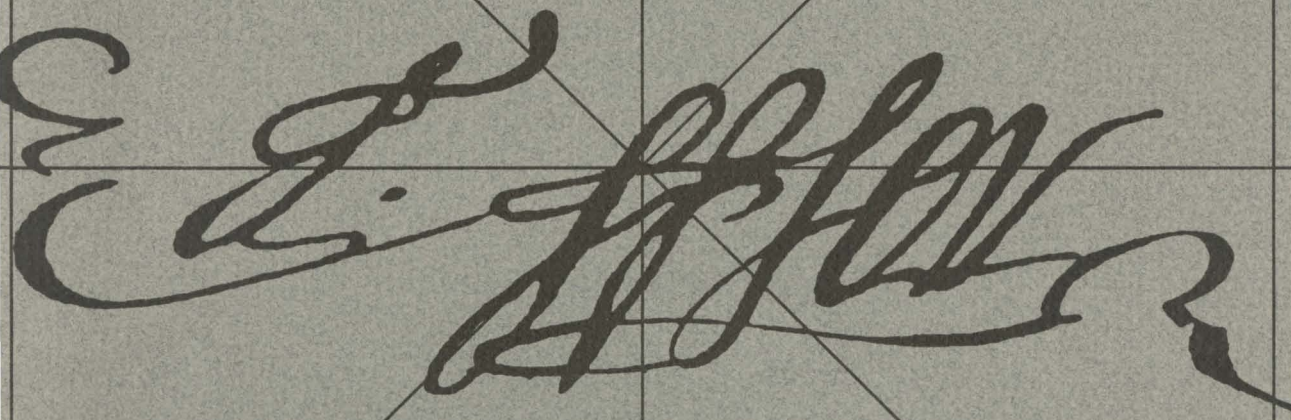
SPENSER • NEWSLETTER

AUTUMN 1994 • VOLUME 25 • NUMBER 3

25th Anniversary Issue



EDITOR: JEROME S. DEES

SPONSORED BY THE DEPARTMENT OF ENGLISH
KANSAS STATE UNIVERSITY

•

CONTENTS

(continued inside back cover)

The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Department of English at Kansas State University. Please address all communications to *Spenser Newsletter*, Department of English, 122 Denison Hall, Kansas State University, Manhattan, KS 66506-0701.

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.

Subscription rates, institutional and private: $6.50/yr in USA, $6.50/yr (US funds or equivalent) in Canada, $11.00/yr US in Latin America and overseas. These rates are for Vol. 25, 1994, and for Vol 26, 1995.

TO OUR READERS

94.76 In commemorating the completion of *SpN*'s first twenty-five years of life, this issue features, in addition to its usual complement of book reviews and abstracts of articles, "Editing the Spenser Newsletter, 1970 - 1994"--brief accounts, by all of its previous editors, of their editorial tenures. As I had hoped when I asked them to undertake this task, each one speaks with a distinctive voice--which may or may not characterize the *SpN* that you remember from that period. Yours be the proof there. To protect the feel of those voices, I've let stand a number of stylistic inconsistencies. To the writers I express my thanks; to you I wish enjoyment in the reading.

94.77 Among other features of this special issue are

(1) A brief article by Professor D. Allen Carroll (U of Tennessee) on "the probability of a special kind of allusion" to Spenser, hitherto unnoted. It inaugurates what I hope will become a fairly regular feature--that is, the brief reporting of such original scholarly discoveries as might normally go to *Notes and Queries*.

(2) The official Membership List of the Spenser Society, henceforth to be printed every two years. Spurred by debate at last year's annual meeting (see *SpN* 93.115), the Society's officers and executive committee agreed that, since henceforth membership will automatically bring with it subscription to *SpN*, it would be fitting to publish a membership list there. Not only will its appearance there permit members easy access to names and addresses of their fellows, but it will also make our community visible to the much larger world who may consult *SpN* in far-flung libraries. In this list, we have included the e-mail addresses of all those we collectively knew. We omitted phone numbers for fear that, not having consulted members prior to the printing, we might inadvertently violate their privacy. Readers should be aware that, because it is the first membership list in at least ten years--not to mention that ours is both a highly mobile and (it would seem) forgetful profession--there may be errors. If your listing is incorrect in any way, please contact Secretary-Treasurer John Webster, Dept. of English, GN-30, Univ. of Washington, Seattle, WA 98195 (e-mail: cicero@u.washington.edu).

BOOKS: REVIEWS AND NOTICES

94.78 Burrow, Colin. *Epic Romance: Homer to Milton*. Oxford: Clarendon, 1993. x + 325 pp. ISBN 0-19-811794-9. $53.00.

In *Epic Romance*, Colin Burrow proposes that "'epic' and 'romance' might interpenetrate, coalesce, or even be facets of the same texts," by contrasting "'epic' austerity

and purpose to 'romance' vagrancy and pity" (3). He locates the origin of epic romance in the concern of both the *Iliad* and the *Odyssey* with sympathy, which underlies social rituals such as supplication and guest-friendship. Virgil opposes pity to imperial duty, but the post-Virgilian transvaluation of Virgilian *pietas* as pity "invents romance as a genre" (4). Here Burrow suggests a structural aspect of his largely thematic thesis: "the pitiful hero spares his adversary, and wanders on; the martial hero kills his victim, and proceeds on in a ruthlessly linear progression towards his destiny" (4). Later epic romances by Ariosto, Tasso, and Spenser attempt to restrain their romance impulses to return to the original, epic meaning of Virgilian *pietas*. Rather than positing an epic poet overgoing his predecessors, Burrow's model of literary history sees a return to Virgil, a self-suppression in favor of the father. Between Spenser and the concluding discussion on Milton, two chapters on "Inglorious Spensers" and "Inglorious Miltons" argue that Milton not only was writing to recapture the "true shape" of Homeric compassion, but also to contest the accreted readings of Homer and Virgil by his predecessors in English epic.

The first two chapters contain relatively brief and familiar discussions of the Homeric epics and Virgil's *Aeneid*. In the *Iliad*, when a warrior accepts supplication on the battlefield, his sympathy with the victim, based on the acknowledgement of shared mortality, serves to avert death and hence to dilate the narrative. In the *Odyssey*, the power of storytelling creates affinities between Odysseus and the Phaeacians that in fact help the hero to return home. The second chapter on Virgil's *Aeneid* explains Aeneas' departure from Dido as Virgil's compulsion to imitate the structure of the *Odyssey* by suppressing the meaning of "pity" emerging from *pietas*. In terms of the reception of the *Aeneid*, Burrow accurately points out that it is the episodes that lead away from Rome that assume energy and importance in later literary history.

The chapters on Ariosto and Tasso contrast the two in a chiastic manner. Ariosto initially created digressive interludes to follow the pitying actions of heroes toward women in distress. Yet towards the end of the *Orlando Furioso*, in an act of "self-renunciation" or "self-mutilation" (75), he diverges from his own revisions of Virgil to approach more closely the ethos of the *Aeneid*. Tasso refuses romance digression and his poem is marked by severity and narrative restraint, but his choice of anger over pity as the motivating emotion of the poem ironically leads him to affirm the "violence of pagan sacrilege" (99), thus breaking down the opposition between Christian and pagan.

Chapter Five on Spenser and Chapters Six and Seven on the English epic from Spenser to Milton are more alive than the earlier chapters to the political dimension of the texts under consideration. In the chapter on Tasso, while citing a long passage from *Discourses on the Heroic Poem* that includes the statement, "the concupiscible appetite is most like a fractious populace," Burrow chose only to consider "[f]orm [as] an *ethical* issue in *Gerusalemme liberata*" (85-86; emphasis added). By contrast, in the Spenser chapter, he states: "Romance is rooted in and given power by the political culture of the time" (139); and that *FQ* is shaped by "a transforming vision, in which the energy of contemporary politics is used to mutate past texts" (143). This shift produces the illuminating argument

that Spenser's "timeless myths"--such as the Garden of Adonis and the Mutabilitie Cantos--which overgo both Ariosto and Tasso "avoid, or perhaps evade, the problems of power implicit in sexual and political relations" (146). For example, the Garden of Adonis serves to cut off a politically dangerous narrative, so that the erotic dynamism of Belphoebe and Timias can be displaced to an alternative vision of sexuality, in a "temporally distant, and tactful form" which nevertheless conveys a "powerful implied criticism" of Elizabeth (119). This chapter further argues that Spenser's hostility to Elizabeth's manipulation of her reputation as a merciful queen arises from the belief that pity, based on the discretion of the charismatic ruler, arises from absolutism, which is inimical to the rule of law and the operation of justice.

"Inglorious Spensers" and "Inglorious Miltons," despite their unfortunate titles, make a genuine contribution by focusing on the less familiar history of the English epic between Spenser and Milton. These chapters demonstrate a deep and wide knowledge of these texts; the scholarship is more thorough here than in the other chapters. Burrow is right to state that critics often focus on the "showdown between the anxieties of Milton and [Spenser]"; these less canonical texts constitute the "medium through which Milton read Spenser" (148), but they also deserve study in their own right. For example, Harrington's Ariosto is marked by an allegorical redirection of desire in which female characters are redefined in terms of virtue and rank, evidence of Harrington's belief that nobility must constantly renew its virtue, and his consequent sympathy for meritocratic rule. And Daniel's unease with charismatic kingship leads to an outright rejection in the *Civil Wars* of the role of pity in government.

The Jacobean Spenserians lament the passing of a generation of virtuous nobility, a passing marked by Prince Henry's death. Chapman's Achilles represents an aristocratic independence, and his anger applies to the contemporary breakdown of the system of due rewards as evidenced, for example, in the Essex rebellion. The injustice of external circumstances leads to what Burrow sees as characteristic of seventeenth-century English epic, a retreat from civic concerns to inner self-regulation, which takes as its subtext *FQ* Book II rather than Books III or V. Here he makes the most interesting point that epic's loss of its traditional close relation to political authority was marked by its material demise: these seventeenth-century editions were poorly printed and physically smaller--quartos rather than folios. The Caroline epic opposed rebellious anger with royalist pity; it also transposed heroism to the safer realm of science (e.g., Davenant's *Gondibert*).

The book is described in the Introduction as having a "suppressed structure of a home-coming" (6), and Milton constitutes the endpoint of this narrative. According to Burrow, Milton destroys his contemporaries' antithesis of "Disdain and Pity" through the figure of Satan; Milton's idiom represents a synthesis of "love and honour, justice and mercy, pagan and Christian" (263). Rather than engage the political issues of the preceding chapters, this chapter reverts to more general and thematic discussions of, for example, the relationship between sympathy and envy: "What makes envy nasty is that it involves wrecking someone in order to make them as miserable as you" (271). It concludes with a

discussion of Adam's "conjugal sympathy" toward fallen Eve (283) and the claim that *PL* "feels its way tentatively through the methods and ideas of its modern predecessors towards the shape of past writing" (287).

We are informed that *Epic Romance* originated in a D.Phil. thesis on "The English Humanist Epic 1580-1614"; and it is the chapters that comprised the thesis, on Spenser, and on "Inglorious Spensers" and "Inglorious Miltons" that are of most value in the book. In fact, the added chapters on Homer, Virgil, Tasso, Ariosto, and Milton do not fit well with these three original chapters. The added chapters emphasize the opposition between pity and imperial duty in the literary tradition of "epic romance"; the three original chapters focus on contemporary politics and allow the generic interplay between "epic" and "romance" to recede into the background.

Significantly, it is in the new chapters, most egregiously in the Introduction, titled "'*Hail Muse*! etcetera,'" that the excesses of a markedly idiosyncratic, and at times defensive, tone detract from the intellectual seriousness of the argument. In the first two pages we find:

> [Bakhtin's] most damning remark on the [epic] genre, that it is "congealed and half-moribund," evokes long-dead meat still twitching with the spasms of life. (1)

> Critics of Virgil, for example, are now very keen to detect in the *Aeneid* "other," or "further," and perhaps will even discover "yet more," voices in the epic, which are opposed to the purposive empire-building of the hero. . . .its "other" elements are other indeed, the odd minor and regretful squeak from the piccolos of selfhood. (2)

Later instances also involve belittling of opposing critical opinions, especially those that make use of literary theory. For example, although Hayden White's theory of narrative has caused "some flurries in the academy," Burrow refuses to encode "more breaks, ruptures, and uncertainties into [his] history in order to signify that . . . post-modernism has not passed [him] by" (6-7). It is ironic and unfortunate that the self-restraint that Burrow affirms in the epic poets eludes him here and prevents him from engaging seriously and intelligently with his adversaries.

Perhaps a more serious consequence of this address emerges in his reluctance to engage fully Patricia Parker's well-known and influential theory of romance. As "the most stimulating general accounts of romance" he cites Northrop Frye and Gillian Beer (2); but he cites Parker only in a way that deemphasizes the extent to which his work resembles hers in its interest in the dilation of narrative that characterizes romance. In a footnote in the Ariosto chapter, he summarily dismisses her theory: "See Patricia Parker, *Inescapable Romance* . . . where this process of deferral is (predictably enough) related to the infinite pursuit of the signified" (57).

These shortcomings mar the achievement of a book which is of value to Spenserians, primarily for its discussion of how *FQ* set the terms of the political debate in succeeding epics concerning Stuart absolutism and the relationship between the monarchy and the aristocracy.

Mihoko Suzuki
U of Miami

94.79 Cheney, Patrick. *Spenser's Famous Flight: A Renaissance Idea of a Literary Career.* Toronto: U of Toronto P, 1993. ISBN 0-8020-2934-5. $60.00.

Spenser's Famous Flight is the most comprehensive and detailed analysis yet offered of Spenser's literary career. The two principal aims of the argument are to modify the accepted account of Spenser's career, and to do so by placing Spenser in the context of continental literature from Homer to Petrarch and Tasso, insisting that the historical importance of Spenser's innovations emerges most clearly in this broader context rather than the specifically English, Elizabethan setting favored by Helgerson and others.

Cheney suggests that Spenser did not so much imitate as transform the Virgilian progression; he attributes the conventional account of Spenser's career as a failed Virgilian progress, ending in disillusionment and withdrawal, to a limiting insistence on Virgil as the sole prototype for a literary career. Cheney locates two alternative models, the Ovidian and the Augustinian; in his account these merge with the Virgilian tradition in Dante, Petrarch, and Chaucer, but only Spenser achieves a coherent synthesis of the three career models in a new prototype, the "Orphic." This, Cheney believes, is Spenser's distinctive contribution to European literary history:

> "More consciously than Chaucer or Petrarch, and more capaciously than Dante or DuBartas, [Spenser] reinvents the Virgilian Wheel in light of the Ovidian and Augustinian models. But he historicizes these models in light of the Reformation. To create his new career idea, he maintains Virgil's circular pattern of recreating the pastoral golden age within history, revises Ovid's broken Virgilian circle by showing how the love lyric providentially renews his epic power, and closes with Augustine's hymnic, linear ascent from history to eternity, earth to heaven, woman to God"(62).

As this summary statement implies, Spenser's synthesis amplifies the generic repertoire associated with the Virgilian model by adding the amorous lyric (associated with the Ovidian career) and divine hymn (associated with the Augustinian career) to the abbreviated course leading from pastoral to epic. This four-genre model corresponds better to the actual course of Spenser's writing, although (as Cheney recognizes) it still has some trouble affording a place and a logic for the "complaint," a form in which, like it or not, Spenser was prolific. Since Spenser tends to redefine the genres as he assimilates them to the Orphic progression, Cheney regularly approaches the poems through the issues they raise for genre theory.

Spenser's Famous Flight traces the Orphic cursus and engages with problems in genre theory by focusing specifically on imagery of winged flight. This venerable and widely shared topos provided a conventional set of verbal and pictorial terms for poetic inspiration and ambition, as Cheney demonstrates. It is linked to career models through the iconography and thematics of Fama, and to the poetics of genre by a taxonomy that coordinates particular species with individual genres. Adding the "avian" topos, as he calls it (ruthlessly privileging birds over gnats, butterflies, and cicadas), to the theses on genre and career, Cheney constructs a complex model of five phases, each phase marked by its characteristic genre and bird. Phase 1, the "inaugural," elects the pastoral genre and figures the poet's relation to this genre in the image of the nightingale; Phase 2, the "authorizing," proceeds to epic, figuring the poet as a dove; Phase 3, that of "renewal," suspends the epic project, turns to love poetry for recreation and inspiration, and then returns to the epic, figuring the poet's role through modulations in the dove imagery; Phase 4, the "valedictory," turns away from the epic project in disillusionment and takes up the divine hymn, figuring the poet now as an ascending hawk; while Phase 5, that of rededication, makes use of the "Prothalamion" to announce the resumption of the epic project, figuring the poet's return to London in the image of the nuptial swans.

Cheney's argument is notable first of all because it derives the Spenserian career model from an ingenuous reading of "October" in *The Shepheardes Calender*. Without doing much more than taking the discussion between Piers and Cuddie in this eclogue at face value, Cheney is able to argue convincingly that Spenser's notorious "disillusionment" is quite conventional, already prescribed in 1579, and, correlatively, that the publication of "Fowre Hymnes" constitutes a major departure from the Virgilian career model--a departure that leads toward Augustine by way of DuBartas' recent example. Reading Spenser against a wide array of classical and medieval poets, Cheney is clear and persuasive in arguing for a revised contour to the Spenserian career and in isolating Spenser's distinctive contribution to the poetics of literary career.

A key element in Cheney's argument, the idea that holds the various career models together, is a Reformation synthesis of classical fame with Christian glory. This is the least original aspect of Cheney's argument about Spenser, and for me it remains the least satisfying. The last thing I want is to read Spenser's poetry as comprehensively informed by a "utilitarian telos that is boldly salvific." To do so, I believe, is to limit the text to what Barthes would call its "readerly" dimension, aesthetically inert and ideologically as dead as dirt. This is by no means Cheney's intention, but I find his claims to the contrary unpersuasive. For example, he cites Paul Ricoer's "Creativity in Language" to argue that comparing a poet to a bird "depends on a tension between sameness and difference. It is a strategy of discourse by which Spenser novelly redescribes reality--by which he shatters and increases our language"(35). Spenser's refinements of an utterly conventional topos may well have had some novelty for Elizabethan England, but nothing in Cheney's argument justifies such an inflated claim for their impact on "our language."

Spenser's Famous Flight is weakened by moments in which theoretical terms are questionably invoked in order to make a deeply conservative and old-fashioned critical argument seem less so. "Intertextuality" is summoned forth on p.18 in a passage which refers to Spenser's "sources" without any sense of the incongruity between these terms. On pp. 75-76, Cheney asserts still more improbably that his reading of Spenser's career locates a common ground between materialist and theological criticism because "phases 2, 3a, 3c, and 5 . . . show the poet descending into matter--nature, court, or city." Does it really need to be said that one cannot descend from a traditionally Christian or Neoplatonic heaven into postMarxian materialism? The reader who turns to Cheney's analysis of the dove-episode in Book IV of *The Faerie Queene* to see what a "fundamentally materialist" career phase looks like will discover that the episode in question "instructs Elizabeth and Ralegh in the providential relation between divine and sovereign grace. In the just commonwealth, the sovereign's grace enacts divine grace to establish an ideal of chastity and friendship among her subjects"
(133). "Materialism" of this sort is so easily assimilated to traditional theological readings of Spenser because it looks just like them.

The book's most serious weakness has nothing to do, however, with its theological emphasis nor with its conventional methods and traditional assumptions. None of these necessarily matters much if a critical practice remains powerfully engaged with the subtle multiplicity of the texts themselves. This kind of engagement with the text--with the way Spenser really does, still, after 400 years, shatter and increase our language--is what I miss most in *Spenser's Famous Flight*. For example, in discussing Spenser's assimilation of poetic fame to Christian glory, which is certainly heterodox from a Calvinist view, Cheney cites the Redcrosse Knight's response to Guyon's palmer in Book II, pausing over the line "More then goodwill to me attribute nought"(2.1.33.3). Redcrosse here, says Cheney, "expresses a relation between human and divine will that Calvin would not tolerate. . . . he uses the word 'goodwill' to specify the nature of his contribution, emphasized by the rhetorical iteration of human action and agency ('all I did, I did but as I ought' [2.1.33.4]): he uses goodwill to function as an organ of God's power . . ."(63). This reading supports the fusion of fame and glory in Spenser's "Salvific telos," but it misses the essential ambiguity of Spenser's language, which here as elsewhere will accommodate either Calvinist or more broadly centrist doctrine. If we read the line to mean that the palmer should attribute to Redcrosse goodwill and nothing more, then we can cite Hooker and produce a comfortably Christian humanist Spenser. But the line can also--just as easily, in fact--be read to mean that, more than goodwill, the palmer should attribute (positively) nothing to Redcrosse. On this reading the line is a strong Calvinist assertion.

My emphasis on attributing "nought" to Redcrosse may seem to be a piece of anachronistic ingenuity, but I think the real anachronism is to underestimate Spenser's complexity. The line in question directly echoes I Corinthians 1:25-29, the final two verses of which read, in the Geneva translation: "And vile things of the worlde & things which are despised, hathe God chosen, & things which are not, to bring to noght things that are, That no flesh shulde rejoyce in his presence." This is not the place to develop the point, but let

me suggest that the word "nought" resounds through *FQ* with a semantic richness no critical account has yet exhausted. Think of what Donne in the "Nocturnal" does to unfold the possibilities of the Biblical language just cited; Spenser's style is less pointed, but his exploration of both the verbal and the doctrinal complexities of nothingness/naughtiness/zero is no less intricate. Spenser's poetry cannot be tied to one religious doctrine because his language characteristically exfoliates doctrinal problems with a subtlety too fiendish for the bland reading practices of much so-called "historical" criticism. Interpretation that reduces the specific verbal density of Spenser's work does it a serious disservice by making it safe, affirmative, moralistic, and dull; to read Spenser that way is to tie him, like Yeat's soul "fastened to a dying animal," to the decayed body of sixteenth century ideology. The Spenser we need--the one I think Donne read, and the one that whispers to me from the strange space of the printed page--is none of these things. More devious than Derrida, more ludic than Lacan, he really did write--as Ben Jonson so resistingly noted--"no language." For just that reason his writing continues to generate meaning. To grasp and respond to that achievement is the preeminent challenge of Spenser criticism, and one that I think *Spenser's Famous Flight*, despite its many accomplishments, does not meet.

David Lee Miller
U of Kentucky

94.80 Frye, Susan. *Elizabeth I: The Competition for Representation*. New York and Oxford: Oxford UP, 1993. xii, 228 pp. ISBN 0-19-508023-8. $35.00.

In this well-researched and readable book, Susan Frye sets out to change the way in which scholars view Elizabeth's public image. With me, at least, she succeeds. Although there are methodological problems with the book--particularly in the sections on Spenser--most of it seems to me both innovative and perceptive, and its central thesis is sound. As Frye demonstrates, Elizabeth's image was more contested and more variable than has commonly been supposed.

Arguing that twentieth-century biographers have been too heavily influenced by the early work of John Foxe, Raphael Holinshed, and William Camden, Frye calls for more attention to Elizabeth's own "voice" and to the woman behind it--one "less grand, less totalized than the heroic image with which so many of us are familiar" (11). Refusing to accept the prevailing assumption--seen, for example, in the work of Roy Strong and Frances Yates--that Elizabeth and her government were united in their attempts to represent her to the outside world, Frye depicts the Queen as a competitor in an ongoing struggle to control her own public image. The introduction contains useful discussions of two main strategies that Elizabeth pursued in this struggle: references to herself in both masculine and feminine terms as a way to secure her legal authority under the doctrine of the king's "two bodies," and representations of herself as a virgin queen--one not bound by traditional obligations of feminine obedience--as a means to retain her autonomy. Each of the three main chapters singles out a literary text from one of the three major periods of her reign in order to illustrate the interrelations of gender, representation, and power.

Chapter 1 provides a cultural materialist analysis designed to show that, in planning the coronation pageants presented to Elizabeth upon her entry into London in 1559, powerful merchants in the Court of Aldermen "constructed the new queen as compliant, malleable, and grateful--in short, as their metaphoric wife" (25). Having fared badly during the reign of Mary Tudor--who favored German traders over the English Merchant Adventurers--the aldermen were anxious to strengthen their hand with her successor. Frye sees Elizabeth's response as mixed. On the one hand, the economic needs of the court required that she acquiesce. On the other, a desire for autonomy moved her to assert her independence--most notably in a public prayer in which she compared herself to the prophet Daniel. Frye's cultural-materialist approach strikes me as somewhat too simple (and too cynical) to represent the pageants fully, since it takes little account of motivating forces other than sexual politics and economic self-interest. Yet her research into the merchantile interests of the London aldermen contributes a great deal to an understanding of the context in which the pageants were written.

In Chapter 2--which strikes me as the best in the book--Frye analyzes the two published accounts of the Earl of Leicester's extravagant entertainments for the Queen at Kenilworth in 1575, arguing that Gascoigne's *Princely Pleasures* represents the interests of the Earl and that Laneham's *Letter* represents those of Elizabeth. Drawing on David Scott's demonstration that the *Letter* was actually composed by William Patten as a spoof, Frye argues that it satirizes Leicester's ill-advised posturing before a queen who "did not care to see herself displayed as a guest on property that she owned, as an observer of her subordinate's gallant actions, or as a woman in need of a husband or protector" (61). New and valuable, here, are discussions of Leicester's subtle strategies to place himself on an equal footing with the Queen and explorations of his aims in two of the performances that Frye believes the Queen suppressed--the masque of Diana and Iris and the military skirmish in which Leicester was to rescue Elizabeth from the villain Sir Bruse. Frye suggests that the skirmish was part of Leicester's attempt to persuade Elizabeth to allow him to lead a military expedition to the Netherlands. According to Frye, the Queen's responses to Leicester reveal the main outlines of the public image that she sought to foster in this period: that of a monarch favored and protected by God because of her maiden virtue. Frye's analysis suggests that Elizabeth saw God's favor as dependent on her own merit (which would be an odd view in a Protestant queen) and that she saw her "right" to rule as dependent on her "virtue" (which would be odder still for any constitutional monarch), but otherwise, the chapter seems to me well conceived.

In Chapter 3 the book takes an unexpected turn into deconstructive psychoanalysis that becomes more implausible as it goes along. Frye's thesis is that the episode at Spenser's House of Busirane illustrates an impulse toward sexual violence against the Queen that "appeared in figures as diverse as Roland Whyte, Philip Sidney, and the Earl of Essex" (114). This impulse caused her to alter dramatically her pattern of self-representation in the 1590s. Frye makes a plausible case that, in the years of Elizabeth's decline, she attempted to secure her authority by adopting a new strategy of self-representation. This involved "sequestering her body, representing herself as politically viable through the images of

youthful virginity, and distancing herself from her subjects through the discourses of Petrarchism, Neoplatonism, and medieval political theology while using 'love' to define connections with her subjects" (114). Frye may be right that male importunities and threats of violence played a part in bringing about such a change. Yet her assertion that such difficulties were primary seems to me open to doubt, since nearly all the most dangerous assassination plots and military threats came in the years 1568-88. After the death of Mary Stuart and the defeat of the Spanish Armada, the 1590s brought a period of relative security and peace. Yet this is the period in which Frye sees male violence as most threatening.

In order to demonstrate that Book III of *FQ* is a prime illustration of such violence, Frye makes three interpretive moves. First, she claims that Spenser had a "masculinist" concept of chastity that necessarily entailed marriage and, hence, the subordination of women (114). Since Frye finds "a vulnerable, male-assaulted and -protected virtue repeatedly realized in the poem," she concludes that his depiction of women was designed to undermine the authority of the Queen, based as it was on a more "sovereign" and unapproachable form of chastity (119). Second, Frye identifies Elizabeth with Amoret, and Spenser with the magician Busirane. Noting parallels between the Busirane episode and the language of Spenser's own courtship poems, the *Amoretti*, Frye concludes that Busirane represents Spenser's own desire to transmute women committed to "sovereign" chastity into "fertile, marriageable figures" (124). Finally, Frye deconstructs the House of Busirane episode, asserting that Spenser's procedure in villifying the magician and in arranging Amoret's rescue reveals the very impulses that it seems to oppose. According to Frye, Book III "unleashes the frustrations and violence that Elizabeth's material and discursive strategies had generated" both in Spenser and in other males of the period (114). The final cantos feature a figure of Elizabeth that is "simultaneously imprisoned, entertained with spectacle and poetry, and raped" (116).

All three of these moves seem to me difficult to justify. Step 1 requires that we ignore Spenser's explicit praise of "sovereign" chastity in the person of Belphoebe. Although he apparently preferred companionate marriage, he also represented virginity as an age-old and venerable choice for women. Step 2 requires that we ignore the distinction between the timid and married Amoret (who hardly shares much with the formidable, unmarried Elizabeth of the 1590s) and Amoret's bold and independent sister (who shares quite a lot). Step 3 requires that we extrapolate from Spenser's own desire for companionate marriage in *Am* to feelings of frustration and violence against anyone who, like Elizabeth, did not share that desire. I see no reason to do so, and even if I did, I still cannot see that it would help Frye here. She is arguing that Elizabeth had frustrated some of her male subjects by a new strategy of distancing in the 1580s and 90s. To the extent that this distancing was physical, it cannot have affected Spenser since he had been in Ireland since 1579. To the extent that it was representational, Spenser can hardly be taken as violently opposed since he himself helped to create the image of the virgin Queen as a "Goddess heavenly bright" (*FQ* 1.proem).

As should be clear by now, Frye moves easily from one theoretical approach to another. By and large, such diversity makes the book more interesting, but it also raises issues of coherence. As a feminist, Frye quite rightly calls for new editions of Elizabeth's writings as a way to establish the Queen's "voice." This seems to me a project long overdue. Yet, at the same time, as a New Historicist, she doubts the possibility that "Elizabeth can be recovered in any absolute sense" since she was an actor on a public stage (9), and as a deconstructionist, Frye thinks the Queen's words subject to Saussureean "gaps" and Derridian indeterminacies (17-18, 33). One wonders, then, what Frye meant by Elizabeth's "voice" in the first place. As a psychoanalytic critic, Frye is often concerned with subconscious or masked desire--interpreting a purse given Elizabeth by the London aldermen, for example, as "a kind of inseminated vessel" (42) and the eyes, ears, and mouths on her gown in the Rainbow Portrait as suggesting "vaginal openings" (103). Yet, as a New Historicist and a deconstructionist, she is also committed to the metaphor of "construction" to describe the processes of creating such images in everything from literary texts to court portraits to the minds of the public. Like all such mechanistic language--suggesting, as it does, arbitrary design and conscious control, adherence to blueprints and free choice of materials--this metaphor from the building trade seems to me an inadequate representation of what human beings actually do when they write or paint or govern. It also sorts badly with Frye's emphasis on the importance of latent suggestion and unconscious desire.

Despite such faults, however, this is a book well worth reading. Frye earns the attention that it will undoubtedly receive, both by her extensive literary and historical research and by her grasp of the social dynamics involved when a ruler attempts to project a public image.

Donald Stump
Saint Louis U

ARTICLES: ABSTRACTS AND NOTICES

94.81 Bellamy, Elizabeth J. "Em(body)ment of Power: Versions of the Body in Pain in Spenser." *LIT: Literature, Interpretation, Theory* 2.4 (1991): 303-21.

The episodes of Malfont's punishment (*FQ* 5.9) and Belphoebe's wounding of Timias (3.5) foreground the difference between the repression of monarchial authority and the repression of desire. Whereas Mercilla's authority uses political repression to make the body speak the penal discourse of the Queen, in the Timias episode repression denies the textual, interpretable function of the body. Timias's wound situates the reader at the intersection of body and sign; it is "hopelessly overdetermined," leaving Belphoebe "nothing to interpret." The encounter between them takes us to the core of the struggles that literature must undertake in order to represent the ego. Timias is "in some sense the 'origin' of the (narcissistic) subject in suffering,' but a suffering whose overdeterminations deconstruct any easy distinction between what is 'manifest' and 'latent' in interpretation." In his suffering

we are made to wonder whether there is any real relationship between the unconscious and the corporeal. His silent suppression is a structure of signification and not a repository of meaning itself. His melancholia is "not a sign, but rather a somatic *conversion* that continually shifts the grounds of interpretation." His refusal to tell Belphoebe of his pain is a refusal of desire, his wound the site of an "anti-semantics," a collapse of meaning. It short-circuits desire as the essential structure of narrative and, instead (according with the theories of Nicholas Abraham and Maria Tarok, "stalls narrative at the nodal point of the literary and psychoanalytic non-event." Timias becomes the blank slate of unrepresentability, offering neither body, nor affect--no text of interpretation at all. Elizabeth is a point of connection between the Malfont and Timias episodes. Her power makes Malfont speak a highly interpretable language of punishment. By refusing to "read" Timias' bodily pain she (as Belphoebe) "presides over his continuing process of inward, repressive pain, thereby using his body's lack of 'referential' content as a means of legitimating her power to silence him."

94.82 Bouchard, Gary M. "Phineas Fletcher: The Piscatory Link Between Spenserian and Miltonic Pastoral." *SP* 89.2 (Spring 1992): 232-43.

Fletcher's *Piscatorie Eclogues* are seen as a significant bridge between *SC* and *Lycidas*. Theocritus and Sannazaro had earlier pastoralized a water world, but Fletcher's is more deliberately artificial and more English, his Virgilian pastoral conventions filtered through Spenser. His stylized storms are unthreatening, his eclogues essentially "life-at-Cambridge pieces on his father's ill-fortune there, and his own complaints and departure." Fletcher's river world, already furnished with parallels to the academic world and the ecclesiastical, also finds more particular echoes in *Lycidas*: the pilot of the Galilean Lake from his "Prince of Fishers"; the "tomorrow"-directed ending; and the "Mantle blew" of the Genius of the Shore. (RDS)

94.83 Chinitz, David. "Spenser's *Epithalamion* and the Golden Section." *Journal of Medieval and Renaissance Studies* 21.2 (Fall 1991): 251-68.

The "golden section," for the Greeks the most pleasing division of a whole into two parts, is a division such that the smaller part is in proportion to the larger as the larger is to the whole. This leads (revising Hieatt and Wickert) to *Epith* 263-64 ("This day is holy; doe ye write it downe,/That ye for ever it remember may"), where sanctification and universalization complement the focus of the poem's central lines on the wedding ceremony. The lines also mark the point at which Spenser "commands reality and conquers time by submitting to the nature of poetry." But they also highlight the ambiguous ground between "eternizing power" and "wordish artifact," in a poem that "buttresses ... elaborate fiction, paradoxically by disrupting and remaking the natural order that it pretends to imitate." (RDS)

94.84 Hadfield, A.D. "The Course of Justice: Spenser, Ireland, and Political Discourse." *Studia Neophilologica* 65.2 (1993): 187-96.

Examining the language of the *Vewe* and of *FQ* 5 within Erasmian and Bodinian patterns of political discourse, contends that it "is possible" to see the *Vewe* as a "particularly Erasmian text," noting that Erasmus "was prepared to argue for strategies every bit as ruthless in their methods of defending the legitimate authority of the godly ruler as Spenser." Both writers resort to identical tropes to justify their respective arguments. Spenser also owes much to the Bodinian principle of equity, of "justice as exception and self-protection," a concept that is "inscribed in the very rhetorical structure of many of the *Vewe*'s most crucial set-pieces . . . as well as being the logical basis for its formal arguments." The discussion of equity in *FQ* 5 is also indebted to Bodin. Two intimately related propositions control Spenser's analysis of Justice there: first, justice depends on equity as a means of going beyond any system of formal legal rules; second, "that justice begins and ends in Ireland." It is crucial to recognize that in both works Ireland is "the place where the usual functions of the law have to be forgotten and the experience of the magistrate relied upon." The concluding lines of *FQ* 5.12 imply that critics of hard-line policy in Ireland fail to understand that squeamishness in the face of necessary violence will only lead to chaos. Where the two works differ is that the *Vewe*, a political tract, "cannot admit the possibility that nothing will stop the inevitable onset of chaos"; *FQ*, a literary work, "tells another story."

94.85 McCabe, Richard. "Edmund Spenser, Poet of Exile." *PBA* 80 (1993): 73-103. [The 1991 Chatterton Lecture on Poetry.]

Argues that as poet and politician Spenser

> needed a 'salvage' island--such as might be 'salvaged' by reformers like himself--and duly created one in the strident State Letters written on behalf of Lord Grey, in the harsh political injunctions of *A Vewe of the Present State of Irelande*, and the haunting, hostile landscape of *The Faerie Queene* whose beauty invariably proves inextricable from its peril. By personifying the land while dehumanising its inhabitants, Spenser transformed poetic allegory into a powerful tool of colonial polemic, facilitating the presentation of violent conquest as civil reclamation.

Calling Spenser "possibly the most acute but certainly the least sympathetic of observers" of Gaelic culture, claims that his image of Ireland was formed in opposition to her own poets, suggesting that "an element of peculiarly demonic wish-fulfillment" may have led him to grant such rival Celtic poets as Tadhg Dall Ó'Huiginn more cultural influence than they actually possessed: his call for their suppression was a "bizarre form of aesthetic appreciation." Argues that Spenser's "attitude to the cultural duties of conquest" led him to transform *FQ* from a national epic into a "colonial romance," making the poem not merely a passive reflection of political events, but an "active expression of history in the making, an essential document of the imperial ideal." The landscape of *FQ* is not that of Renaissance pastoral, but of Ireland's "wastefull wildernesse," and even Spenser's most Apocalyptic imagery "bears specific relation to the one 'popish' country he actually knew." Furthermore, his "civil aesthetic" is inspired by private property, not common pasture,

Spenser's is a poetry of "intense suspicion," with "every act and thought requiring vigilance. Finds in Sir Satyrane the "ambivalent cultural status" of the Old Norman families and in Ruddymane's bloody hand an allusion to the Gaelic war cry "the Red Hand forever." In the case of Acrasia, sexual seduction implies its political equivalent, and the picture of Timias "deformed by an Irish 'glib,'" represents the "inevitable effect of alienation from court."

Colin Clout, with its subtle reminiscences of Ovid's *Tristia*, occupies a pivotal position in Spenser's poetry of exile, "more powerfully autobiographical in its 'fiction' than in its 'fact.'" When we move from its ambivalence (Colin is "home" in Ireland, Spenser merely "housed" there) to the second installment of *FQ*, we encounter a coalescence of poet and planter. The result is political poetry in the fullest sense: "the poetry of man as political animal negotiating expedient strategies of *realpolitik* while at the same time seeking a moral basis for moral compromise." The result of this strain is that the Legend of Justice becomes instead "an enabling exercise in justification." In *Mutabilitie* the general and particular intentions of Spenser's allegory "cohere perfectly." When its final stanzas seek an escape from history, they indicate, perhaps, Spenser's final state of mind: he calls on Sabbaoth God "as though heaven itself were a well-garrisoned civil plantation in an otherwise 'salvage' universe."

94.86 Webber, Burton J. "The Interlocking Triads of the First Book of *The Faerie Queene*." *SP* 90.2 (Spring 1993): 176-212.

Argues that the book has "a narrative rather than an expository center," and that its peripheral expository episodes are grouped into sets which relate to the organizational scheme of the action. The scheme involves two interlocking triads, those of the theological virtues (faith, hope, charity) and of the infernal triad (world, flesh, devil). Examines closely, first, the sets of secondary characters and episodes; second, the central, Aristotelian action; third, the nature and function of Arthur. Errour and Despaire are two of Redcrosse's primary foes because they are enemies of two of the theological virtues, Fidelia and Speranza. Spenser presents three opponents of Charissa: wrath, hatred, and lust, a division which suggests the cardinal virtues of temperance, justice, and wisdom. These temptations govern the series of events beginning with Sans Foy and concluding with Redcrosse's capture by Orgoglio. This long "trial of love" is divided according to "the three aspects of that virtue, aspects challenged by the second trio of minor characters"--Sans Foy (the devil), Sans Loy (flesh), Sans Joy (world). The education of Satyrane is a "faculty-by-faculty ascent toward Platonic perfection." The double triadic pattern which governs the portrayal of the two trios of villains also governs the portrayal of Duessa and Una. Duessa's role relates mainly to the theological virtue of love; she tries Redcrosse with the sins of devil, world, flesh, opposites of love of God, neighbor, and self (temperance). Una's main role is to aid Redcrosse in defending the three theological virtues: faith in aiding his battle with Errour, hope in saving him from suicide, love in attaining his rescue from prison. Duessa acts in antithesis to this role in her three subsidiary scenes: Fradubio, the descent to hell, and the mounting of the seven-headed beast. The three major sections of Una's story, her travel with the lion, her sojourn among the satyrs, and her journey with the dwarf, are related not

to the theological virtues but to the infernal triad (lion/flesh; satyrs/devil; dwarf/world). Redcrosse's three primary adventures are trials of the theological virtues (Errour/faith; Despaire/hope; intervening adventures/love). His fall in fortune (and character) in the trial of love is treated in terms of the infernal triad (Sans Foy/devil; Lucifera/world; the enfeebling spring/flesh). Critics who find Redcrosse's likeness in his three opponents are wrong: Spenser's insistence is on the contrast with the enemies of Christendom. Arthur's role has also been misinterpreted: he relates to Redcrosse as King to Saint. He is "*machina dei*, the means to a divine resolution of the tragic plot, a physical rescuer who makes possible God's spiritual solution to Redcrosse's plight," but he is not a symbol of religious redemption. The first day's battle with the dragon is a trial of the theological virtue of love; the second a trial of faith; the third a trial of hope. At the close of the book, in the victory celebration and betrothal, Redcrosse is the bringer of "a life on earth like life before the fall . . . he is a model of hope"; and as he has recaptured man's original freedom from fear of death, "so he has recaptured mankind's original love."

94.87 Whidden, Mary Bess. "Method and Value in *Amoretti* 15." *Expl* 51.2 (Winter 1993): 73-75.

By making the practices of poets correspond to the vain labors of merchants, Spenser's poem undercuts his period's poetics of love. By indirection, it offers a reassessment of the poetry of praise, its conventions, and its proper subject.

EDITING THE SPENSER NEWSLETTER, *1970 - 1994*

94.88 *A. Kent Hieatt: 1970 - 1974*

Why, in 1970 (before I get into the details), did Elizabeth Bieman and I start this newsletter, with the support of the English Department of the University of Western Ontario and the sponsorship of the Renaissance Society of America, and then, with David Kaula's later help and the work of various graduate assistants (mainly from a Spenser seminar) and of, finally, eight corresponding editors, go on doing it with IBM Selectric typewriters for five years, and finally hand it on to Donald Cheney, first of several successors down to the present?

Stanley Fish once pronounced on how institutional realities arise in a discipline. According to him it's invariably done by fiat, and he hit on Spenser studies as an exemplary generator of such realities. If Elizabeth and I had come to his attention, he could have extrapolated from his example: she and I had been crying in the wilderness as precursors of the Spenserian reality on which the dove fully descended, or was let down on wires, in the case of the present Spenser Society and *Spenser Studies*. A society requires an annual, but both need to be preceded by a newsletter (and followed, of course, by an encyclopedia).

Perhaps Fish would be right about why it all worked. But about my motives (I can't vouch for Elizabeth's) he would have been either more deeply perceptive than I am or wrong. What I wanted was a confrontational forum. For me it was secondary that it should focus on a canonical poet whom (along with the Renaissance) I had come to rather late in my 24-year career at Columbia University. My first (and largely unexpressed) thoughts about founding a newsletter were bloody. Against the natural tendency of graduate students and professors to do their own thing, or to go on doing the same thing without much regard for what others were doing or had done, I wanted to work out the entailments of these local efforts and to establish where they collided with the entailments of other ways of seeing a problem. It was not only, I thought, that in articles and books about Spenser people sometimes seemed to me to be doing nearly the same task over again, or to be making claims that had been largely negated ten or twenty years before. That needed to be worked on, but what I really wanted was confrontation. In your face and damn your eyes. I wanted to boil down the total production on Spenser into a series of brief position papers. Or, when an article wouldn't boil down (some of the best won't), I wanted to formulate with what I hoped would be Cartesian clarity the most provocative things in it, finding the point where contention or contradiction could follow. No relaxed atmospherics or magisterial reiterations of the untenable. Put up or shut up. No dialogues of the deaf, no Durcheinandersprechen. Your money or your life.

Symptomatically, the cover I wanted for this newsletter was vivid yellow, for much the same reason that I drove a yellow VW bug: it was admittedly tiny but really visible. Equally significantly, what I got was a buff cover. And in fact even what Jerry quoted in the last "Spring-Summer" from p.1 of the first issue had already got academically tame, if prescient: writers on Spenser "vary more than they used to in interests, assumptions, canons of variability, and critical vocabulary" [1970!]. "Few cross-paths [exist] between the many wilderness-trails being blazed." Even when mapped, the "cartography" of these is "sometimes mutually incomprehensible." Maybe "*SpN* may help . . . us to understand somewhat better the directions our fellows are taking." (Covers are not really so significant. Don Cheney got us up to high yellow, but now that *SpN* is not so inconsiderable, I'm happy that we project a little gravitas with gray.)

Yet one of the things that the newsletter goes on doing is to make clear how far we remain from each other, and to strain to expose those aforementioned entailments. Possibly that's even more important than keeping us up to date with what's happening. Each of our communities in 1970 tried a little sympathetic magic in claiming that opposing critical tendencies were dead or on their last legs, and we do today. We are, however, generally wrong: look at the journals and the books. No one, of course, says today that feminist, or minority, or gay and lesbian studies are dead; but new historicism isn't dead either, although often knelled. Theory, in all its broad spectrum, is not dead. Philology and historical and myth criticism and structuralism are not dead. Not even New Criticism is dead: try to teach elementary courses without using a little. It's largely in this newsletter and others like it that readers come up against the plethora of critical schools, because almost all schools are likely to try to come to terms with a canonical figure like Spenser: the newsletters of separate

critical approaches do not have that advantage. The chief difference from 1970 is not that we are more various. The chief difference as I see it is that we are infinitely more subtle and rigorous in studying theories about texts, although we also read far fewer texts, and have less grasp of them. And in 1970 the worst that the public, the power structures, and the writers of fiction said of us was that we were pedantic; now they find us irrelevant. Let's hope they're wrong.

As Jerry Dees suggested in the last issue, *SpN* went official at the International Spenser Colloquium in Fredericton, New Brunswick on 22-24 October, 1969 and printed as Winter 1970, with a hundred subscribers. William Nelson, then Executive Director of the Renaissance Society of America, was able to ensure us the endorsement of that organization, with the understanding that this should last (as it did) only until the newsletter was sturdily on its feet. There had been much previous correspondence: the Department of English at the University of North Carolina would have been glad to assume the task but yielded to the University of Western Ontario, the more readily because I had made it obvious that, as far as I was concerned, the newsletter should move to other hands in a few years (and indeed, after some years, North Carolina did its stint).

We may have changed editors more often than some other publications do, but there is nothing written on stone about our newsletter's being permanently migratory. In my view an editor ought to stay with the job as long as he can bring relish to it and find the resources to support it. Breaking oneself in as an editor entails a period of instability, and geographical dislocation creates uncertainty in our public: for years after my stint I received inquiries that had to be forwarded to the current king of the castle: time wasted, and loss of personal immediacy.

What particularly needed improvement during my stint? Papers given at conferences are not always of the first importance, but they need to be summarized meticulously here, because we are the only conduit through which most of these papers will reach anyone but the comparatively small audience in the original session, and by which their authors will receive recognition beyond deans' brownie points. The punishing work of identifying conferences and organizing texts, hearers and readers so as to produce coherent, brief renditions of these papers is much better done now than in my time, above all in terms of follow-through. The longer reviews are a particular problem: identifying early the book needing to be reviewed; choosing the reviewer who fits the book but who is likely to be neither bloody-minded nor animated by the political considerations that are the bane of such a close-knit, small community; getting to her quickly and enticingly, before she's preempted by another journal: all of that is managed better now, although digital rendition is available to no editor. The ground-bass of article-summaries continues as before, and is crisp. Only the updating of Spenser bibliography, commencing after my time, has fallen by the wayside, because we need to find competence combined with willingness to compile it. It used to be thought that publishing a list of individual subscribers---something I never got to---would shame the non-subscribers into action. But would they see it? Is S. Fish in there?

Preparatory to sending these remarks to Jerry Dees, I paraphrase what Frederick the Great said about generals in the inscription on the sword that he sent to George Washington: "From the oldest *SpN* editor to the best." (But I omit the sword.) Now I edit a newsletter for two Episcopal parishes in Connecticut. (A.K.H.)

94.89 *Donald Cheney: 1974 - 1978*

Sing, Muse, or rather, download 2000 words max to Dees: process word and check spell, and say how the *Newsletter* moved from Western Ontario to western Massachusetts. Don't try to explain why Western Ontario is closer to Quebec than to Manitoba, tell our readers what they need to know: why was the Newsletter so ugly, and why did I keep it that way? Whence, and whither, and why the Plain Brown Wrapper?

For starters, Muse, tell of a time when desktop publishing was done with typewriters and scissors and paste, when house organs were rudimentary and barely emerging from the hecto- and mimeographic slime. In georgic mode, sing of not unworthy labor when all copy was hard and the lift-off ribbon uninvented. Or change your note to tragic, and tell of the summer day when a sweaty palm at the Campus Copy Center came down on my page of erasable bond: the words flew up, I returned to my office, and that day newsletting was like bloodletting.

But no, I can see that our readers will not be diverted. They have read Stanley Fish on why academics drive Volvos, and they are out for darker truths. What hidden motives kept us in so dingy garb for so many years? Perhaps at first the wrapper implied no claim as to contents (unraked muck, the complete poop), and was no more than the simple, unbleached pasteboard of our northern neighbors; but it was not easy to find in the gaudy printshops of Amherst or (I imagine) Pittsburgh or Albany. I could get no closer than "goldenrod" in my search for the true dun. Why did I have to try?

I feel sure that Dees is right (*SpN* 94.34), that our journal was conceived during that magical time in Fredericton N.B.--the Kalamazoo of the Maritimes--when Spenserians first gathered, although I cannot say whether the genial urge had been burning in Hieatt et al before then. But as I recall, the conception was not without anxiety, despite the spirit of abandon when the pig came in from the spit and feet danced or shuffled (young and old together) to Beatles records. For as talk of a newsletter got underway, someone recalled seeing a door inscribed "Spenser Newsletter" at the University of North Carolina. So, as Hieatt rowed his little boat into the Busy Lake of Spenserian bibliography, an accusatory Chapel Hill must have risen before his eyes. And so (according to my version of the creation myth) it was the fate of the early *Newsletter* to wander in penitential garb until it finally reached its original home and could take on its proper hue and typographical elegance, with its image on the cover of a Spenser caught in the crosshairs of the bibliographer's gunsight (if not in Aragnoll's envious web).

Of course, I thought in terms of economy and common sense--just like those Volvo owners--when I luxuriated in the joys of penury. We already had a journal in my department, *ELR*, which had taken the high road of gorgeousness; my cue would be to go but a lowly gate. And by *that* standard, it may be that only when the *Newsletter* found itself on a campus where the prestige journal, *SP*, was itself a model of dinginess that *SpN* could don its gay attire. But the kinkiness of our pleasures will now be apparent to all. We early editors were trying to regress into a fantasy of childhood play--hey, gang, let's put out a newsletter!--in order to escape the realities of a world in which the big Fish eats the little ones.

Still, it was fun while it lasted, and it felt blameless. The editing of cheap newsletters that you can get back from the copy shop in a couple of days remains alongside coffee-drinking as one of the few sources of instant gratification that faculty and graduate students can share without fear of remorse or reprisal. My co-editor, Marion Copeland, was an enthusiastic reader and reviewer--I calculate that she wrote nearly twice as much copy as I during the term of our editorship--and had shrewdly taken the precaution of winning tenure at a local community college before undertaking graduate work in Spenser. So her dean let her piggyback on their nonprofit mailing permit; I persuaded the local bank (we *had* local banks in those days) that we were entitled to the same free checking that a church newsletter had; and Kent Hieatt and I arranged a system of mutual check- and cheque-laundering that functioned in multiples of two and three dollars and could fly beneath the radar of international finance controls. I did most of the typing and clerical work, since Ronnie has even less faith in the significance of spelling than Kellogg or Steele.

It was fun, too, or something like it, to scan dissertation abstracts and try to catch some sense of an evolving thesis that the authors themselves had not quite caught. Occasionally--then, or now in retrospect--we saw the point, and a few of those abstracts are first sightings of what would appear in book or article form a decade later. Much more often, of course, and less predictably than one might think, nothing more would be heard. Did the authors find jobs, get tenure, switch to law school? Do they have health insurance? At least so far as our newsletter is concerned, they are lost to oblivion, presumed victims of a job market that was not much better in the seventies than it is now. The only difference then was that most of the jobs had been filled recently; now their holders are retired and unreplaced--at least by people who incautiously call themselves Spenserians.

Yet my memory of those days is of an expansive mood even in the midst of evidence of mortality around us. The Kalamazoo Spenserians were meeting in increasing numbers, senior and junior faculty alike carpooling to Michigan and staying in the dormitory rooms that were far grungier than *SpN*. And although the MLA group that had called itself "The Period of Spenser" had been redefined as "Literature of the English Renaissance excluding Shakespeare," Spenserians were out of the closet at the conventions, forming the Spenser Society and beginning to sponsor their own sessions, and founding *Spenser Studies* (which, in a clever hegemonic strategy of its own, would start publishing as well articles not on Spenser). And, as the Massachusetts era of the *Newsletter* drew to an end, a second

Colloquium on Spenser was held in Pittsburgh, this time (ta da!) with NEH funding. Between Fredericton and Pittsburgh, then, Spenser studies in the U.S. had gained sharper definition, greater visibility, and a place at the public trough where medium-sized fishes could sup with some sense of security. The following decade, of course, would see this process come to full flowering (and, so far as I can tell, subsequent decay) in the *Spenser Encyclopedia.*

So, Muse, you seem to have come round (as all period surveys must) to the elegiac mode. Ubi sunt, those friends of yesteryear, those bright lads and lassies with their smiling theses? Where are the bibliographic tools that Ronnie and I plied so joyfully (and apparently, effectively) in our search for Spenseriana? I confess that I have not sought out recent volumes of *Dissertation Abstracts*, and I can't say how many of the bibliographies of yesteryear are even in existence today. But one thing is clear from examining a recent copy of *SpN*: the same advances in desktop publishing that have made for a more attractive (and not significantly more expensive) newsletter have also contributed to the difficulties of a bibliographer. Samizdat publication of miscellaneous essays, Festschriften no longer reserved for festive occasions, are the emergent form of hard copy. Words no longer exist exclusively on paper (or on sweaty palms), but as impulses on disk or phone line.

It seems that a newsletter editor now must feel like a more prurient Calidore with notebook, snooping in rest areas along the information superhighway to see if any kind of Spenserian business is included in the unpredictable couplings to be found there. Surprisingly often this is the case: many of today's students of literature do know and discuss Spenser, in ways the rest of us will find valuable; but they often do so in venues not clearly advertised as Spenserian, and similarly they often do not identify themselves as Spenserians. Spenser, or his text, has now become a part of the cultural climate, much as we would have wanted it to do back in the seventies; but in the process his newsletter has necessarily become much more inclusive of the culture's dominant interests. It seems as though each notice or abstract identifies a theoretical premise before it can describe a textual problem or summarize a thesis. No doubt, in another twenty-five years the editors of today will look back on this as a time of youth and innocence, just as this aging editor remembers Fredericton and its aftermath; but I leave that vision to another editor and another time. (D.C.)

94.90 *Foster Provost: 1979 - 1982*

When Jerry Dees invited me recently to write about my years as editor of *SpN*, the task assigned me appeared to be simply to acknowledge that the job had fallen appropriately on the shoulders of an enumerative bibliographer. Donald Cheney presumably asked me to take the job because I had had experience in rounding up Spenser studies, in abstracting them, and in presenting the titles, publication data, and abstracts in accessible form.

The first thing I recalled when I began to think about my assignment was that as editor in the years 1979 to 1982, I had done these things conscientiously. I remembered too

the generous assistance of my friend and co-editor Cherie Haeger, who also rounded up items and abstracted them, and who (along with Alice Fox), took the burden of arranging the first issue completely off my shoulders by preparing a detailed report of the International Spenser Conference held in Pittsburgh in October, 1978. Cherie also, with the support of her institution (Gannon University), posted all the issues as they appeared. And she shared with me (see, e.g., *SpN* 81.43) and many other Spenserians the task of reviewing books, a matter that I did not immediately remember when I first received this assignment. I shall discuss it later.

Returning to immediate memories, I also remembered that my identity as bibliographer had put me closely in touch with John Moore of Penn State, who cordially updated Spenser bibliography for *SpN* on the basis of his then-current project of extending and supplementing the 1975 *Edmund Spenser: An Annotated Bibliography*. I remembered too my one modest improvement in the newsletter, whose content and layout Kent Hieatt and Don Cheney had planned so well that I saw no need for changing it. My improvement consisted of numbering the items in each annual volume consecutively, to simplify the use of the annual index.

I also remembered the curious delight and ultimate exasperation of Alvin Garfin of Newsweek Books, publisher of *The Illustrated "Faerie Queene,"* when I telephoned to ask him to donate a presentation copy of the book as a wedding gift for Lady Diana Spencer (descendant of the family of Phyllis, Charyllis, and sweet Amaryllis). The copy, sumptuously wrapped, arrived by almost the next mail; I forwarded it to Lady Diana, whose secretary--Rear Admiral Sir Hugh Janion--cordially sent her thanks to the Spenser community in a letter published in *SpN* at that time (81.63).

Somehow Mr. Garfin had assumed that his cooperation in providing the presentation copy meant he was being invited to the wedding, though I never knowingly implied that it did. He learned later, in a phone conversation with me, that this was not to be so; and he was very much upset, so upset that he has never spoken to me since. I of course do not take this as a slight because I have never had occasion to call him up after informing him that like me and all my friends--none of whom, incidentally, had expected an invitation--he was being left off the invitation list.

All my predecessors and successors will agree, I think, that after awhile one begins suspecting that during the next issue or so the symptoms of burnout will become clearly apparent. As a final initial memory I record my happiness when, as I entered my fourth year as editor, I persuaded a learned and dedicated scholar, Hugh Maclean, to be my successor.

Some time after these first memories of my editorship I recalled with pleasure the privilege of reviewing whatever current books on Spenser seemed appropriate for me. This privilege made the task of editor far more exciting than the mere bibliographical routine, to which I was already very much accustomed. The task of reviewing made me look forward

happily to every issue, and to every book on Spenser that landed in my mailbox; for no matter how carefully I had read books previously, the reviewer's obligation to the audience vastly increased my concentration, and consequently my enjoyment and mastery of the books I selected to review myself. Several reviews that I considered a challenge addressed, respectively, Michael Murrin's *The Allegorical Epic* (81.03), Thomas H. Cain's *Praise in "The Faerie Queene,"* (81.42), and Stephen Greenblatt's *Renaissance Self-Fashioning* (82.03).

As a final and very happy step in the process of recall I remembered that the integrating experience of the editorship brought to final fruition my long experience as a classroom teacher of the "Prince of Poets in his Time." From my very first college contact with English literature I had considered it my vocation to stand before classes and teach. And when I had emerged from my early--and pleasant--chief duty of teaching composition and began teaching mostly literature classes, I trod the boards at the front of the Spenser classes with special joy. I have every reason to feel that it was this enthusiasm that brought twenty-five students to write MA theses for me and eleven to write dissertations, all on Spenser or on very closely related subjects. These students sat in my classes in the first fifteen years of my thirty-year tenure at Duquesne. By 1970, well before I signed the last of these dissertations, I had begun to observe the rapid drying up of job opportunities for would-be college teachers. At that point I stopped encouraging newer students to try for either the MA or PhD in English, although I still had various theses and dissertations in the pipe.

I exhorted these last students to finish as soon as they reasonably could. I ceased encouraging others for fear of adding to the already considerable crowd of jobless college English teachers wandering the streets of Pittsburgh, all hopeless of getting any such job as I had found at Duquesne half a generation before and all hoping simply to land a composition course or two to keep them out of the soup kitchen.

In this situation I gravitated more and more to undergraduate classes where my own joy in teaching might, hopefully, inspire some persons--persons headed for more promising careers than college teaching had become--to enjoy literature and form a lifelong habit of reading the best poetry and prose they could put their hands on. With the publication of the 1975 Spenser bibliography, however, and with my appointment as editor of *SpN*, my chairman suggested that I return to teaching graduate Spenser classes on a regular basis.

And so I did, as soon as the appropriate changes could be introduced into the departmental schedule. I then found that my career-long saturation in Spenser studies--and the intense thought required of me as reviewer of Spenser studies--had given me, much more than before, an articulateness appropriate to the enthusiasm that the subject had inspired in me from the very beginning. Now when I walked into a Spenser class, everything I had read and thought about Spenser's poems seemed spread before me, like favorite books in my own library, ready to be pulled down and used. Even though I had always prepared carefully for each class and continued to do so, I now found myself surprised at the fluency

with which appropriate ideas and passages in long-ago reading slid immediately into my mind for application to the questions and issues that emerged in the current class discussion.

On reflection I realize that at this point, in the early eighties, I was finally participating fully in true scholarship. The late E.C.A. Lesch, of the University of Oregon, identified this scholarship in the process of introducing me to Spenser's poems. For him, scholarship always bore its true fruit in the act of teaching, whether this teaching occurred at the lectern, in the seminar room, or simply in the transfer of scholarly thought from the printed page to the mind of the reader.

To the extent that I participated in this brand of scholarship in my final Spenser classes, in the years leading up to my retirement in 1987, I owe such participation to the good luck that put my name in Donald Cheney's mind when he was seeking a successor as editor of *SpN*. I hope that my own successors have felt this same increase in the wealth and excitement of their lives. (F.P.)

94.91 *Hugh Maclean: 1982 - 1986*

Often scolded by scholars for an excessive use of quotations, the fourth editor of *SpN* doggedly initiated his tenure with two. The first, an unexpectedly sensible comment by the seventh son of George III, on change, seemed in context to promise some degree of careful innovation for our journal. In the event, of course, radical change was scarcely in evidence. It would have been more sensible to quote the title of that lovely poem (by Sessions out of Tonkin), "The Man Who Kept Everything," noticed in the new editor's first issue. But the second passage, "Things happen, and we try our best to keep in the saddle" (T.E. Lawrence to David Garnett), perfectly expressed the editor's experience. No horseman he--yet good luck attended him all the way. His three predecessors were supportive and helpful; of the 45 books commissioned for review, only one fell through the cracks; editorial errors and oversights were received kindly, as a rule. Chiefly, the selection of an editorial assistant made all the difference. Given the choice of a New York tiger or a lady from Seoul, the editor opened the right door. Thereafter, everything turned out rather well. And when Duk-ae Chung at last departed, the calm efficiency of Dana Burns prevailed as the editor cleaned house for Darryl Gless--and for changes too long delayed.

Still, if the editor's rueful allusion, in 1984, to "this primitive operation" told truth, there was perhaps a little more to be said. These eleven issues, produced on an old-fashioned Smith-Corona manual typewriter, must certainly be the very last of their kind: something of odd mark in that. Again, while dissertation abstracts clearly had to go, it remains gently rewarding to notice, for example, the first appearances of Gordon Teskey (13.3), Theresa Krier (15.2), Kenneth Gross (16.3), with so many others of comparable stature. Change of another kind underpinned all the scholarship: these years reflected a real effort to reach across the world for new subscribers. As 1984 went out, some 100 new chums had come aboard; *SpN* was circulated to 550 individuals and institutions in 22

countries, newly including Italy, Hungary, Sweden, together with Turkey, India, China, Korea, notably Japan. The editor's skin-and-bones account of Japanese Sp scholarship (14.1), was followed by a coolly magisterial survey of "recent Sp studies in Japan" (16.1) from Haruhiko Fujii (Osaka). Eventually the founding of The Spenser Society of Japan, by Shohachi Fukuda (Kumamoto) in 1985, assured our journal of continuing new subscribers, for whom a subscription to *SpN* was a condition of membership. Professor Fukuda, together with Professor Michael Steppat of Munster, was subsequently (23.3) appointed to the staff of *SpN* as Corresponding Editor. Finally (on a larger stage) the editor, together with Anne Prescott, in 1985 established the Isabel MacCaffrey Award, to be presented annually for a significant article on Sp: Russell Meyer first bore away the kudos and the cash for his ground-breaking piece on Sp and astronomy (*SSt* 1984).

The fourth editor's tenure, set beside those of some others coming before and after, invites comparison of his eleven issues to a small blip on the radar screen, or maybe to Bede's sparrow, winging through the mead-hall. Denis Donoghue's list (*TLS*, 7/15/94) of eleven currently dominant ideologies "distinct from traditional criticism or philosophy"-- not to mention his reminder that Paul de Man's influential essays of 1982 and 1986 on teaching literature first "as a rhetoric and a poetics" have subtly prompted the teaching of literature as politics--underlines the challenge of attempting any definitive assessment of developments in Spenser scholarship during even that brief span of years. It is perhaps possible to highlight some emerging emphases from late 1982 through early 1986, as these surface in *SpN*. Certainly the period showed forth a display of lively and provocative Sp studies, acknowledged in our journal by incisive book reviews and useful abstracts of journal articles; not least, in the learnedly entertaining reports of Sp at Kalamazoo. Fortunately for the editor, and perhaps the odd reviewer, most of the books, articles, and papers noticed in these pages attend to Sp in terms of a rhetoric and a poetics, or even candidly accept the conditioning restrictions of humanistic assumptions and historical method.

As DeNeef observes in *SEL* 27, what was going on in Renaissance studies published in 1986 was, in chief, (a continuation of) "rewriting the Renaissance," with special attention to confirming the canonicity of New Historicism. He instances in particular *ELR* 16; the Ferguson-Quilligan-Vickers collection; and the volumes of essays on Renaissance women edited by Mary Beth Rose and by Margaret Hannay. As it fell out, none of these items were reviewed in *SpN* before 1987, but their various emphases--the New Historicism of Montrose and Helgerson, Goldbergian structuralism, women's studies--all received discriminating attention in *SpN* during the fourth editor's term, together with knowledgeable reviews of relatively traditional scholarship, although the books selected for review did not in fact reflect a deliberate policy of balance between "new latitudes" and traditional approaches. While the editor was learning his trade, Provost, Rollinson, and Donald Cheney, *inter alia*, contributed quality reviews to early issues; the editor emerged in 14.1 with an earnest, if woolly, review of Fichter's *Poets Historical*. The operation got properly under way in 14.2, with DiCesare's admiringly elaborate analysis of Greene's *The Light in Troy*, keyed to the reviewer's recognition of his author's "strong command of current abstruse and formidable speculations, yet sweetly temperate in its underlying healthy skepticism." The issue also

featured Dees' remarkably thorough and perceptive examination of John King's *English Reformation Literature*. Thereafter, each issue could offer a jewel or two: Prescott's disarmingly conversational (but measured) review of Quilligan on Milton's Spenser (15.3); Schell on Sinfield (14.3), Lethbridge on Norbrook (16.2), and in the same issue Hannay's cool estimate of strengths and soft spots in Woodbridge's *Women and the English Renaissance* come to mind. Notably in 15.2, Don Cheney on Helgerson's *Self-Crowned Laureates* and Waldo McNeir on Quint's *Origin and Originality* provide typically commanding analyses of important New Historicist studies: Cheney is essentially supportive, McNeir regularly sardonic (for a taste, see his closing sentence), but the professional honesty of each critic is consistently on view: absolutely no junk mail. So with Rollinson's quietly telling estimate of Van Dyck's structuralist study (17.1), the final review of the fourth editor's term.

173 abstracts of published articles and notes on Sp appeared in *SpN* during 1982-86; 24 of these (from *SSt*) were abstracted by their authors, the rest usually by the editor or Julian Lethbridge, who looked after many U.K. items. In some ways these articles, not only because Spenserians made so many of them, are more helpful than published books for an editor intent on the character of Sp scholarship in a given period. Goldberg (14.3), David Miller (15.1), and Montrose (15.2) present what one might call flagship pieces. All tacitly subscribe to the view (cf. Healy 1992) that complex negotiations of both text and history are required if one will understand Renaissance culture. For Goldberg, focussing on the role of Sp's ambivalent language in political contexts, "*FQ* speaks the language of power, hedging itself round with disclaimers, denying the poet's voice in order to proclaim the truth, a truth that is not its own." Miller stresses "the tension between realizing the visionary aspect of vocation and [the] rhetorical effort, the creation of an authoritative public voice." For Montrose, pastoral is key: "a symbolic instrument by which a sociocultural elite set itself apart from and above the rest of society." Among related essays that deal with the impact of politics on *FQ*, Judith Anderson (14.2-3) persuasively shows how the interplay of Sp's text and subtext, together with an emerging pattern of ambiguous or illogical syntax, effectively acknowledges at length the Queen's "essential duplicity"; Orgel and Tennenhouse (15.1) severally argue that elements in *FQ* and *Colin Clout* illustrate the poet's developing recognition that "social dynamics and political realities" are profoundly at variance with his "poetic mythology." Only two scholars (Toliver 15.1, Helen Gardner 15.3) appear to have taken exception, in these articles, to critical emphasis on the "dark" tone of later Books in *FQ*. But New Historicism holds the ring. Often relatedly, pastoral is of central interest: whatever their several emphases, Shore (13.3, 14.3), Hamilton (15.1), Alpers (16.1) variously highlight Sp's recognition in *SC* (more fearfully in *Colin Clout*) that if the poet may recreate a golden world, he cannot "transform the realities he so abhors . . . in the world of public strife and ambition" (Shore 14.3). Bart Giamatti speaks more tellingly than most: if Sp's world of poetry and his Queen's world of politics are both created out of "a power that lies in seeming," Sp in VII.vii.7 "accepts the hard truth that Poetry (and) political power . . . are at last separate worlds."

Given the collections of articles on Renaissance women mentioned earlier in this report, separate essays in that area are to seek; but King's study of "The Godly Woman in Elizabethan Iconography" valuably notices Sp's use of traditional types and emblems, especially in *FQ* 5.9.30, and shows how "the multivalences of Sp's verse could explore the dynamics of political power in a manner not possible in visual icons of royal authority." Among related special topics, Sp's achievement in the emblematic mode is perceptively examined by Tung (16.3) and Leslie (17.1); Tannier (17.1) explores the poet's use of monsters and fantastic beasts in emblems. Awakening concern with our poet's interest in astronomy is signalled especially in Meyer's prize-winning essay (15.2) as well as in useful notes by Eade (16.2, 3). And post-colonialism already whispers in Grennan's study of language and politics in the *Vewe* (14.1), an essay to which Canny (16.1) is relevant. Let Donald Cheney's celebrated "Fortieth Birthday" piece (15.2; *SSt* 4) stand for the whole glittering mound of articles published in these years; the author's delicate tracing of Sp's changing poetics in the poems published after 1590 has to be required reading for doctor and student alike. Required *annual* reading.

Space restrictions permit only a glance at the 41 papers read at MLA or the English Institute and abstracted for *SpN* in these years: "traditional" pieces still hold their own but New Historical emphases gain head. The papers read at MLA in December 1983 (15.1) are exemplary: four carefully designed programs highlight the best work going on in patristic humanism, new trends in Sp scholarship, patronage and poetics, Sp and Milton, quietly reflecting the good sense of each program's director. What one misses in MLA reports for *SpN*, of course, is any sense of audience response, especially fierce, even undisciplined, response. For that, one has to depend on Sp at Kalamazoo. Braden's perceptive account (*SEL* 25) of rival claims, aired in *SSt* and at K'zoo, for developmental psychology or sternly historicist criticism in the continuing effort to assess "the polysemous flexibility of Sp's allegorical mode," preserves a certain cool distance from the fray, noticing "uncertainty" and "unease" clouding a larger purpose at K'zoo. If this were so in 1984, the Williams Lectures may since then have cleared things up a bit. But a certain amount of confusion and excitement was always *de rigueur* at K'zoo. If book reviews in *SpN* recall the austere towers of San Gimignano, and abstracted articles the vineyards of Emilia-Romagna (everyone busily treading grapes), Sp at K'zoo surely has something in common with the "Palio" at Siena: intensity, fierce challenge and response, wit, elegant or brutal, good wine, good talk: chiefly, celebration of Spenserian integrity, Spenserian *morale*. The three reports on Sp at K'zoo in the fourth editor's tenure perfectly reflect all this. Margaret Hannay and Jane Bellamy evocatively render the Roche-Oram differences ("a lively general discussion *erupted*"), the Roche-Frye-Loewenstein give-and-take, the twenty years' war cementing the association of Roche and Hieatt. The volleying fireworks bear witness at last to the joyful power of Spenser's art to make all things new. (H.M.)

94.92 *Darryl J. Gless: 1986 - 1992*

Given the exceptional editorial diligence and exactness of my predecessors and first successor, the results of my own editorship must appear uneven. That would have been true

under any circumstances because I am the one *SpN* editor who was selected not from the ranks of accomplished individual devotees of Spenser but as representative of a department rich, both historically and currently, in Spenserian scholars. Although I was indeed writing a book on the uses of theological contexts in Spenserian interpretation (a book only now, in September 1994, published by Cambridge University Press), most of my teaching was and remains devoted to Shakespeare.

It was my senior colleagues' presence that made sense of *SpN*'s temporary residence in Chapel Hill's Greenlaw Building. Before the move, S.K. Heninger agreed to become associate editor during the *Newsletter*'s Chapel Hill years. So, too, had Jerry Leath Mills--who together with O.B. Hardison, Jr., had been on the verge of initiating a similar publication when word arrived of Kent Hieatt's then nearly realized plan. Professors Mills and Heninger proved to be indispensable advisors. Several of their excellent graduate students and my own proved to be first-rate volunteers, none more so that Anthony Esolen, now associate professor at Providence College. Throughout its sojourn in Chapel Hill, the *Newsletter* displayed the strengths of its resource team; sometimes it also reflected the overcommitments and consequent distraction of its team leader. Always, the work was worth doing, not least because of the impressive level of support the *Newsletter* enjoys from Spenserians throughout this country and the world. No one complained, even when they had provocation; everyone expressed pleasure at things competently done. I had been drafted, it seemed, into a community of Spenserian charity, "with golden chaine of concorde tyde."

That mood of generosity held despite the increasing acrimony of the times. My diligence as editor came under severe tests after 1987, when I became associate dean in charge of the University's elaborate general-education curriculum. When I entered upon the work of that office, Allan Bloom had just issued his jeremiad against the profession and the students of the 60s and subsequent decades. William Bennett and his successor at the National Endowment for the Humanities were developing the genre in more directly political contexts. Unable to hear audible responses from their targets, I joined with colleagues at Duke to persuade our institutions to co-sponsor a conference where some of those voices could be heard to speak in some detail, and in terms comprehensible to a wider public. This event initiated me into what the media have subsequently become accustomed to label the culture wars. Surprisingly, that occasion also proved to be what Spenser might have named a "foole-happie" opportunity, an unsought but needed entry into new ways of understanding, valuing, and above all finding connections between the scholarly and the pedagogical work of many old and new acquaintances in the Spenser world.

How did this happen? As some readers may have noticed, the Chapel Hill/Duke event led to a set of essays, which I co-edited with Barbara Herrnstein Smith, *The Politics of Liberal Education* (Duke UP, 1989). Though I remained merely a silent midwife of that volume, providing not a phrase of my own, alphabetical order guaranteed that reviewers would call it sometimes by my name. So I stood near the center of the target when Frank Kermode, his judgment unclouded by serious effort to grasp the diversity of points made in the volume, fired some heavy ordinance. "The Gless-Herrnstein volume," he averred,

represents the work of a "noisy crowd of antihomophobes, antiracists and antiwhites" (*New York Times Book Review*, 23 Feb. 1992: 33). The first two "anti"s make sense; the last is plain silly (the volume had only one non-white contributor, whose witty and carefully reasoned essay was certainly not "antiwhite"; nor were any of the other essays.). Incidents like this demonstrated with more than ordinary force that meanings readers think they find in texts are often of their own making, productions of personal histories and political conditioning. Such recognitions of a point informed colleagues had been making for years led me to further discoveries, in more constructive contexts.

Those brought home the educational issues--real, important, and corrigible--usually obscured by the noise of media-oriented politics and its echoes on our campuses. By engaging in sustained practice in communicating across demographic boundaries, and by reading works by Claude Steele, Bernice Sandler, Valerie Batts, Peggy MacIntosh, and others, I began to learn that we can become better teachers of all students in our increasingly diverse classrooms when we take the trouble to learn who they are, and to discover some of the cross-purposes to which quotidian acts of communication can be subject. And this led back to some recognitions about the diversity of voices that had become audible in Spenser studies, but which I had not yet learned sufficiently to value.

The rich variety of works bearing on Spenser study between 1986 and 1991 abetted and much furthered my capacity to see more of what had been there for some time. In grasping the opportunity for retrospection which Jerry Dees and the lapse of 25 years have provided, I am struck again by the educative eclecticism of the work reviewed and paraphrased in *SpN* 17-22. The first issue to emerge under my editorship (17.2), its newly designed cover sporting Spenser's autograph, was also the first to be produced by computer and to emulate the appearance of print rather than typescript. Major reviews in that issue were devoted primarily to impressive manifestations of established scholarly subgenres represented, for example, by Patrides' and Wittreich's big volume on *The Apocalypse in English Renaissance Thought* and Susanne Woods' *Natural Emphasis: English Versification from Chaucer to Dryden*. Although Ritchie Kendall's review of Balachandra Rajan in 17.2 had done so as well, the next issue expressed more emphatically the increasing, theory-driven diversity of the field by providing reviews of Jonathan Goldberg's *Voice Terminal Echo* and Kenneth Gross's *Spenserian Poetics*. Two issues later, Judith Anderson's review of *Rewriting the Renaissance* represented the field's and *SpN*'s already well-established, exciting participation in the discoveries of feminist scholarship, also represented, for instance, by reviews of Alice Fox's work on Virginia Woolf and the English Renaissance and by Theresa Krier's revisionary discussions of Spenser's uses of classical origins (22.1). In 20.1, readers could enjoy Donald Cheney's appreciative review of David Lee Miller's Lacanian analysis of *The Poem's Two Bodies*. Issues raised by Spenser's relations to the Elizabethan court and his implication in English colonialism remained a persistent concern, in, for instance, Gary Waller's *English Poetry of the Sixteenth Century* (20.1) and in *Spenser in Ireland*, ed. Patricia Coughlan (22.1). In every case, the reviews--by veterans and by newcomers alike--are informative, acutely reasoned, and sometimes sharp but reasonable in their criticism.

The selections mentioned above understate the variety of work Spenserians continued to pour forth in periodicals, and to promulgate in emergent forms at sessions of the MLA annual meetings and the annual gathering at Kalamazoo. And all the while, useful work in intellectual history, iconography, source study, and editorial commentary continued to emerge. I am thinking here especially of major essays in *Unfolded Tales*, the apt tribute to A. C. Hamilton (20.3), and of the welcome Yale Edition of the *Shorter Poems of Edmund Spenser* (22.2).

Taken together, the cornucopia of works on which *SpN* had the privilege of reporting in my years benefited the editor extensively. The obligation to pay such close attention to the field as a whole prompted me not only to recognize educational value in areas newly brought to my attention, but to perceive more clearly the consequences both of silence and of unacknowledged advocacy in our classrooms, and to persist in valuing careful argument and meticulous description in scholarship of every kind. My labors for the *Newsletter* continue amply to repay themselves.(D.J.G.)

94.93 *Jerome S. Dees: 1992 - 1994*

That may not be. . . .

But where ye ended haue, now I begin
To tread an endlesse trace, withouten guyde
Or good direction, how to enter in,
Or how to issue forth in waies vntryde.

But yet the end is not. (J.S.D./E.S.)

A PLAY ON SPENSER'S NAME?

94.94 Readers of *SpN* might entertain the probability of a special kind of allusion to their poet, not hitherto noticed, in *Greenes Funeralls*, by R. B. (Richard Barnfield presumably), registered in 1594, though probably written in late 1592. It occurs in a sonnet praising Robert Greene, recently deceased, and denouncing those who write against him:

But by the sweete consent, of *Pan* and *Marsias* ofspring,
Sweet consent of a *Saint* so sweet, of a *Fowle* an[d] a foule one
Greenes but a foolish man: and such as him doe defend.
Yet will I ever write both to defend and offend:
For to defend his friends, and to offend his foes.
(Ed. McKerrow, p.80)

Two who detect an allusion, Charles Crawford, in *Studies in Philology* (1929), and Warren B. Austin, in *Shakespeare Quarterly* (1955), do so on the basis of the apparent argument of

the poem, that of the book as a whole, and what we know of reactions to Greene's death. The speaker is distressed ("sweete consent" is ironic) that Spenser (*Pan*) has joined with Gabriel Harvey and others ("*Marsias* ofspring") to supply attacks on Greene to the press of John Wolfe (for whom "*Fowle*" is an anagram). Harry Morris (*Richard Barnfield* [1963]) doubts there is an allusion--because "*Colinet*" appears in another sonnet, it would have stood for Spenser. *Spenser Allusions* (1972) does not include the passage.

It is probable that Barnfield was attempting an elaboration on the name *Spenser*. He was in his late teens; the whole is stylistically awkward or inept. He substituted for *Apollo* (of the Apollo-Marsyas musical contest) not merely because *Pan* was appropriate for the author of *SC* but because *Pan* suggested *Span*ser. *Saint*, set off by its font, was expected to suggest *S.*, the usual abbreviation at the time, and thus *S.Pan*. The reiterated *sweet*, if part of the code, may have been intended to suggest the last syllable *-sir*, *-ser*, *-syr* (1) through the first syllable of *syrup*; or else (2) through the common phrase "sweet sir" (used, for example, five times by Shakespeare in the brief clown scene in *Winter's Tale* [4.3]); or else (3) through some form, with $n = u$, of the full *syrup* or *sucre* (Spencer).

Barnfield relies heavily on name-play in the nine poems probably his. In addition to "*Fowle*" for Wolfe, he has "fellow" and, of Wolfe's brood, "foolish fellowes." He has "Cutes" (that is, curs) stand for Anthony *Chute* and the others in Wolfe's hire. He plays on *Greene* several times. He seems to refer to Harvey as "*Hobby-Horse*," and "*Hodge-poke*," and "*A-mint-Asse*." Scholars divide as to whether the "*Amintas*" mentioned over and again refers to Thomas Watson or Abraham Fraunce. To the other evidence for Watson, we might add, if we allow for $m = w$, a nicely turned anagram--*Watsin*--close enough in Barnfield's time.

D. Allen Carroll
U of Tennessee, Knoxville

ANNOUNCEMENTS

94.95 SPENSER AT MLA, 1994 PROGRAM. Two Spenser sessions, sponsored by the Spenser Society, are scheduled as follows: **Spenser I: Spenserian Authorship**": Tuesday 27 December, 5:15-6:30 pm. **Spenser II: "Allegory in The Faerie Queene"**: Wednesday 28 December 10:15-11:30 am. See *SpN* 25.2, p. 28, for the contents of those programs. The **Annual Meeting and Luncheon of the Spenser Society** will be held from 12:00-2:00 on Thursday 29 December, in Crystal Room II of The Pan Pacific Hotel, 400 West Broadway, San Diego. A special Spenser session, **"Author, Text, Reader: The Case of Spenser's Allegory,"** led by Kathryn Wheeler, U of Wisconsin, meets Tuesday 27 December at 9:00-10:15 pm, with the following papers: "Isis Church: A Treatise on Allegory," by Walter Davis (Brown U); "A Reconceptualization of the Allegory of Spenser's *FQ*," by John K. Murninghan (Duke U); and "Allegory Beyond the Emblem: The Poststructural

implications of Spenser's Symbolic Matrix," by Kathryn Wheeler (U of Wisconsin, Madison).

94.96 CALL FOR PAPERS. The subject for one Spenser Session at the 1995 MLA Conference in Chicago, to be Chaired by President-elect Marueen Quilligan, will be "Epic and the Issue of Slavery." Maureen writes: "I'm most interested in epic as the genre that arose in slave societies and in how the resurgence of epic in the Renaissance may speak to the growing transatlantic slave trade and the concommitant rearrangements of labor, freedom, and autonomy that having slaves in the culture makes conceptually possible. Does Spenser's colonialism include consideration of this institution?" Deadline for submissions: 15 March 1995. Write to Maureen Quilligan, Dept. of English, U of Pennsylvania, Philadelphia, PA 19104.

The Chair of the second Spenser Session will be determined at the Society's Annual Luncheon and announced in the next issue of *SpN*. However, since that issue goes to press so shortly before MLA's 15 March deadline for submissions, readers wishing the Chair's name and address may write the Society's Secretary, John Webster after 10 January 1995 (for address see the membership list).

Proposals are invited for sessions and papers on all topics related to the Renaissance, including history, literature (English and Continental), art or music history, science and religion for the Central Renaissance Conference, meeting in St. Louis, MO, 20-23 April 1995. The title for the Conference is "Popular and Learned Culture in Renaissance Europe." Deadline for submission of detailed abstracts or papers: 1 January 1995. Write to Philip R. Gavitt, Director, St. Louis University Center for Medieval and Renaissance Studies, 3663 Lindell Blvd., Suite 240, St. Louis, MO 63108.

Papers of no more than 15-20 minutes on any aspect of Medieval or Renaissance culture are invited for the annual conference of the Rocky Mountain Medieval and Renaissance Association, to be held in Logan, Utah, 11-13 May 1995. Deadline for submission is 1 February 1995. Send papers or abstracts to Professor Frances B. Titchener, Dept. of History, Utah State U, Logan, UT 84332-3899 (e-mail: frant@wpo.hass.usu.edu).

94.97 CONFERENCES. Fourteenth Barnard College Medieval-Renaissance Studies Conference: Alternative Realities: Medieval and Renaissance Inquiries into the Nature of the World, 3 Dec. 1994, Barnard C. Address: Catharine Randall Coats, Dept. of French, or Antonella Ansani, Dept. of Italian, Barnard C, 3009 Broadway, New York, NY 10027.

Tenth Annual Conference of the John Donne Society, 16-18 Feb. 1995, Gulfport. Address: Eugene R. Cunnar, Dept. of English, New Mexico State U, Las Cruces, NM 88003.

Antiquity Revisited: Fourth Annual Interdisciplinary Symposium in Medieval, Renaissance, and Baroque Studies, 17-18 Feb. 1995, U of Miami. Address: Jane E. Connolly, Dept. of Foreign Langs. and Lits., U of Miami, Coral Gables, FL 33124

Renaissance Society of America, 30 Mar.-1 Apr. 1995, New York City. Address: Laura Schwartz, Renaissance Soc. of America, 24 West 12th St., New York, NY 10011.

Society for the Study of Early Modern Women (EMW) will hold its 1995 meeting in conjunction with the Renaissance Society (above). The general meeting will be held on Thursday evening, 30 March. EMW will also sponsor a session on "Editing Women's Writings" on Friday Morning, 31 March. To become a member of EMW, contact Jane Donawerth, Treasurer EMW, Dept. of English, U of Maryland, College Park, MD 20704.

South-Central Renaissance Conference, 6-8 Apr. 1995, U of Central Oklahoma. Address: Elizabeth Skerpan, Dept. of English, Southwest Texas State U, San Marcos, TX 78666.

Central Renaissance Conference, 20-23 Apr. 1995, St. Louis. Address: Philip R. Gavitt, Director, St. Louis University Center for Medieval and Renaissance Studies, 3663 Lindell Blvd., Suite 240, St. Louis, MO 63108 (see above).

West Virginia Shakespeare and Renaissance Association, 21-23 Apr. 1995, Wheeling. Address: Paul Orr, Dept. of English and Communications, Wheeling Jesuit Coll., Wheeling, WV 26003.

Second Minnesota Conference on Cultural Emblematics, 27-29 Apr. 1995, Minneapolis. Address: Ayers Bagley, 246 Peik Hall, 159 Pillsbury Dr. SE, U of Minnesota, Minneapolis, MN 55455.

Rocky Mountain Medieval and Renaissance Association, 11-13 May 1995, Utah State U. Address: Frances B. Titchener, Dept. of History, Utah State U, Logan, UT 84332-0710 (see above).

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.

94.98 SUBSCRIPTION RENEWALS. **Please note** that this year's final issue does not contain its usual renewal reminder form, taped inside the front cover. We are departing from that custom, on a trial basis, in favor of a separate mailing. This for two reasons: (1) we wish to test the theory that it may be better noticed and more quickly responded to than has *sometimes* been the case in the past; (2) we wish to offer multiple-year renewals and feel that this will offer a better means of book-keeping.

INDEX TO VOLUME 25

References are to issue numbers and to pages; hence "Bates, C. 2:15" refers to volume 25, issue 2, p. 15.

THE SPENSER SOCIETY

OFFICERS -- 1994

Richard McCoy, President
Queens College and the Graduate Center, CUNY

Maureen Quilligan, Vice President
University of Pennsylvania

John Webster, Secretary-Treasurer
University of Washington

EXECUTIVE COMMITTEE

Elizabeth Jane Bellamy, 1994-96
University of New Hampshire, Durham

Patrick Cheney, 1994-96
Pennsylvania State University, University Park

Louis Adrian Montrose, 1992-94
University of California, San Diego

Michael O'Connell, 1994-96
University of California, Santa Barbara

Lauren Silberman, 1992-94
Baruch College, CUNY

Germaine Warkentin, 1993-95
University of Toronto

Susanne Wofford, 1993-95
University of Wisconsin, Madison

THE MEMBERSHIP

Dr. Olga Abella, Dept. of English, Eastern Illinois Univ., Charleston, IL 61920

Paul Alpers, Dept. of English, Univ. of California, Berkeley, CA 94720

Judith Anderson, Dept. of English, Indiana Univ., Bloomington, IN 47405

Frank Ardolino, Dept. of English, Univ. of Hawaii, Honolulu, HI 96822

Warren Austin, 1809 Banks St., Houston, TX 77098

Carol Barthel, 2537 Wayne Place, Cheverly, MD 20785

Elizabeth J. Bellamy, Dept. of English, Univ. of New Hampshire, Durham, NH 03824

Diana Benet, 157 West 13th St., 12-D, New York, NY 10011

Pamela Benson, 494 Wormwood Hill Road, Mansfield Center, CT 06250

Richard J. Berleth, 279 Warren St., Brooklyn, NY 11201

Craig A. Berry, 1457 West Rosemont, Chicago, IL 60660-1332

Elizabeth Bieman, 1073 Talbot St., London, Ontario N6A 2W3, CANADA

Joan Heiges Blythe, Dept. of English, Univ. of Kentucky, Lexington, KY 40506

Mary Bowman, English Graduate Office, 316 Allen Building, Duke Univ., Durham, NC 27706

Margaret Boyer, 8732 South 83rd Ave., Hickory Hills, IL 60457

Norman P. Boyer, Dept. of English, St. Xavier Univ., 8700 West 103rd St., Chicago, IL 60655

Jeanie R. Brink, Dept. of English, Arizona State Univ., Tempe, AZ 85287-0302

Thomas Bulger, Dept. of English, Siena College, Loudonville, NY 12211-1462: bulger@siena.bitnet

Thomas H. Cain, Dept. of English, McMaster Univ., Hamilton, Ontario L8S 4L9, CANADA

Clare Carroll, 225 West 106th St., 2L, New York, NY 10025

Sheila T. Cavanagh, Dept. of English, Emory Univ., Atlanta, GA 30322

Lisa Celovsky, 44 Devonshire Place, Toronto, Ontario M5S 2EZ, CANADA

Mary M. Cermak, 13212 Bregman Road, Silver Spring, MD 20904

Stephanie Chamberlain, Dept. of English, Purdue Univ., West Lafayette, IN 47907

Donald Cheney, Dept. of English, Univ. of Massachusetts, Amherst, MA 01003

Patrick Cheney, Dept. of English, Pennsylvania State Univ., University Park, PA 16802: pgc2@psuvm.psu.edu

Margaret Christian, Pennsylvania State Univ.-Allentown, Academic Building, 8380 Mohr Lane, Fogelsville, PA 18051-999

Ann-Maria Contarino, 11 Agnes Terrace, Methuen, MA 01844

Gordon Coggins, Dept. of English, Brock Univ., St. Catharines, Ontario L2S 3A1, CANADA

Gail Cohee, 1219 West St., Emporia, KS 66801

Thomas A. Copeland, 313 North Belle Vista Ave., Youngstown, OH 44509

Mary T. Crane, Dept. of English, Boston College, Chestnut Hill, MA 02167

Patrick Cullen, 300 West 108th St., Apt. 8D, New York, NY 10025

Bruce Danner, Dept of English, Box 870244, Univ. of Alabama, Tuscaloosa, AL 35487-0244: bdanner@english.as.ua.edu

John T. Day, Dept of English, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057

Jerome S. Dees, Dept. of English, Kansas State Univ., Manhattan, KS 66506-0701: jsdees@ksuvm.ksu.edu

Dominic Delli Carpini, Dept. of English, Pennsylvania State Univ., University Park, PA 16802: dxd21@psuvm.psu.edu

A. Leigh DeNeef, Dept. of English, Duke Univ., Durham, NC 27706

Anthony DiMatteo, 18 Kathy Place, 3A, Staten Island, NY 10314

Edward Doughtie, Dept. of English, Rice Univ., Houston, TX 77001

Heather Dubrow, Dept. of English, Univ. of Wisconsin, Madison, WI 53706

Alexander Dunlop, Dept. of English, Auburn Univ., Auburn, AL 36830

Philip Dust, 810 Charles, DeKalb, IL 60115

William E. Engel, Dept. of English, Vanderbilt Univ., Nashville, TN 37235

Wayne Erickson, Dept. of English, Georgia State Univ., Atlanta, GA 30303

Barbara L. Estrin, Stonehill College, North Easton, MA 02357

Andrew V. Ettin, Dept. of English, Wake Forest Univ., Winston-Salem, NC 27109-7387

Kevin Farley, Dept. of English, Greenlaw Hall CB 3520, Univ. of North Carolina, Chapel Hill, NC 27599-3520

Jay Farness, Dept. of English, Univ. of Northern Arizona, Flagstaff, AZ 86011

Maris Fiondella, 88 High Hill Rd., Wallingford, CT 06492

Stanley Fish, 314 Allen Building, Box 90015, Duke Univ., Durham, NC 27708

James R. Fisher, 3220 Merrill Drive, #13, Torrance, CA 90503

Noam Flinker, Dept. of English, Univ. of Haifa, Mt. Carmel, Haifa 31999, ISRAEL

Elizabeth Fowler, Dept of English, Yale Univ., P.O. Box 208302, New Haven, CT 06520-8302: fowler@minerva.cis.yale.edu

David O. Frantz, Dept. of English, Ohio State Univ., Columbus, OH 43210

Richard C. Frushell, Dept. of English, Pennsylvania State Univ., McKeesport, PA 15132

M. Patricia Fumerton, 941 West Campus Ln., Goleta, CA 93117

David Galbraith, English Section, Victoria College, Univ. of Toronto, Toronto, Ontario M5S 1K7, CANADA

David Gardiner, 457 Crown Center, Dept. of English, Loyola Univ., 6525 North Sheridan Rd, Chicago, IL 60626

Lila Geller, 22907 Gershwin Drive, Woodland Hills, CA 91364

William Gentrup, 1011 South Maple Ave., Tempe, AZ 85281

Helen Cheney Gilde, 2032 Bermuda St., #106, Long Beach, CA 90814

Joan F. Gilliland, Dept. of English, Marshall Univ., Huntington, NY 25755-2646

Darryl J. Gless, Dept. of English, Univ. of North Carolina, Chapel Hill, NC 27514: glessd@email.unc.edu

Tamara Goeglein, Dept. of English, Franklin and Marshall College, P.O. Box 3003, Lancaster, PA 17604-3003

Sayre Greenfield, Dept. of English, Denison Univ., Granville, OH 43023

Linda Gregerson, 1604 Shadford Road, Ann Arbor, MI 48104

Ruth Greiner, 7712 Bently, Garden Grove, CA 92641

A. C. Hamilton, Dept. of English, Queen's Univ., Kingston, Ontario K7L 3N6, CANADA: hamilton@post.queensu.ca

Margaret Hannay, Dept. of English, Siena College, Loudonville, NY 12211-1462

Mark Heberle, Univ. of Hawaii, Koy Kendall 315, Honolulu, HI 96822

Jane Hedley, Dept. of English, Byrn Mawr College, Byrn Mawr, PA 19010: ehedley@brynmawr.edu

Richard Helgerson, Dept. of English, Univ. of California, Santa Barbara, CA 93106

Laurel Hendrix, Dept. of English, California State Univ.-Fresno, Fresno, CA 93740-0098

S. K. Heninger, Dept. of English, Univ. of North Carolina, Chapel Hill, NC 27514

A. Kent Hieatt, 304 River Road, Deep River, CT 06417: hieatt@yalevm.bitnet

Michael Holahan, Dept. of English, SMU, Dallas, TX 75275

Marion Hollings, Dept. of English, Univ. of Arizona, Tucson, AZ 85721

Joan Holmer, 7714 Falstaff Court, McLean, VA 22102

Ronald A. Horton, 407 Library Drive, Bob Jones Univ., Greenville, SC 29609

Calvin Huckabay, 1201 Mc Duffie 198, Houston, TX 77019

Clark Hulse, Dept. of English, M/C 162, Univ. of Illinois, 601 South Morgan St., Chicago, IL 60680

Charles A. Huttar, Dept. of English, Hope College, Holland, MI 49423

Chris Ivic, Dept. of English, Univ. of Western Ontario, London, Ontario N6A 3K7, CANADA

William C. Johnson, Dept. of English, North Illinois Univ., DeKalb, IL 60115

Carol V. Kaske, Dept. of English, G.S. 254, Cornell Univ., Ithaca, NY 14853: cvk2@cornell.edu

Robert Kellogg, Dept. of English, 115 Wilson Hall, Univ. of Virginia, Charlottesville, VA 22903

Judith M. Kennedy, Dept. of English, St. Thomas Univ., Frederickton, New Brunswick E3B 5G3, CANADA

William J. Kennedy, Dept. of Comparative Literature, Goldwin Smith Hall, Cornell Univ., Ithaca, NY 14853

John N. King, Dept. of English, Ohio State Univ., 164 West 17th Ave., Columbus, OH 43210-1370

Arthur F. Kinney, Dept. of English, Univ. of Massachusetts, Amherst, MA 01003

Lisa M. Klein, Dept. of English, Ohio State Univ., 164 West 17th Ave., Columbus, OH 43210-1320

Theresa M. Krier, Dept. of English, Univ. of Notre Dame, Notre Dame, IN 46556

Roger Kuin, Dept. of English, York Univ., Toronto, Ontario M3J 1P3, CANADA: rkuin@vm1yorku.ca

Jeffrey Kurnit, 85 Stratford Ave., White Plains, NY 10605

Martha Kurtz, 175 Shore Rd., Southampton, NY 11968

Robert Lane, Dept. of English, North Carolina State Univ., Raleigh, NC 27695-8105

Marjory Lange, Dept. of English, Univ. of Arizona, Tucson, AZ 85721

Jennifer Lawler, 1309 East 25th Terrace, Lawrence, Kansas 66046

Barbara K. Lewalski, Dept. of English, Harvard Univ., Cambridge, MA 02138

Nancy Lindheim, Dept. of English, Univ. of Toronto, Toronto, Ontario M5S 1A1, CANADA

Benjamin G. Lockerd, Dept. of English, Grand Valley State Univ., Allendale, MI 49401

Edna Ann O. Loftus, Dept. of English, St. Andrews, Presbyterian College, Laurinburg, NC 28352

Deborah Louvar, 1902 Summer Wind Drive, Winter Park, FL 32792

Ruth Luborsky, 514 Spruce St., Philadelphia, PA 19106

Thomas H. Luxon, Dept. of English, 6032 Sanborn House, Dartmouth College, Hanover, NH 03755-3533

Hugh MacCallum, Dept. of English, Univ. College, Univ. of Toronto, Toronto M5S 1A1, CANADA

Hugh N. Maclean, 476 Stratton Place, Delmar, NY 12054

Richard Mallette, Dept. of English, Lake Forest College, 555 North Sheridan Road, Lake Forest, Illinois 60045-2399

Frances M. Malpezzi, Box 143, State University, AR 72467

Paul A. Marquis, Dept. of English, St. Francis Xavier Univ., Antigonish, Nova Scotia B2G 1C0, CANADA

Louis L. Martz, 994 Yale Station, New Haven, CT 06520

W. Russ Mayes, Jr., Dept. of English, Univ. of Virginia, Charlottesville, VA 22903

Elizabeth Mazzola, 4 Park Avenue, Apt. 4G, New York, NY 10016-5603

Rich McCoy, Dept. of English-Box 510, Graduate Center CUNY, 33 West 42nd St., New York, NY 10036: coy@cunyvms1.gc.cuny.edu

Elizabeth McCutcheon, Dept. of English, Univ. of Hawaii, Honolulu, HI 96822

Peter E. Medine, Dept. of English, Univ. of Arizona, Tucson, AZ 85716

Russell J. Meyer, Dept. of English, Emporia State Univ., Emporia, KS 66801: meyerrus.@esuvm

Marianne Micros-Struthers, 75 James St. West, Guelph, Ontario N1G 1E5, CANADA

David Lee Miller, Dept. of English, Univ. of Kentucky, Lexington, KY 40506: dm161@umail.umd.edu [temporary to June 1995]

David R. Miller, Dept. of English, Univ. of Hawaii-Hilo, Hilo, HI 96720-4091

Jacqueline T. Miller, Dept. of English, P.O. Box 5054, Rutgers Univ., New Brunswick, NJ 08903

Naomi Miller, 6080 North Camino Almonte, Tucson, AZ 85718

Steven M. Miller, Dept. of English, Millersville Univ., Millersville, PA 17551

Louis A. Montrose, Dept. of Literature, D-007, Univ. of California, San Diego, CA 92093

Geoffrey Moore, 3126 David Ave., Palo Alto, CA 94303

John W. Moore, Jr., Dept. of English, Pennsylvania State Univ., University Park, PA 16802

Maryclaire Moroney, Dept. of English, John Carroll Univ., Cleveland, OH 44118

Frank Morral, Dept. of English, Carleton College, One North College St., Northfield, MN 55057

Jeff Morris, Dept. of English, 103 Burrowes Bldg., Pennsylvania State Univ., University Park, PA 16802

Mark Morton, 188 Ethelbert St., Winnipeg, Manitoba R3G 1V7, CANADA

John Mulryan, P.O. Box BC, St. Bonaventure Univ., St. Bonaventure, NY 14778: jmulryan@sbu.edu

John M. Murphy, 501 Northwest 18th St., Oklahoma City, OK 73103

Marcia Muth, 5455 South Jasper Way, Aurora, CO 80015-4225

James C. Nohrnberg, 1874 Wayside Place, Charlottesville, VA 22903

Michael O'Connell, Dept. of English, Univ. of California, Santa Barbara, CA 93106

Anne M. O'Connell, SND, Dept of English, The Catholic Univ. of America, Washington, DC 20064

Michael O'Neill, Dept. of English, 205 Merrill, Oklahoma St. Univ., Stillwater, OK 74078

William Oram, Dept. of English, Smith College, Northampton, MA 01063: woram@smith.bitnet

Mitchell Paine, 704 North Toombs St., Valdosta, GA 31601

Patricia Anne Parker, Committee on Comp. Lit., Stanford Univ., Stanford, CA 94305

Annabel Patterson, Dept. of English, Yale Univ., New Haven, CT 06520-8302

Richard H. Peake, Dept. of English, Clinch Valley College, Wise, VA 24293

Edward Pechter, 163 Norwood Ave., Pointe-Claire, Quebec H9R 1R3, CANADA

Richard S. Peterson, Dept. of English, Univ. of Connecticutt, Storrs, CT 06268

Linda C. Peterson, Dept. of English, Yale Univ., P.O. Box 208302, New Haven, CT 06520-8302

Lee Piepho, Dept. of English, Sweet Briar College, Sweet Briar, VA 24595

John C. Pope, 591 Prospect St., Apt 24, New Haven, CT 06511

Anne L. Prescott, 81 Benedict Hill, New Canaan, CT 06840: aprescot@smtplink.barnard.columbia.edu

Maureen Quilligan, Dept. of English, DI, Univ. of Pennsylvania, Philadelphia, PA 19104: mquillig@dept.english.upenn.edu

Jon A. Quitslund, Dept. of English, George Washington Univ., Washington, D.C. 20052

Balachandra Rajan, 478 Regent St., London, Ontario N5Y 4H4, CANADA

Richard M. Rambuss, Dept. of English, Tulane Univ., New Orleans, LA 70118

Timothy Raylor, Dept. of English, Carleton College, Northfield, MN 55057

Robert L. Reid, Dept. of English, Emory & Henry College, Emory, VA 24327

Stella Revard, Dept. of English Language and Literature, Southern Illinois Univ. , Edwardsville IL 62026-1431

Lawrence F. Rhu, Dept. of English, Univ. of South Carolina, Columbia, SC 29208

David Richardson, Dept. of English, Cleveland State Univ., Cleveland, OH 44115

J. M. Richardson, Dept. of English, Lakehead Univ., Thunder Bay, Ontario P7B 5E1, CANADA

Barbara Rico, 2246 Overland Ave., Los Angeles, CA 90064

Josephine A. Roberts, Dept. of English, Louisiana State Univ., Baton Rouge, LA 70803

F.X. Roberts, James A. Michener Library, Univ. of Northern Colorado, Greeley, CO 80639

Thomas P. Roche, Jr., Dept. of English, Princeton Univ., Princeton, NJ 08544

Philip Rollinson, Dept. of English, Univ. of South Carolina, Columbia, SC 29208

Gerald Rubio, Dept. of English, Univ. of Guelph, Guelph, Ontario N1G 2W1, CANADA: grubio@uoguelph.ca

Florence R. Sandler, Dept. of English, Univ. of Puget Sound, Tacoma, WA 98416

Lawrence A. Sasek, Dept. of English, Louisiana State Univ., Baton Rouge, LA 70803

Ruth Schauer, Women's Studies Dept., Univ. of Wisconsin-Whitewater, Whitewater, WI 53190

James Schiavoni, 230 Beth St., Madisonville, TN 37354

Louise Schleiner, Dept. of English, Washington State Univ., Pullman, WA 99164-5020

Roy Sellars, Dept. d'Anglais, Faculté de Lettres, Univ. de Genève, CH-1211 Genève 4, Switzerland: sellars@uni2a.unige.ch

W. A. Sessions, Dept. of English, Georgia State Univ., Atlanta, GA 30303

Anne Shaver, 13 Shepardson Ct., Granville, OH 43023-1155

John T. Shawcross, Dept. of English, Univ. of Kentucky, Lexington, KY 40506

Mark A. Sherman, P.O. Box 1345, Charleston, RI 02813: sherman@uriacc.uri.edu

William E. Sheidley, 4307 Meadow View Court, Colorado Springs, CO 80918

Lauren Silberman, Dept. of English, Baruch College, City Univ. of New York, New York, NY 10010

Elliott M. Simon, Dept. of English, Univ. of Haifa, Haifa 31-999, ISRAEL

Gerald Snare, Dept. of English, Tulane Univ., New Orleans, LA 70118

Paul G. Stanwood, Dept. of English, #397 - 1873 East Mall, Univ. of British Columbia, Vancouver, British Columbia V6T 1Z1, CANADA

John M. Steadman, The Huntington Library, San Marino, CA 91108

Oliver L. Steele, 1120 East Court, Iowa City, IA 52240

Theodore L. Steinberg, Dept. of English, SUNY-Fredonia, Fredonia, NY 14063: steinber@fredonia.bitnet

Dorothy Stephens, Dept of English, 333 Kimpel Hall, Univ. of Arkansas, Fayetteville, AK 72701: dstephen@comp.uark.edu

Michael Steppat, Dept. of English, Univ. of Munster, Johannisstrasse 12-20, W-4400 Munster, GERMANY

Paul Stevens, Dept. of English, Queen's Univ., Kingston, Ontario K7L 3N6, CANADA

Ruth Stevenson, Dept. of English, Union College, Schenectady NY 12308

Donald V. Stump, Dept. of English, St. Louis Univ., St. Louis, MO 63103: stump@sluava.slu.edu

Leslie A. Taylor, R.R. 2, Box 596, Makanda, IL 62958

Gordon Teskey, Dept. of English, Rockefeller Hall, Cornell Univ., Ithaca, NY 14853: glt2@cornell.edu

Humphrey R. Tonkin, Office of the President, Univ. of Hartford, Hartford, CT 06117

Virginia Tufte, 157 North Hamel Drive, Beverly Hills, CA 90211

John Ulreich, Dept. of English, Univ. of Arizona, Tucson, AZ 85721

Dr. Linda Vecchi, Dept. of English Language and Literature, Memorial Univ. of Newfoundland, St. John's, Newfoundland A1C 5S7, CANADA

Dr. Patricia Vicari, Division of Humanities, Univ. of Toronto, Scarborough, Scarborough, Ontario M1C 1A4, CANADA

Mary Villeponteaux, Dept. of English, Southern Station, Box 5037, Univ. of Southern Mississippi, Hattiesburg, MS 39406-5037

Bernard J. Vondersmith, 1200 Cowpens Ave., Towson, MD 21286

Julia M. Walker, Dept. of English, SUNY-Geneseo, Geneseo, NY 14454

Lewis Walker, Dept. of English, Univ. of North Carolina-Wilmington, Wilmington, NC 28403

John N. Wall, Dept. of English, Box 8105, North Carolina State Univ., Raleigh, NC 27695-8105

Gary Waller, College of Arts and Sciences, Univ. of Hartford, West Hartford CT 06117

Germaine Warkentin, Victoria College, Univ. of Toronto, Toronto, Ontario M5S 1K7, CANADA: warkent@epas.utoronto.ca

Chris Warner, 6348 NE Radford Drive, Seattle, WA 98115

John Watkins, Dept. of English, Univ. of Minnesota, Minneapolis, MN 55455: watki005@maroon.tc.umn.edu

John Webster, Dept. of English, GN-30, Univ. of Washington, Seattle, WA 98195: cicero@u.washington.edu

Seth Weiner, Dept. of English, Purdue Univ., Heavilon Hall, West Lafayette, IN 47907

Sarah Feeny Welch, 7325 Walnut Wood Drive, Charlotte, NC 28227

Kate Wheeler, 305 Norris Court, Apt 1-W, Madison, WI 53703

Robert A. White, Dept. of English, The Citadel, 171 Moultrie St., Charleston, SC 29409

Susanne L. Wofford, Dept. of English, Univ. of Wisconsin, Madison, WI 53706

Anthony Wolk, Dept. of English, Portland State Univ., P.O. Box 751, Portland, OR 97207

Susanne Woods, 452 Race Ave., Lancaster, PA 17603

Annual Meeting of the Spenser Society

29 December 1994, 12:00-2:00 Pan Pacific Hotel, 400 West Broadway, San Diego

The Isabel MacCaffrey Prize

Established in 1985, this award is presented annually for a significant article on Spenser published during the previous year. Preference is given to work by a younger scholar. The award consists of $100 and a medallion. Articles are reviewed by a sub-committee of the Executive Committee, chaired by the Vice President of the Society.

1994 Winner: Mary Villeponteaux, University of Southern Mississippi, for "*Semper Eadem*: Belphoebe's Denaial of Desire." *Renaissance Discourses of Desire*, ed. Claude J. Summers and Ted-Larry Pebworth. Columbia: U of Missouri P, 1994.

Spenser Newsletter
Editor, Jerome S. Dees
Department of English
Kansas State University
122 Denison Hall
Manhattan, KS 66506-0701

Spenser Studies: A Renaissance Poetry Annual
Editors, Patrick Cullen and Thomas P. Roche, Jr.
address correspondence to:
Professor Patrick Cullen
300 West 108th Street, Apt. 8D
New York, NY 10025

Spenser at Kalamazoo
at the Thirtieth International Congress on
Medieval Studies, Kalamazoo, Michigan
4-7 May 1995
Program Chair
Robert E. Stillman
Department of English
301 McClung Tower
University of Tennessee
Knoxville, TN 37796
(Chair changes for 1996 program)

(continued from inside front cover)

DEPARTMENT OF ENGLISH
122 DENISON HALL
KANSAS STATE UNIVERSITY
MANHATTAN KS 66506-0701