal narrative.

**95.83** The paper of Melinda Gough (Yale U), "'Her filthy feature open showne': Epic and Dramatic Unveilings," argued that when Arthur strips Duessa in Book I, he teaches the effeminized Redcrosse a lesson about the "right reading" of allegory. But the moral about duplicitous figurative language only works through a lesson about sexual difference: the knight asserts his virile mastery by projecting his own vulnerable mortality onto the female body. If theater is similarly to distinguish itself from those wanton plays which Gosson says "effeminate the minde" as "cuppes of Circes," it needs a metaphorical but no less effective unveiling. One such metaphorical unmasking is *Much Ado*'s denunciation of Hero--herself an alleged "witch"--in the church scene. Here, however, Shakespeare takes up only to complicate antitheatricalist uses of the enchantress topos.

**95.84** The argument of Graham Hammill (North Carolina State U), in "Britomart, Gender, and History," was that in *FQ*, subjectivity is constituted as alienated from the history that presumes it. Hence the subject is destined to repeat a desire for history while experiencing that desire as incorporated nought. Britomart exemplifies this understanding of history, even as her cross-dressing shifts the question from history (or at least the kind of history that we get in the 1590 version of *FQ*) to gender and sex.

**95.85** Dorothy Leman (U of California, Berkeley) claimed that Spenser's undramatic methods and Shakespeare's theatrical experience respectively shape their presentations of audience in Amoret's torture and in Antony's and Cleopatra's forebodings about triumph. In "Cupid's Mask and Caesar's Triumph: Hostile Spectacle in *The Faerie Queene* 3 and *Antony and Cleopatra*, she looked at how the subject experiences an enemy's spectacle as sexual violation. But while in Shakespeare's play, both hostile and loving audiences can take the spectacle into their own hands and disrupt the subject's self-definition, in Spenser's poem audience is a conceit the poet can discard, revealing his characters' incorporeality and his own Busyranian impotence within the poem.

**95.86** In "Same-Sex Erotic Friendship in Book IV of *The Faerie Queene* and *The Two Noble Kinsmen*, Richard Mallette (Lake Forest C) examined intertextual alliances between the texts. The eroticized friendships of Amoret-Britomart and Placidas-Amyas trouble Spenser's

ostensible endorsement of companionate marriage, but his poem resolves problems posed by same-sex unions with a socially acceptable marriage tetrad. The Shakespearean play more strenuously highlights same-sex eros, both male and female. Emilia's erotic life is dominated by women, and the play discredits marriage as her emotionally appropriate lot. Palamon and Arcite are defined by mutual erotic longing as much as by homosocial rivalry. The play fails to construct a marriage tetrad between Arcite-Palamon and Emilia-Flavina; for surviving characters erotic friendship seems over, attached to dead lover-friends.

**95.87** The paper of Elizabeth Mazzola (City C, CUNY) was entitled "The Possibility of Gender in Shakespeare and Spenser: 'O, I am ignorance itself in this!'" She argued that the defects or limits of male bodies are repaired or extended by Shakespeare and Spenser when female bodies are perceived as unintelligible or untractable; altering the frame of reference can shift confusion and uncover a deeper set of errors, so that gender emerges as a medical tool to solve hermeneutical puzzles--a *prosthetic* device which does not heal but renders perception less catastrophic. Yet behind hermeneutical puzzles Shakespeare ultimately locates physical obstacles, and maleness is finally marked by crushed ambition or failed nerve. Spenser employs gender with better results, so that femaleness is unable to persist physically or philosophically in faeryland.

**95.88** In "Childbirth, Bears, and the Negotiation of Shame in *The Faerie Queene* Book 6 and *The Winter's Tale*," Caroline McManus (California State U, Los Angeles) showed how abandoned babies and ferocious bears reinforce both texts' concern with sexual slander. Drawing on Topsell's 1607 discussion of ursine behavior and on recent studies of early modern childbirth, she examined the broken reproductive rituals of Serena, Matilda, and Hermione and the ways bears mediate the "delivery" of children. Despite the bear's association with lust and violence, it also represented maternal nurture, and in these two texts the bear provides a means of deferring, displacing, and even avenging the wrongful imposition of feminine shame.

**95.89** The aim of Ian Frederick Moulton (Columbia U) was to elucidate the relation between representations of gender and structures of genre in early modern England. In "Cross-dressed Quests: Gender and Genre in *The Faerie Queene* and *All's Well that Ends Well*," he argued that in the case of both Britomart's quest for Artegall and Helen's for Bertram, each providing only contingent and ambiguous endings, it is the gender of the questant that makes the quest incapable of narrative resolution. Both heroines are strong, sexually desiring women who adopt the masculine role of wooer in pursuit of a man who is reluctant to reciprocate their affection. Whereas many early modern texts demonize sexually aggressive women, both Britomart and Helen are presented sympathetically, with the ambivalent result that, on the one hand their desires are sanctioned by patriarchal authority, but on the other these same desires threaten patriarchal hierarchies of gender. In the case of both Artegall and Bertram, resistance to marriage is motivated by a fear of effeminization and a desire to

maintain gender difference. The ambivalent end of both quests not only demonstrates that the literary discourses of early modern England were unable easily to accommodate narratives of satisfied independent female desire, but also points to a broader cultural ambivalence about the status of female power and desire.

**95.90** In "Blushing Brides: Resounding Spenser, Reviewing Shakespeare," Judith Owens (U of Manitoba) looked at representations of blushing brides in Spenser's *Epith* and Shakespeare's *Much Ado*, to suggest that the image bears a considerable cultural charge in early modern constructions of female subjectivity. The meanings inscribed in the bride's blush are far from uniform. In Spenser's poem, Elizabeth Boyle's blush becomes a measure of her autonomy by representing, finally, Spenser' inability, even reluctance, to "sound" his bride. In *Much Ado* Hero's blush positions her within conflicting discourses, neither of which permits her any agency.

**95.91** The concern of Lawrennce F. Rhu (U of South Carolina), in "'The Tribute of the Current to the Source': Origins and Destinations in Shakespeare and Spenser," was with how literary sources which link such poets as Marlowe, Shakespeare, and Spenser undergo telling transformations due to the audiences these poets addressed. In their quests for patronage, the female monarch in particular exacted a shaping influence on their "Elizabethan" adaptations of Ovid and Ariosto. He argued, analyzing passages from "Hero and Leander," "Venus and Adonis," Shakespeare's sonnets, and *FQ* 3.5 and 5.7, that the poets' treatment of gender and power relations depends upon their vocational prospects, and the imitative artistry characteristic of their literary efforts registers these social constraints.

**95.92** Dorothy Stephens (U of Arkansas, Fayetteville) argued, in "Provisional Brides: Elizabeth Boyle's Medusa and Helena's Diana," that the Medusa stanza in *Epith* asks us to consider not only what would happen if virtue were coupled with monstrosity but also what would happen if the handmaids, instead of the anxious groom, could become one flesh with the bride and know "that which no eyes can see," challenging the groom's right to conceal and display his bride. This conditional eroticism, which exists only at the level of narration, can help us understand Diana's rhetorical displaying of Helena's body at the end of *All's Well?* Playing the part of a whore, Diana demonstrates that she has the strength to take narrative power away from Bertram. Only by looking straight at this feminine monster, this "common customer," can Bertram see what he could not see when he slept with Helena--the bride. Diana's insistence that "she which marries you must marry me" suggests a marriage between Helena and Diana--an emotionally convincing image despite its illogic, given that Helena and Diana's traffic with each other has been more evident than has that between Helena and Bertram. It is Diana and Helena who have teamed up to purify the King's hidden abcess by bringing it into sight as a normal pregnancy.

**95.93** In "'Getting Away with Murder': The Art of Representing History in Shakespeare's *Richard II*," Jennifer C. Vaught (Indiana U) explored an "art of veiling" which is similar to that used by Spenser to express indirectly his disapproval of Elizabeth's handling of foreign affairs in *FQ* 5: Artegall returns from his quest abroad only to be subjected to slander in a

fallen world akin to the English court. Shakespeare's Queen Isabel resists her disempowerment by delivering a lament in an enclosed garden, while the Gardener circumvents his limiting social position through indirect utterances that evoke sympathy for the King and Queen. Evoking the memory of Fradubio in *FQ* 1, the Gardner represents Richard's own fallen nature in terms of his metamorphosis into an apricot tree. He elicits pity for barren Isabel, a silent prisoner akin to Spenser's Fraelissa, by building upon Bolingbroke's prior suggestion of Richard's homosexual attachments to Bush and Greene. Spoken utterances such as rumors are enabling for commoners like the Gardener, whereas curses are liberating for the marginalized figure of the Queen.

## *ANNOUNCEMENTS*

**95.94** CALL FOR PAPERS. The Program Committee for Spenser at Kalamazoo solicits papers for the 1996 meeting, at the 31st International Congress of Medieval Studies at Western Michigan U, Kalamazoo, May 2-5, 1996. Submit abstracts on any topic dealing with Spenser. Submissions by junior colleagues and especially by graduate students are encouraged. This year's publicity chair, Anne Shaver (Denison U), writes that she would be particularly interested by, and would support, essays on Spenser and early women writers. Please direct all correspondence to *Lauren Silberman, Department of English, Baruch College, CUNY, Box G-0732, New York, NY 10010. Phone: 212-387-1806; FAX: 212-387-1785.* NOTE that this is a new address. Deadline for abstracts is **15 September 1995.**

Also at Kalamazoo, The Sidney Society will sponsor two sessions on Sir Philip Sidney and the Sidney Circle. Send abstracts by **15 September** to Gerald Rubio, Department of English, University of Guelph, Guelph, Ontario N1G 2W1, Canada. Phone: 519-821-0604; FAX: 519-836-2449; E-mail: grubio@uoguelph.ca.

Also at Kalamazoo, The Society for Reformation Research will sponsor two sessions on literature: 1) Reformation Drama, 2) Strategies of Persuasion. Send abstracts by **15 July 1995** to: Peter Auksi, Dept. of English, U of Western Ontario, London, Ontario N6A 3K7, Canada.

For information relating to other sessions at Kalamazoo, contact the following: for John Donne: Kate Frost, Dept. of English U of Texas, Austin, 78712; for William Shakespeare: Debbie Barrett-Graves, Santa Fe Community College, PO Box 4187, Santa Fe 87502.

For a collection of essays, *Virginia Woolf: Renaissance Woman*, manuscripts are invited on Virginia Woolf and the English or Continental Renaissance. Please submit by **15 September 1995** detailed abstracts or papers, plus a brief bio of relevant work, to Sally Greene, Department of English, U of North Carolina, Chapel Hill, C.B. 3520, Chapel Hill, NC 27599; E-mail: sally_greene@unc.edu.

*English Literary Studies* seeks quality submissions for its annual monograph series. *ELS* publishes peer-reviewed monographs (usually 45,000-60-000 words, or approximately 125-170 double-spaced typescript pages, including notes) on the literatures written in English. The Series is open to a wide range of methodologies, and it considers for publication a variety of scholarly work: bibliographies, scholarly editions, and historical and critical studies of significant authors, texts, and issues. For further information write the Editor, *English Literary Studies*, Department of English, U of Victoria, P.O. Box 3070, Victoria, B.C., V8W 3W1, Canada.

**95.95** SPENSER HOME PAGE. The Spenser Home Page, edited by Richard Bear and sited at the U of Oregon, will attempt to collect links to any Internet resources pertaining to the life and works of Spenser. Several offsite items are represented, including Judy Boss's transcription of Scolar Press facsimile of *Amoretti and Epithalamion*, as presented in SGML by the students of David Seaman at the U of Virginia. Onsite works include, to date, *SC*, a plain ASCII e-text, and the first two books, coded in HTML, of *FQ*. Richard hopes to have *FQ* entirely online by September 1995, and to begin work on *Fowre Hymnes* next. See also The Spenser Web, a multi-media project under construction at Washington U, St. Louis, which utilizes Richard Bear's transcription of *SC*.

To visit the Spenser Home Page, aim your World Wide Web browser at
http://darkwing.uoregon.edu/~rbear/ .

**95.96** CONFERENCES. Fifth International Milton Symposium, 9-14 July 1995, U of Wales, Bangor. Address: Thomas N. Corns, School of English and Linguistics, U of Wales, Bangor, Gwynedd LL57 2DG, Wales.

Texts and Cultural Change: History, Politics, and Interpretation, 1520-1660, 16-19 Jul. 1995, Reading. Address: Cedric C. Brown, L & H Conference, Dept. of English, U of Reading, Reading RG6 2AA, UK.

Medieval-Renaissance Conference, 28-30 Sept. 1995, Wise. Address: Tom Costa, Dept. of History and Philosophy, Clinch Valley C, U of Virginia, College Ave., Wise, VA 24293

Rocky Mountain Modern Language Association, 19-21 Oct. 1995, Spokane. Address: Charles G. Davis, C-203, Boise State U, 1910 University Drive, Boise, ID 83725.

John Milton, 26-28 Oct. 1995, Middle Tennessee State U. Address: Charles W. Durham, Dept. of English, Middle Tennessee State U, Murfreesboro, TN 37132.

Midwest Modern Language Association, 2-4 Nov. 1995, Saint Louis. Address: Tom Lewis, 302 English and Philosophy Bldg., U of Iowa, Iowa City, IA 52242-1408.

South Atlantic Modern Language Association, 3-5 Nov. 1995, Atlanta. Address: R. Barton Palmer, SAMLA, Georgia State U, University Plaza, Atlanta, GA 30303-3083.

Modern Language Association, 27-30 Dec. 1995, Chicago. Address: Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981.

John Donne Society, 15-17 Feb. 1996, U of Southern Missippi. Address: Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003.

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