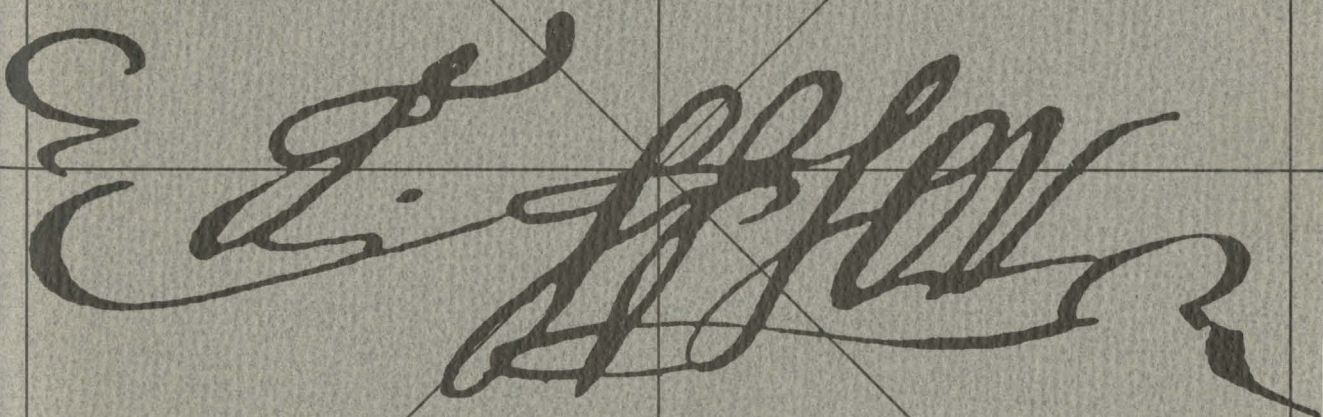


S P E N S E R • N E W S L E T T E R

WINTER 1999 • VOLUME 30 • NUMBER 1



EDITOR: JEROME S. DEES

SPONSORED BY THE DEPARTMENT OF ENGLISH
KANSAS STATE UNIVERSITY

CORRESPONDING EDITORS:
ELLEN CALDWELL, DONALD CHENEY, SHOHACHI FUKUDA, A. KENT HIEATT
RITCHIE D. KENDALL, JULIAN LETHBRIDGE, RICHARD D. SCHELL
EDITORIAL ASSISTANT: KRISTIN BROOKE BRIGHTON

•
CONTENTS

| | |
|--|----|
| TO OUR READERS | 1 |
| BOOKS: REVIEWS AND NOTICES | |
| <i>Edmund Spenser: Selected Poems</i> . Trans. into Chinese by Hu Jialuan | 2 |
| Kelley, Theresa M. <i>Inventing Allegory</i> | 3 |
| Snyder, Susan. <i>Pastoral Process: Spenser, Marvell, Milton</i> | 5 |
| Summers, David A. <i>Spenser's Arthur: The British Arthurian Tradition and The Faerie Queene</i> | 8 |
| ARTICLES: ABSTRACTS AND NOTICES | 13 |
| SPENSER AT MLA, 1998 | 17 |
| SPENSER IN THE NORTHLAND | 23 |

(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. Ph: 785-532-2156; fax: 785-532-2192; (jsdees@ksu.edu).

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, both institutional and private: \$6.50/yr in USA, \$6.50/yr (US funds or equivalent) in Canada, \$11.00/yr (US funds or equivalent) in Latin America and overseas. These rates are for Vol. 30, 1999, and for Vol. 31, 2000.

TO OUR READERS

99.01 Confess. How many of you--apart from, say, fifty alert librarians--even noticed that your last issue of *SpN* was misnumbered as Volume **30.3** (not 29.3 as in a better world it would have been). An editor's nightmare, to say the least. Here's my plea. Stop reading immediately. Go to your shelf (or to the pile of papers on your desk under which that issue may be lurking) and boldly change the volume number with a felt pen. Then, immediately phone or e-mail your serials librarian (or better yet go in body) and ask her to make the change both on the copy and, if necessary, in the records. Your doing this will not only do your library a favor, but will also save your present editor--and who knows? perhaps editors to come--much time and grief. Only after completing those mild tasks should you return to the pleasures of reading this issue.

At the end of this issue, paginated separately, appears the biennial membership list of The (recently reconstituted and renamed) International Spenser Society; see *SpN* 98.28 and 99.21. Trying to make that list as up-to-date and accurate as possible is one reason this issue is so late. If you compare it with the previous list (*SpN* 28.1), you may notice that the society has lost some old familiar names, but has probably gained about an equal number of newer ones. (Perhaps *FQ* 3.6.37.6-9 describe the society.) You may also notice that this list contains a much larger number of e-mail addresses than the former, a fact that should facilitate our being able to get in touch with one another. Provided, of course, the information is accurate! Which brings us to the point. Despite our best efforts, we know there will errors. (*Digression. The opportunity for error occurs at four main points: when John Webster records in his data base what he reads on your renewal sheets; when I or my assistant in turn record in our data base what John has sent us over the course of the intervening two years; when you write directly to me and say "from now on send SpN directly to my home address" and I dutifully do so but then forget to notify John; when the both of us then attempt in a frantic three weeks before this issue to reconcile the differences between what's in the two data bases.*) So, please check your entry as soon as you've finished the task assigned in paragraph one. Not only have we printed in this list the last address you sent John, we've also adopted that as the one to which we will mail your copy of *SpN*. If this assumption is wrong or if your entry contains any other error, please notify me at once, preferably by e-mail, and I'll print a list of corrections in the next issue (30.2) which will go to press in mid-summer. If I've not heard from you by then, you are wrapt in Error's endless train for at least two years.

Avid readers of *SpN*'s "Announcements" section will find, first, several out-of-date items, which I decided to leave in for archival reasons; and, second, a slightly more varied array of news, gossip, and complaint than usual. Check it out.

Finally--once again--send me your articles and abstracts, *please*.

BOOKS: REVIEWS AND NOTICES

99.02 *Edmund Spenser: Selected Poems*. Trans. into Chinese by Hu Jialuan. Peking: Lijiang Publishing House, 1997. 284 pp. ISBN: 7-5407-2173-1. 15.00 [Chinese].

Although Spenser has ranked among the greatest of English poets since the sixteenth century, there has until now been no comprehensive Chinese version of his poetry. That gap has recently been filled by the appearance of Professor Hu's translation, which embraces almost all of Spenser's important works. It includes the following: *Jan, April, Oct, and Nov*, with a commentary on *SC*'s remaining eight eclogues; forty-four of the *Am* sonnets (1, 3-6, 9-10, 12-13, 15-16, 22, 26, 28-30, 34-35, 37, 40, 42, 45, 46, 50, 52, 54, 60-64, 67-68, 70-71, 75-76, 78-81, 84, 86, 88, 89); *Epith* and *Proth* complete; and *FQ* 1.1, 2, and 11, and 2.7 and 12.

In a twenty-five page Preface Professor Hu gives a detailed introduction to the life and works of Spenser, highlighting his literary career and the background of his works and providing insightful comments aimed at piecing together all of the poems, both translated and untranslated. In a separate introduction to the sonnets, Professor Hu briefly compares Spenser's sonnets with those of Sidney and Shakespeare and then analyzes the structure and meaning of the sequence. The theme of time expressed in the two marriage songs, especially *Epith*, is vividly dealt with, with the commentary providing information on views of marriage and birth in the Renaissance. Professor Hu also provides an introduction to the whole plan of *FQ*, with detailed analysis of the themes and forms of Books I and II in particular.

Although Spenser's poems are beautiful--intellectually, emotionally, and musically--for Chinese readers, they are very difficult to read and understand, in part because their beauty is obscured by his use of old spellings and by the complexity of his ideas. Professor Hu's translation seeks to convey the beauty of Spenser through a faithful translation of his ideas and poetic forms. In his graceful retention of Spenser's original rhyme schemes, the careful reader should gain some feeling of the "presence" of Spenser.

Professor Hu's theory of translation is one that opposes the notion of "nationalizing" a foreign poem just to cater to the taste of readers in his own country. He especially avoids the use of four-word phrases to embellish the original text. For him, the faithfulness of the target language to the source language lies in an almost equivalent re-presentation of ideas, structure, and even punctuation marks from the original, neither over- nor underdoing it, without presenting a totally literal translation either. He insists that the poetic form is an inseparable part of the poem. Thus he tries faithfully to re-present the original arrangement of rhymes and the length of the individual lines. He finds a modern idiom to replace the archaisms of Spenser's original, on the grounds that much of Spenser's original flavor will be destroyed by using ancient Chinese poetic forms. In ancient Chinese poetry the number of words, the rhythm, and the arrangement of rhymes is so strictly kept that the idioms in a foreign poem can hardly find equivalents in the target language. This is especially true of a

poem in English, which has a strictness of its own in the rules of rhythm and meter. Professor Hu has taken great pains in translating Spenser, and the pleasure that his readers will get in reading his work will be rich.

Li Zhengshuan
Peking U

99.03 Kelley, Theresa M. *Reinventing Allegory*. Cambridge: Cambridge UP, 1997. 345 pp. ISBN 0-521-43207-3. \$54.95.

Reinventing Allegory is an ambitious, wide-ranging book that describes the history of allegory from Spenser to the postmodern novel. Rather than looking for straightforward allegories in post-Renaissance writings, Theresa M. Kelley argues that allegory keeps itself alive "by making border raids on the very categories that have been presented as its contraries: realism, mimesis, empiricism, and history" (2). This argument allows her to examine allegory in works that do not look obviously allegorical, such as Keats's "La Belle Dame Sans Merci" or Robert Browning's *Mr. Sludge, the Medium*. In Kelley's hands, allegory eventually becomes so pervasive that, as she acknowledges, it is a metafigure for interpretability itself.

The book's breadth is at once its most impressive achievement and its most serious flaw. Kelley's range is stunning. In an age in which academic books are becoming ever more narrow, the book moves effortlessly from Quintilian to Iris Murdoch. Perhaps the best chapter does not even deal with literature at all but with the paintings of J.M.W. Turner (not well produced). When so many critics are historicists, a work that concentrates unapologetically on literary issues of genre and form is a welcome change. Although allegory received plenty of attention during deconstruction's heyday, Kelley is no belated deconstructor. Her history of allegory situates writers like Benjamin and de Man within a broader literary historical narrative rather than just using them as master critics. She is particularly good on Benjamin in her "Conclusion" when she argues, for example, that in the Arcades project "Benjamin's refracted, diffused retelling of allegory under the intermediate sign of Baudelaire and the commodity shows how different cultural and historical moments provide material for allegory's reinvention in modernity" (252).

Yet Kelley's breadth leads to interpretive problems. By defining allegory so broadly that it stands for any linkage between ideas and particulars, a narrative history of it almost inevitably involves arbitrary inclusion and exclusions. An account of the seventeenth century that gives much more space to Davenant's *Salmacida Spolia* than to Bunyan's *Pilgrim's Progress* looks oddly biased. So much material tends to be crammed into each chapter that the close readings feel cut short. The two chapters on the Romantics are especially breathless, with a work as complex as *Prometheus Unbound* getting only three pages. At the same time, Kelley's definition is in some ways not inclusive enough because it leaves little room for religious or historical allegory. In Kelley's generalizations, allegory links abstractions to particulars, even though writers just as frequently have used allegory to explore topics that

would otherwise be inexpressible, either because of political censorship, social mores, or discursive insufficiency. Allegory does not have to be about abstractions versus particulars, as Kelley insists: it can also involve speakable particulars versus unspeakable ones.

Kelley's breadth is a problem not only for her overall organization but also for her close readings. Her analysis tends to oppose the abstract to the particular as if these terms were self-evident. But not all abstractions are alike: an abstraction can be a moral concept ("Justice"), an emotion ("Shame"), a political entity ("Britain"), a mathematical category ("Geometry"), and much else. Allegories for these abstractions would look quite different depending on the kind of abstraction. Similarly, Kelley tends to be slippery in her choice of what to oppose to the abstract, and it feels as if the discussions float among the particular, the material, the detail, the historical, and the real. In individual cases, certain shadings complicate her analytic models, such as the role of gender in Keats or Napoleon in Turner, but her argument in general has a certain sameness. Again and again, she reveals the ambivalence and tensions resulting from the allegorical deployment of abstractions and particulars.

The chapter most relevant for the readers of *SpN* is Kelley's first, "Allegory, *phantasia*, and Spenser," which discusses the history of *phantasia* and finds in *FQ* some of the complexities of allegories that later writers would inherit. It is a pleasure to see Spenser positioned as an origin for major developments in literary history other than those usually understood as "Spenserian." Yet I suspect that little in Kelley's analysis will be unfamiliar to Spenserians. In the 1990s, most Spenserians would probably agree that *FQ* "is an allegory whose truths are neither fixed and fully visible nor easily at hand" (29). It has been a long time since Spenserians assumed a straightforward, one-to-one relationship between signifier and signified, if they ever did. Likewise, the tension that Kelley explores in Spenser between an allegorical reliance on images and Puritan iconoclasm has already received extensive discussion. The chapter's air of familiarity arises from Kelley's heavy use of other critics, as when she bases much of her discussion on Linda Gregerson's distinction between "exemplary" allegorical figures (who are static and emblematic) and "catalytic" ones (who earn their status as allegories through their actions). Kelley might have been more provocative had she brought a different perspective on Spenser stemming from her own grounding in the Romantics. As it is, generalizations she makes about Spenser seem to be true less about Spenser than about allegory as a mode ("allegory's liabilities are those of all figures writ large" [42]): the distinctiveness of Spenser's contribution to literary history disappears.

Spenserians might find it more interesting to read Kelley's best chapters, those on Turner and on Victorian realism, as if they were about Spenser. The broad definitions of allegory in the earlier chapters narrows in these to nineteenth-century revisions of the emblem tradition, and this increased focus boosts the sharpness of Kelley's analysis. She demonstrates convincingly the degree to which the grotesque in realistic representation harkens back to older allegorical modes. Colossal or miniature forms become crisis moments that "push away from realist norms and interpretation" (176). Thus, Turner's *Snowstorm: Hannibal Crossing*

the Alps counters Napoleonic images of the conquering hero with a dwarfed Hannibal to de-idealize and humanize historical struggle. In Browning's late monologues, the clutter of material details become "a reality check on human efforts to create or approximate the 'other speech' of allegory" (225). Particularly helpful is Kelley's discussion of the notoriously divided plot of *Daniel Deronda*. Critics usually discuss the division in terms of the split between the realistic English plot and the idealist Jewish one, but Kelley helpfully notes that even the English plot veers toward allegory. Eliot's criticism of English society depends on the degree to which respectability allows or encourages Gwendolen and Grandcourt to freeze into allegorical figures.

Maybe most interesting for Spenserians would be questioning the assumptions that Kelley consistently makes about allegory. For example, Kelley often asserts that allegory needs particulars in order to lend pathos to what otherwise would be merely abstract ideas. But why should abstractions necessarily be without pathos? In Spenser, at least, the clutter of the plot can often seem to bog down not in materiality so much as in sheer pettiness: one more character with a vaguely bizarre history complaining about his/her mistreatment by some other equally unpleasant character. While their laments have a certain pathos, so do the moments when Spenser's allegory clears them from the board to reach a higher truth: "That substance is eterne, and bideth so,/ Ne when the life decays, and forme does fade,/ Doth it consume, and into nothing go,/ But chaunged is, and often altred to and fro" (III.vi.37). While this description of the Gardens of Adonis is abstract, it is not devoid of affect. On the contrary, it feels like a climactic revelation despite the abstract diction, and moments like it make me question Kelley's insistence that allegory must draw upon particulars to give emotion to what otherwise would be dry and unaffecting.

Likewise, Kelley's interest in making allegory a metafigure for interpretability might be set against moments in Spenser in which the allegory seems designed to halt interpretation rather than to generate it. Although Spenser himself in his prefatory letter boasts about the complexity of allegory, many moments in *FQ* have embarrassed critics by not being complicated enough, such as the narrative of Elissa, Perissa, and Medina in Book II. The anxiety that Spenser's allegory often creates is not that it is so complicated that it will not be understood but that it might be so transparent as not to need interpretation. Kelley's book is illuminating about the rich difficulties of allegory but might be more helpful about its irritating simplicities.

Andrew Elfenbein
U of Minnesota, Twin Cities

99.04 Snyder, Susan. *Pastoral Process: Spenser, Marvell, Milton*. Stanford: Stanford UP, 1998. 241 pp. ISBN 0-8047-3106-3. \$45.00.

In *Pastoral Process: Spenser, Marvell, Milton*, Susan Snyder gives decided emphasis to the first part of her title "trying," as she says, "to psychoanalyze pastoral itself rather than

the three poets or their times" (14). The result is a book which presents an analysis of the central figures in Spenser's *SC*, Marvell's *Mower Poems*, and Milton's *Lycidas*, and then leaves behind primary consideration of these works in order to focus on the mythological and then the psychological ingredients which shape the pastoral process. Snyder concludes her work with some biographical and historical considerations based upon the premise which many of us have long held, namely that, Samuel Johnson's decisions notwithstanding, "the poetry of pastoral process does in fact express something real, it is precisely an experience that is already familiar to the young." That experience, Snyder argues throughout her book, is the essential, though not simple, process of growing up. In a comparatively short text, Snyder develops this thesis in an introduction, four chapters and a brief afterwards, totaling only 181 pages, with 30 pages of notes.

In her introduction, Snyder acknowledges the association of the phrase "pastoral process" with William Empson, and then draws a useful distinction between spatial and temporal pastoral. Spatial pastoral, she observes, originates from "over there" and is "Arcadian," "re-creative" and "comic." Temporal pastoral originates from "back then" and is "Golden Aged," irrecoverable, and "tragic." This distinction is itself a provocative way of considering the many disparate texts which we regard as belonging in some way to the pastoral mode. Proceeding with such classification, however, is not Snyder's intent. Instead, she uses the distinction in order to move beyond Empson's familiar meaning of the phrase pastoral process which is "the basic creative strategy of 'putting the simple into the complex'" (7). Her aim is "to highlight something within the literature itself, or within one of its modes: the evolution or revolution that structures temporal pastoral, the transition from innocence to experience" (7). Though she acknowledges "the notion that pastoral is informed by nostalgia for childhood . . . is not new," she claims that "it has never been deeply explored" (11). She proceeds in the next three chapters with that exploration, placing herself as she does among those who regard pastoral as essentially inward, rather than "outward in its orientation" and paying attention to the poem's narrative progressions, rather than reading them as static or merely ekphrastic in their representations.

Chapter One, "Manifest Content," offers a close reading of the *SC*, Marvell's *Mower Poems*, and Milton's *Lycidas*. For seasoned Spenserians, especially those who have typically regarded pastoral inwardly, there is little in Snyder's reading of the *SC* which is startlingly original. Nonetheless, she does present an insightful eclogue-by-eclogue analysis which effectively demonstrates the manner in which the *SC* may be said to be 'about' Colin Clout . . . in the way that the *FQ* is 'about' Arthur: its issues, its clashes of mood and perspective, unfold from his sensibility and experience" (24). Not surprisingly, Snyder focuses a good deal of attention upon the January and December eclogues, and does a good job of demonstrating how the paradoxes and tensions manifest in these two eclogues color the other ten. Even when Colin is absent from a given eclogue, Snyder argues, he is effectively present. She observes: "The December calendar, with its retrospective mode and its decisive break between an idyllic, timeless *then* and an alienated, problematic *now* in the subjunctive

experience of maturing, suggests a way of reading Spenser's collection of eclogues as a whole" (23), and also, I would add, an excellent way of introducing undergraduates to the *SC*.

Those appreciative of the sort of close reading of the poetry which Professor Snyder presents in chapter one may be disappointed that the poetry and poets she treats make only what may seem to be cameo appearances in the next two chapters, while Snyder pursues with determined effort, first the mythological and then the psychological substructures of pastoral process. In the case of Chapter Two, "Cultural Day's Residue: The Level of Myth," Snyder relies significantly upon biblical myth and exegesis, specifically the first chapter of Genesis, as well as varied understandings of classical myth to discover the mythological significance of the transition from innocence to experience. "The master-myth that emerges from this complex of story, association, conflation and commentary shows clearly the shape and features of pastoral process," says Snyder. "In his originary state, man lives in easy communion with the divine and natural orders, knowing no lack, not subject to death or the ravages of rectilinear time" (111-12). But alas, "entry into knowledge, especially sexual knowledge, initiates him into desire, wearisome labor, and anxiety about the future" (112). Alas, we needn't a ghost come from the grave to tell us that. Even so, Snyder's collection and thorough analysis of the various understandings of the human movement from childhood innocence to adult experience are quite worthwhile and handled with a demonstrable breadth of learning which yields insights well worth an interested reader's consideration. Not the least of Snyder's skills is a teacher's ability and willingness to clarify complex exegesis for the reader as when she summarizes commentators' understandings of Adam's prelapsarian state by noting that "everything the first man needed to know, in short, he knew already in kindergarten."

The tendency to understand the creation myth in terms of an individual's "transition from childish simplicity an unawareness to the turmoils and griefs of adulthood," Snyder notes, persists in both orthodox and unorthodox Christian consciousness (112). Were she to challenge this persistence with a more severe skepticism, Snyder would find that children, like shepherds, have historically had their less-than-blissful lives perceived from a distance--from the nostalgia-infected memory of adulthood--and re-presented as idealized innocence. If biblical commentators through the ages were more actively involved in the unedifying activity of raising children (as tar-fingered Corin is with sheep in Shakespeare's *As You Like It*), they would have observed long ago that among toddling babes the Cain and Abel myth manifest itself in the form of ferocious sibling rivalry long before any supposed fall from "innocence."

However, as it is Snyder's aim to understand, rather than critique the pastoral process which Spenser, Marvell, Milton and ourselves have inherited, her third chapter, "Latent Conflict: Resisting Difference" presents the psychological origins of our individual and collective "regressive wish." Here the more purely literary reader may lose patience with Snyder's application of cognitive and psychological development processes to pastoral poetry, especially when that reader discovers--via Freud, Lacan, Vygotsky, Jung, Fromm, Luvia, Schachtel, Freud, Bersani and Grumbar--that the garden we are all longing to get back to is not Eden, but the embryonic locus of our mother's womb. "Life in utero is presumably

experience as outside time and change. Though the gestation period is in fact inescapably finite, it bequeaths to us intimations of immortality and invulnerability. Prior to all division and limit is the totality: 'I am what is.' (119). Recognizing that a wish this regressive contradicts Renato Poggioli's axiom that "adolescence and early adulthood are the only important pastoral ages," Snyder enlists adolescent psychologist Peter Blos to inform us that adolescence is but the "second edition of childhood"--individual all over again--with hormones. All of this may teach us something about the oak-scaling, nut-gathering youth which Colin Clout--suspended between pastoral and epic in the December Eclogue--recollects himself to have been. Yet, much of what Snyder presents seems more readily applicable to the pastoral recollections of Blake, Wordsworth, Dylan Thomas and Theodore Roethke than the three poets in her title who, it must be allowed, may be, as they claim, simply longing for that carefree time preceding their first heartache.

Snyder's final chapter, "As Time Her Taught: Biographical and Historical Speculations," gives attention to the worlds of the three poets, the word "speculations" indicating the caution with which Snyder connects the circumstances of Spenser, Marvell and Milton's young adulthood with the regressive wishes of their pastoral poems. Her observations about 16th and 17th century family structure, socioeconomics, urban expansion and the emergence of the autobiographical voice are especially insightful, but unfortunately the best biographical ingredients to support her previous two chapters are found in the poetry of Thomas Traherene, to whose longings for childhood Snyder gives considerable attention, leaving the reader to transfer this evidence onto Spenser, Marvell, and Milton. Similarly Snyder's afterward focuses upon the most overt of all childhood pastorals, Dylan Thomas's "Fern Hill." The connection between the poet who recognizes that he has been held "green and dying" by time and the one who bids "adieu delights" and the one who looks to "Fresh woods and pastures new" is their common recognition of the pastoral process which has caused them to come of (middle) age.

Any reader wishing to deepen his or her understanding of pastoral poetry or the nostalgic impulse from which idyllic literature originates would certainly benefit from reading Professor Snyder's book. Readers whose interests in pastoral poetry is more peripheral or readers who object to the psychoanalytical approach to poetry will likely be better off left to their own green thoughts in a green shade.

Gary Bouchard
St. Anselm College

98.05 Summers, David A. *Spenser's Arthur: The British Arthurian Tradition and The Faerie Queene*. Lanham, New York, Oxford: University Press of America, 1997. viii + 278 pp. ISBN 0-7618-0659-8. \$47.50.

First, permit me a rant. Errant readers who undertake the quest of this book had best be prepared to spend much of their saddle time being exasperated (or maybe "infuriated" in

the case of those who purchased it rather than borrow a library copy) at its excessive number of errors. They pop up like pesky trolls, in almost every conceivable form, often at the rate of three, four, even six to a page. There are incomplete sentences in which we wander, perhaps with real fascination or interest, through five or six lines of subordination, only to emerge into a clearing with no finite verb in sight; sentences lacking agreement between verb and subject or pronoun and referent; sentences with words repeated, or omitted, or transposed (I am especially intrigued by the large number of instances where a needed article, usually indefinite though sometimes definite, has been omitted before the noun); sentences with omitted or extraneous punctuation marks--not to speak of basic errors in usage (e.g., *their* for *there*), misspellings (including inconsistent spellings of proper names and titles, sometimes on the same page), glaring typos--need I go on? Admittedly, the *cause* of many (probably most) of these errors is easy to spot: they spring from the dark side of the (otherwise virtuous) power that computers give us to have second thoughts about what we've just said or how we've said it, a force that lulls us into the false security of altering this word or transposing that phrase, while blinding us to the fact that the change has left a trace of the original to haunt the sentence forever. I would not rehearse this litany of the obvious save to register my dismay at a situation that I find increasingly common in books published by academic presses that demand camera-ready pages (and usually also a sizeable subvention fee), which they then bind and purvey to a large number of libraries and some individual readers, for sums of \$50 or more, while having failed to provide the author--and reader--the courtesy of a trained copy editor.

Now, having thus disburdened myself, I want to spend the rest of this review giving readers some sense of why they should stifle their fury and read this ambitious, well-researched, thoughtful, informative, and provocative book anyway. (And let's see whether I can go error-free!)

David Summers' rather bold claim is that not only is Arthur more central to Spenser's project in *FQ* (also in the *Vewe*, though in a different way) than readers have hitherto recognized (this applies even to the generation of Greenlaw and Millican), Spenser has in fact, "created . . . the fountainhead for a new branch of *the* Arthurian tradition, parallel to but independent of either the presence of Arthur in chronicle 'history' or the continental tradition of Arthurian romance fiction" (203; his emphasis). To arrive at that conclusion, Summers has first to define what he claims to be a distinctively "British" Arthurian tradition, arising from early Welsh bardic poetry, articulated and given historical credibility by Geoffrey of Monmouth, reformulated into its characteristic early form by Malory, and reappropriated by the early Tudor regime, before it is ripe for what Spenser's genius can make of it. He grounds this claim in a set of assumptions (derived from--yes--Nennius by way of David Jones) about "heapishness": Spenser's Arthur "evokes heaps of cultural and ideological material"--events, exchanges, institutions, symbols--that we should not overly "reduce" but rather, in the manner assumed by Clifford Geertz's notion of "thick description," should leave intact in their complexity and particularity (3). To this notion of "heapishness," he yokes W.J.T. Mitchell's theories of *image* and *icon*, to arrive at his governing concept of Arthur as

a "figure" or a "cultural icon." *Cultural icons* have a status that is similar to that of *archetype* but differ in that they stress not *similarity* between particular figures found in different cultures, but rather the "tribal" particularities by which a culture seeks "self-definition." Mitchell's theory provides a model "for thinking about the way figures such as Arthur contain and convey meaning, and how their presence in a text will evoke responses to the latent ideologies they may possess" (12). What these assumptions permit Summers to do is argue from the tricky premise that Spenser's Arthur--as to some degree those also of Malory and the Tudor propagandists--is a "pattern of values which he represents and evokes by virtue of his history in the culture even without literally being assigned those values in the text of the poem" (13). That Summers can manage generally to avoid the major pitfalls of dependening so heavily on an "absent presence"--in a given instance who can say he's wrong?--is a tribute to both his impressive scholarship and critical dexterity.

Some readers may be disappointed, as I was initially, to find Summers immediately reducing the "heapishness" of Arthur's cultural meaning to two major themes: his story is a revolutionary "messiah" myth of "hope and promised restoration to a conquered people," while at the same time it is a conservative myth of national solidarity that calls the British people to "self-sacrifice for the good of the community and to personal loyalty to the monarch, whose personage represents the community" (14). However, this contradictory model (*simultaneously* a subversive myth of the disenfranchised and an establishment myth of the status quo) proves quite flexible as Summers traces the fortunes of Arthur through three lengthy, three-part chapters from his origins in Welsh bardic poetry, though Geoffrey of Monmouth, through an "Anglo-Norman reaction," to Malory's crucial reaffirmation of Arthur's "Britishness" (Chapter 1); then through the Tudor propagandists' "refashioning" of Arthur (Chapter 2); to Spenser's conflicted use in *FQ* and the *Vewe* (Chapter 3); concluding with a brief though wonderfully suggestive "Epilogue" that seeks to affirm Spenser as a "defining moment" in a line of visionary Arthurianism that proceeds from him, via Milton (who kept the line alive precisely by choosing *not* to write an *Arthuriad*), to Blake, and finally (bypassing Tennyson and the Victorian revival, as well as the works of such major players as Charles Williams, C.S. Lewis, and E.B. White) to David Jones.

Although Summers' reading of the *Morte D'arthur* occasionally rides too hard the thesis that Malory's "distinctive contribution" is to "meld" narrative elements "novel to the continental romances" with the political and cultural ideology of the British myth, thereby creating the "form of a pseudo-history/mythic-saga" (59), for me he convincingly overturns as "ahistorical" the influential readings of Charles Moorman, Elizabeth Prochoda, and others, which privilege the later books in casting Lancelot in a heroic, individual struggle against a repressive, authoritarian monarchy. Summers' own, opposed claim is that Malory's aim, both early and late, is the opposite: to explore "what makes and affirms a legitimate kingship" (63). Along the way, he has good things to say about the way Malory's sympathies are "those of the secular order," despite the oft-noted parallels between Arthur's kingdom and David's; about the way Malory is concerned to show Arthur as "contributing to the fashioning of

himself as a cultural icon" (74); and about how Malory's central concern with the conflict between the interests of individual and community gets reinscribed in *FQ* 1 (74).

Most Spenserians should find valuable Summers' chapter on the Tudor re-fashioning of Arthur, the most incisive revisiting of that subject since the publication of the *Variorum*. In the first of its three sections, he focuses primarily on a series of 1498 pageants in Coventry honoring the reception of Arthur Tudor's bride-to-be, Katherine of Aragon. Throughout this section a main concern is to rebut Sydney Anglo's "anti-Arthurian" reading of the pageants. In doing so--convincingly in my view--he shows how the figure of Arthur works as a "powerfully evocative yet equivocal cultural icon" *precisely* because Henry does not attempt to make his political meaning explicit, an attempt that Summers feels would have been "counter-productive." Rather, Henry wisely counted on "heaps" of accrued popular meanings and feelings--some of them coming via Lydgate's *Fall of Princes*, ignored by Anglo--to operate as a device for "reconciling the various and often diametrically opposed agendas of the several ethnic factions within his kingdom" (103).

In the chapter's second section Summers turns his attention to the historical skirmishes of the period, chiefly between Polydore Vergil and John Leland. He seeks first to show that Vergil did not deny the *historicity* of Arthur, as many assume, but rather was only dismissing the "fabulous elements" in Geoffrey's myth (108). A second aim is to show that, "by advocating a principle that allows the historian to ascribe to narratives produced by a culture over time . . . the assumption of a degree of historical integrity unless they are demonstrably false" (113), Leland's approach is both sound and actually closer to that of modern historians than is Vergil's. Leland was implicitly "defending the right and perhaps the necessity of a people to create their own usable past" (115). This dispute, Summers goes on to argue, will later in the century, largely in the figure of William Camden, give rise to "new era in English historiography," one which makes a sharper distinction between a "historical past" and a "constructed fictional past." As a "case in point," Summers devotes his third section to an analysis of Thomas Hughes' 1587 *The Misfortunes of Arthur*. In creating an Arthur who is "acutely aware that both he and his Britain would one day be a vague, legendary past which would require reconstruction" (120-21), Hughes paves the way for Spenser's appreciation that "mythic, cultural truth was the proper object of the national poet" (124).

The sub-title of Chapter 3, "Spenser's Arthur of History and Myth," suggests how he will build on the second: "Our present task is to explore the ways Spenser worked within a tension between an appreciation of the new historiography and a dismay regarding its ethical and even theological implications" (129). The claims of its first section, "Spenser's Arthur and National Epic," are that the conflicting cultural and political values that set Spenser's agenda in *FQ* are the same as those of Malory and that "the initial inclination of the Elizabethan reader would be to see an act of Arthurian liberation as a reference to the Tudor association with the myth of Arthur's return unless there were clear indications that a more theological reading should take precedence" (141). You can perhaps see where this is going. And lest his major premise--that Spenser's failure to allude to Malory shows his "respect for

the integrity of the story Malory told"--should invite our skepticism, he reminds us that it is essentially the same as that of Maureen Quilligan in *Spenser's Milton* (and also informs Robert Gleckner's notion of "borrowed contexts" in *Blake and Spenser*). I'll try to suggest my mixed reaction to this line of thought with two small examples. On the one hand it can lead to some sensibly "new" insights, such as a "secular" interpretation of Arthur's diamond box in 1.9.18-19, in which Arthur gives that which heals the body while Redcrosse gives that which heals the soul (140-41). But on the other hand, the determination to have Arthur operate consistently in this more secular light leads him at times to overshoot the evidence, as when reading 1.10.63 to support the claim that both Spenser and Malory conclude that the best society is "produced by instructing their audiences through fictions" that the best moral agents are faithful servants to their monarch (139). That conclusion can follow *either* from assuming that "royal maides bequethed care" means Gloriana *or* from assuming that the poem establishes no conflict between Una and Gloriana. But if you read "royall maide" as Una and if, as more than one recent commentator has argued, Una and Gloriana embody opposed values, then the immediate claim fails. Even so, however, the larger argument about the conflicts between sacred and secular that Spenser registers can remain intact, and that's how I would have treated the passage.

The chapter's middle section draws heavily on Judith Anderson's notion of "biographical truth" in working through the claim that in "Briton Moniments" Spenser explores "various ways of knowing and modes of mental activity" so as to "inspect their relative contributions toward discovering truth" (149). What makes Spenser a "defining moment" in the long Arthurian vista is that his "wholesale induction of Geoffrey's narrative" is a "vindication" of the Galfridian tradition of Arthur as the "soul" or the "biographical truth" of both the "English story" in general and *The Faerie Queene* in particular (153). The lesson is that one must have a "desired, usable past" on which to formulate a meaningful future, and Summers' nuanced analysis of Arthur's reading of his history shows convincingly how this works. When Arthur comes to a point in his own history where the text ought to begin representing *him*, he finds a blank page; however, for us (we are now "Elizabethan readers") that blank page is incarnated in the figure of the Arthur who is holding the book: we see "text" becoming a "historically constituted figure representing the future destiny of his race" (159). In turn, Arthur has become for Spenser the icon he uses to shape a new text, *The Faerie Queene*, which is his "renovation" of the Arthurian tradition in an English national epic. When in Book III's Galfridian canto Spenser introduces Artegall and thus "denies Arthur a presence," he makes Arthur "as central to Tudor history as the Crucifixion was to Augustine's vision of human history": the Crucifixion and Arthur's messianic career "are simultaneously utter negations and ultimate acts of deliverance and redemption" (161). Summers rounds off his discussion of Spenser's treatment of history with an incisive analysis of the Maleger episode as a clash between two epistemologies: Maleger represents "the seductive and misleading possibilities which the senses introduce to the mind . . . and the power of sensory perception to represent itself as the definitive reality" (169). Arthur's "fear and confusion" in stanza 39 show "a paralysis of action resulting from an epistemic crisis."

In the final section, Summers turns to the *Vewe* and *FQ* 5 with an aim to showing how deeply conflicted Spenser's feelings about Ireland are ("a profoundly divided sensibility," as he puts it on 196). His ability first to show this dividedness through a careful analysis of several extended passages in the *Vewe* (see especially 183-88) makes all the more persuasive his exploration of a "pattern of evasion" which he claims is maintained "throughout" Book V, and which he elucidates in the Belge, Irena, and Egalitarian Giant episodes. On the one hand, Spenser "predicates the English occupation of Ireland on the supremacy of the British myth encoding a return to the ancient Arthurian Empire and the Unity of the Islands over the Irish myth of its own origins and its appointed role as scourge of England" (194). But at the same time he is unconsciously aware that this will not do, given "the actual political and moral dilemmas intrinsic to the policies operating in Elizabethan Ireland" (195).

Whether other readers will be convinced by the arguments in this chapter that Spenser is the true "fountainhead" of the subsequent evolution of the "Arthurian icon" that Summers traces in the Epilogue is hard to say. I was enough taken with his argument to want to shout "Foul" at his omission of Tennyson's *Idylls*. But the issue of the subsequent line of vision aside, I feel confident that almost any reader with the fortitude to have pressed on through its entangling thicket of errors will have found in this book ample material and provocation for thinking about "Spenser's Arthur" in new and fruitful ways. (Ed.)

ARTICLES: ABSTRACTS AND NOTICES

99.06 Celovsky, Lisa. "Vanquished by Marriage: Tournaments in *The Faerie Queene* (1596) and *The New Arcadia* (1590)." *SnewJ* 13.1 (1994-95): 20-34.

Both *FQ* and *Arcadia* feature "final tournaments" which "restage earlier contests": the tourney at the marriage of Florimell and Marinell in Book V reprises Satyrane's in Book IV, and Amphialus's in Book III restages The Tournament of Beauty in Book I. In each work the early tournament is won by an androgynous victor and in each the restaging is affected by marriage. The early victories of Britomart and Zelmane expose the limitations of traditional chivalric values and displace conventional male hierarchy, denying the norm of the single male victor and replacing it with a "double-gendered unit of mutual supplication and submission." These victories anticipate the later restagings, in which Spenser and Sidney use formal, legal marriages, which function as "metaphors for civil stability" as the two authors "question the utility of chivalry to the state." In *FQ*'s restaging, the power exhibited by Britomart during and after Satyrane's tournament is officially subsumed by Artegall and Spenser suggests that masculine control must accept and guide feminine influence before they can have a public effect. Unlike *FQ*, the *Arcadia* does not celebrate marriage in its revised tournament, nor does it rely on this tournament to validate civil order. Rather these challenges destroy the perfect marriage of Argalus and Parthenia and they mirror the disorder of the war which inspires them. While in Spenser, "private enforces public," in Sidney they become increasingly distinct.

- 99.07 Danner, Bruce. "Courteous *Virtú* in Spenser's Book 6 of *The Faerie Queene*." *SEL* 38.1 (Winter 1998): 1-18.

Focusing on cantos i-iii, analyzes the Machiavellianism in Book VI, seeking to refine our "conception" of *virtú*, as well as its "function," by examining its role as a "precept of civil order." Contends that Spenser "directly confirms" rather than "conceals and effaces" violence in this book (as Stillman argued; see *SpN* 93.44) in an effort to expose "both its exigencies and ethical dilemmas." Asserts that Calidore's questionable behavior and his "defense" of violence (which constitute "moments of ethical innovation synonymous with the most disturbing elements" of Machiavelli's thought) counter the virtues extolled in Books I and II and "fashion a keenly ironic symmetry in the face of his innovative behavior." Deems that Spenser's "reaction" to the increasing chaos in Faerie land confirms the need for *virtú* in an unstable world and "demonstrates a vision of society consistent with Machiavelli's model of Renaissance government." (SLP)

- 99.08 Dundas, Judith. "Spenser and the Literature of Art in Renaissance England." *Études Anglaises* 51.1 (1998): 3-16.

Argues that the pictorialism of Spenser's work inspired visual art critics such as Richard Haydock, Henry Peacham, and Franciscus Junius to understand that poets and painters share the "same imaginative process" in creating their works. Contends that Spenser was initially perceived mainly as "an iconographic source for the representation of abstraction" at a time when no "native school" of history painting existed in England. Finds, however, that certain "unacknowledged borrowings" from E.K.'s Dedicatory Epistle to *SC* and from *FQ* in Junius's *The Painting of the Ancients* (1638), written a quarter of a century later than the works of Haydock and Peacham, evince Spenser not only as a poetic painter of words but as a model for pictorial inventiveness. (SLP)

- 99.09 Kinney, Clare R. "Feigning Female Fainting: Spenser, Lodge, Shakespeare, and Rosalind." *MP* 95.3 (Feb. 1998): 291-315.

Shows first how Lodge revises the "gendered dynamics" of *SC* so as to give a voice to Spenser's "silenced" Rosalind and then how Lodge's heroine provides a "prototype" for the "talkative" Rosalind of *As You Like It*. Lodge invites his readers to "share the perspective of a female audience overhearing a Petrarchan pastoral eclogue in performance and then redefines that audience as readers of a quasi-Spenserian text," thereby translating Spenser's Rosalind from "textualized object to responsive subject." But he stops short of giving his heroine "proper" female speech: when she "practices poetry," she is restricted to male conventions. Not so Shakespeare's Rosalind: her artfully improvised "prose poems" in the wooing scene (4.1) express a genuine woman's voice. But she can do so only in disguise in the forest, apart from the court world. Once she resumes her proper identity she is "recontained": her "female, prosaic, subversive version of pastoral" is replaced by Hymen's "formal lyricism," as he "speaks for her, giving her away even before she does herself." However, in her Epilogue (whose last words

“arguably echo and reverse the power dynamic” of the final moments of *Dec*) she once again “takes charge of the circumstances under which the audience of *As You Like It* are to bid her adieu.”

99.10 Strauss, Peter. “Allegory and the Bower of Bliss.” *BJJ* 2 (1995): 59-71.

Takes issue with Greenblatt’s colonial reading of the Bower episode in *Renaissance Self Fashioning*. Argues that unlike Greenblatt, who sees the Bower episode as an “allegory in support of, and representative of, the exercise of British imperialistic power,” we should read the episode as an allegory concerned with “moral” ideals. Contends that Greenblatt’s “greatest inadequacy” in interpreting Spenser results from his “failure to mention two important principles that are essential to understand the allegory, namely the existence of God and the reality of sin.” Asserts that Guyon destroys the Bower in order to fulfill his knightly duty to defend Christian values as well as to set himself free from sensual temptations rather than as a means to serve allegiance to political ideals. (SLP)

99.11 Suttie, Paul. “Edmund Spenser’s Political Pragmatism.” *SP* 95.1 (Winter 1998): 56-76.

Takes issue with the view of Annabel Patterson in *Reading Between the Lines* (1993) that Spenser subverts the government he claims to be working for, arguing instead that he pursues a “politics of discreet influence,” one that is “amply attested to by Spenser’s fellow Elizabethans.” Thinks it “highly unlikely” that Spenser intended the *Vewe* to be read as Patterson reads it, claiming that she has misread John Toland’s word *openly*: it means “frankly and unambiguously,” not “publicly.” Argues that “the very kind of subversive position which Patterson attributes to Spenser is itself the subject of critical scrutiny” in *FQ* and the *Vewe*. Far from saying that “moral relativism and a cynical, self-interested ‘pragmatism’ underly the moralistic self-justification for its systematic use of force,” these works “actually present such moral relativism as itself the superficial point of view which must be stripped away in order to apprehend truly the ‘naked realities’ of moral action in the world.” Illustrates this claim through close analyses of *FQ* 1.4-5 and 12. In the first instance, shows that while the contest between Night and Jove may look like “a naked power struggle between two self-interested parties,” in fact the threat of moral relativism in this passage is “overcome as the story continues,” and what appeared to be “merely an alternative basis of earthly fame” is revealed, chiefly via Arthur, to be “a wayward one in relation to an objective standard.” The principle that Spenser’s meaning “emerges from the book as a whole” enables us to read correctly Redcrosse’s “shamelessly partisan” response to the challenge of Duessa and Archimago in canto xii. What Spenser is teaching us is not the necessity of disclosing the “whole truth,” which by itself may “result in the overconsciousness of sin to the exclusion of action,” but rather the importance of “spurring events toward their divinely ordained conclusion.” The moral complexity of Book I is thus “compatible . . . with a morally absolutist representation of the legitimacy of monarchial rule in general, and of the Elizabethan regime in particular . . . that is, to be the available, if imperfect, vehicle on earth for the pursuit of what a committed Protestant might have perceived as a truly godly agenda.”

- 99.12 Villeponteaux, Mary. "Not as women wonted be': Spenser's Amazon Queen." *Dissing Elizabeth: Negative Representations of Gloriana*. Ed. Julia M. Walker. Durham: Duke UP, 1998. 209-25.

Radigund represents Elizabeth I in that her role as an unnatural woman resonates with some anxieties about Elizabeth and her reign, especially the lack of an heir. Radigund represents sterility in that she blocks the union of Britomart and Arthegall and belongs to a race of women popularly believed to pervert generation by cutting of their breasts, committing infanticide, etc. Elizabethan representations of Amazons are sometimes negative; for example, Painter's *Palace of Pleasure* praises the Amazons for their good government but also depicts them as sexually and maternally corrupt. There are parallels between the negative accounts of Amazons and some of the sedition about Elizabeth I that rumored her to have given birth to and killed illegitimate children. The dream of Britomart at Isis Church highlights this procreation theme. When Britomart overcomes Radigund, her "other" self, she can fulfill that procreative destiny foretold in the dream. The language Spenser uses to describe the battle between Britomart and Radigund points to a struggle over generation: "spilled seed" is trampled into the ground and "dainty parts" are hacked with no regard for the use Nature intended. Radigund's defeat allows Britomart to divest herself of the anti-procreative. Britomart is the fantasy queen Spenser wishes Elizabeth were (or had been)--one who embraces a maternal destiny and thus provides heirs. Radigund might suggest a negative aspect of the queen as she is. (MV)

- 99.13 Wallace, Nathaniel. "Mutability East and West: The Garden of Adonis and the Longevity Mountain." *American Journal of Chinese Studies* 3.1 (April 1996): 1-21.

The classic Ming-dynasty novel *Journey to the West* or *Hsi-yu chi* by Wu Ch'eng-en was published in 1592. A key episode (chapters 24-26) depicts the visit of the Monkey King (Sun Wu-k'ung), himself a symbol of change, to the Longevity Mountain, a mythical setting in which a walled temple on the mountain shelters a secluded garden where a magical tree grows an infant-shaped fruit, the eating of which assures a life span of thousands of years. The Monkey King pilfers and then destroys the tree but later secures its restoration. This Chinese fable finds parallels in Spenser's Garden of Adonis. Like its Asian counterpart, the garden is surrounded by a double wall, and among its denizens are those whose very nature is dual or changeable. A close look at the two episodes reveals, along with some undeniable cultural differences, that in each case the resources of the garden allow for the elaboration of a myth of reassurance emphasizing the conservation and renewal of living things amid ubiquitous evidence of the continuous change and eventual decline of each entity. At the same time, each garden emerges as a location for self-fashioning or self-cultivation as an effort to apply constructively the dynamics of change within the enclosure of individual personhood. (NW; modified by Ed.)

SPENSER AT MLA, 1998

At the 1998 MLA meeting in San Francisco, two sessions were arranged by The International Spenser Society: 56: "**Spenser and Women Writers**," chaired by Mihoko Suzuki (U of Miami), and 441: "**Spenser as Reader and Read**," chaired by Lauren Silberman (Baruch C, CUNY). Here presented are abstracts of the seven papers read at those two sessions. Also included is a report on the actions of the Society's Executive Committee and an abstract of Richard McCabe's address at the Society's annual luncheon.

99.14 In "Tristive Tunes: The Gendering of Lamentation in Spenser and Whitney," Patricia Phillippy (Texas A&M U) examined some larger cultural implications in the way Whitney's "The Lamentation of A Gentlewoman upon the Death of her Late Deceased Friend, William Gruffith, Gentleman" differs from Spenser's *Nov* eclogue. Whereas Spenser's "consolatory, ascensional" elegy embodies the ideal of male mourning in moderation ("stoic and short-lived"), the "Lamentation" is more earthbound and self-consciously social, expressive of the cultural limitations placed upon women's mourning and the necessary material intimacy of early modern women with the body in death. A comparison of the two poems suggests a "feminization of mourning" that transvalues and re-invents melancholic mourning as a grounds of self-authorization. The gendering of grief offers not only the terms with which the dead may be mourned, but also the means by which masculine and feminine subjects may be construed.

99.15 Margaret Hannay (Siena C) concentrated in "'Peerless Ladie Bright': The Countess of Pembroke and Edmund Spenser" on how Pembroke "deliberately signalled" a debt to *FQ* in her *Psalmes*, particularly in the pastoral similes of Psalm 78; in the "recycling of old substance into new form" in Psalm 104; and in God's delivery of his people from "error, train'd" in Psalm 107. She suggested that Pembroke and Spenser may have actually exchanged works in manuscript, citing lines in *Ruines of Time* that may allude to the Countess's "Doleful Lay of Clarinda." While Pembroke's literary debt to Spenser "need not imply much personal contact," it could nevertheless "unsettle the usual power relationship between poet and patron." Pembroke and Lodowick Bryskett may have worked together with Spenser to assemble the *Astrophel* volume. Whether that was the case or not, the direct literary debts of Spenser in *Psalmes* mark the Countess as "one of the earliest Spenserian poets."

99.16 In "Spenser and Lanyer: Praising Famous Ladies," Susanne Woods (Franklin and Marshall C) saw Lanyer's epideictic strategy as a "complex and deeply subversive transformation" of Spenser's. Spenser's principal techniques are to "laud those Neoplatonic twins, beauty and virtue, and to situate a lady in relation to a praiseworthy man," and superficially Lanyer's often seem very like his. But while beauty and virtue are separable for Spenser, for Lanyer virtue is the only true beauty, so that while she pays homage to a master, she effects a "fundamental shift in the poet's desire." Whereas Spenser desires beauty, which in turn inspires him to grace beautiful ladies with his verse and ask for their grace of

patronage in return, Lanyer desires virtue, which inspires her to beautify the virtue of the ladies from whom she also seeks the grace of patronage. Unlike Spenser, though, she would place herself within the community she praises. Spenser desires power, but knows his place; Lanyer desires place, but recognizes the limits of her power.

99.17 The central concern of Laura O'Connor (U of California, Irvine), in "Spenser's Quirky Revisionists: Maria Edgeworth and Marianne Moore," was with the modernist poet's "Spenser's Ireland." This 1941 poem, which uses *Castle Rackrent* as a mediating agent, contains a number of intertextual references to the *Vewe* which "flag an anti-colonial narrative method . . . that both ironizes the colonial attempt to subject the Irish to constant surveillance and control and dramatizes a native tactic for resistance through mimicry and indirection." Working from the premise that Moore's narrator, like Edgeworth's Thady Quirk, is "double-voiced" she sought to show how that tactic "raises the question of the efficacy of subaltern mimicry" as it has been theorized by Luce Irigaray, Homi Bhabha and others; while mimicry "can resist the colonial attempt to dismantle native society, its parasitic indirection obscures its counter-revolutionary agenda." She showed how Moore arrives at her speaker's closing "autoethnographical declaration" ("I am troubled, I'm dissatisfied, I'm Irish") through "an ensemble of quoted fragments" from the *Vewe* and other ethnographies. She claimed that Moore's "impassioned rejection of the Irish-identified taboo against miscegenation," is a "personal ethics and an aesthetics of hybridity."

99.18 The claim of Steven M. Buhler (U of Nebraska), in "*Dissecta membra poetae*: Scatterings of Lucretius in *The Faerie Queene*," was that "Spenser's understanding of Lucretius--and of didacticism in poetry more generally--is under scrutiny" in the Bower of Bliss episode, which "depicts the role that poetic artifice can play in sustaining or enervating a nation." Spenser enlists Lucretius's critique of political society, even as he employs a traditional distaste for his supposed Epicurean sensuality against corruption at court. The tableau which reveals Acrasia and Verdant is drawn, via Tasso's *Gerusalemme Liberata*, from Lucretius's allusion to Mars and carries its political significance. The narrative verdict on the young knight has led commentators to argue that Spenser endeavors to sublimate pleasure altogether for the good of the political order or that he expresses male anxieties about female authority. What follows, though, is the destruction--and dispersal--of artifacts. In the Bower, poetic gifts become, like Verdant's knightly weapons, "idle instruments / Of sleeping praise": they encourage stasis, becoming complacently and self-servingly celebratory of Acrasia's realm. Spenser himself dismantles the *De rerum natura* in the hopes of salvaging public good out of its verbal riches and its useful but unsettling insights.

99.19 In "'My Name is Fancy': Lady Mary Wroth Reads *The Faerie Queene*," Sheila Cavanagh (Emory U) argued (1) for the presence of a cluster of characters and events in the manuscript *Urania* which might be said to form a mini "Legend of Inconstancie" within the larger framework concerned with constancy in the complete *Urania*, and (2) for an additional interwoven narrative strand forming a "Legend of Pride." Wroth alludes to *FQ* at regular intervals in the *Urania*, but in a relatively short section of her manuscript (recto and verso of

approximately six folio sheets), she makes concerted use of Spenser's poem, including *Mutabilitie*, to frame a consideration of the "interplay of pride and constancy." On this topic, she appears to be most interested in the effects of behavioral choices upon personal relationships, while she also often looks with compassion upon the foibles that lead humans to fall short of unadulterated virtue. Unlike Spenser, who focuses in *Mut* on the impact of change upon the universe, Wroth explores the repercussions of pride and fidelity in more closely circumscribed domestic circles, seeing human weakness as understandable and redeemable.

99.20 Claire Kinney (U of Virginia) sought to demonstrate in "‘What s/he ought to have been’: Romancing Truth in *Spencer Redivivus*" that the 1687 heroic poem by Edward Howard, purporting to be a translation of *FQ* 1, marked the beginning of a "trend" in the reception of Spenser's poem, which was characterized by "male readers' attempts to turn Spenser's female allegorical female figures (with their disturbing proclivity for speaking in Other Tongues) into representations of feminine ideals who are also in some sense 'real women' (women, that is, whose speech and agency operate within certain culturally predetermined limits)." This trend is still observable in Edward Dowden's 1879 *Cornhill Magazine* essay "Heroines in Spenser" and reaches its climax in Gamaliel Bradford's 1898 essay "The Women of *The Faerie Queene*." All three read Spenser's female characters as "women," unencumbered by "the stiff and unnatural garment of allegory," and the Fairy Queen herself is a "neat-figured belle."

99.21 The Executive Committee of the International Spenser Society was convened by President Lauren Silberman at 11:00 a.m. on 29 December at the University Club on Powell Street. Also present were Vice-President Patrick Cheney, Secretary-Treasurer John Webster, Elizabeth Fowler, Susan Frye, Lowell Gallagher, Roland Green, Linda Gregerson, Michael Schoenfeldt, Mihoko Suzuki, Dorothy Stephens, and Jerry Dees (ex officio). The following items of business were conducted. 1. John Webster reported briefly that the Society is now "legal" with its new name and tax number and that we currently have net real finances of approximately \$2700. 2. Lauren Silberman reported on several months of "trial and tribulation," first in attempting to negotiate a collaboration with the "Millennial Spenser," conference to be held in Doneraile, Ireland in the summer of 1999, then in dissociating the Society from that enterprise because of potential "troubles" and legal difficulties. The committee members present authorized her to proceed, along with Patrick Cheney, Jean Brink, Willy Maley, Andrew Hadfield, and Richard McCabe, to look into arranging a conference at Cambridge in the 3rd or 4th week of June, 2001. See the announcement at 99.38 below. 3. John Webster announced on behalf of the McCaffrey Prize Committee, that the winner of this year's prize is J. Christopher Warner, for his essay "Poetry and Praise in *Colin Clouts Home Home Againe*," *SP* 94.1 (Summer 1997): 368-81 (see *SpN* 98.19). This announcement was immediately followed by some discussion of whether the rules governing the selection process should be changed--specifically: **a.** whether the competition should continue to be limited only to journal essays or should be opened to book chapters; **b.** whether it should continue to be limited to "younger scholars"; **c.** whether or not the McCaffrey winner should automatically

become the person in charge of the second Spenser session at MLA the following year. The discussions ended inconclusively. 4. New Executive Committee members were nominated: Jeffrey Knapp (U of California), Richard McCabe (Merton C, Oxford), John Watkins (U of Minnesota). At the Society's annual business meeting, immediately following, items 1 and 2 were announced; the MacCaffrey medal and check were presented; and the new Executive Committee members were elected by acclamation.

99.22 The featured speaker at the annual Spenser Society Luncheon was Richard McCabe (Merton C, Oxford), whose paper, "Opposed Reflections: Self-reflexive Parody," examined in close detail the "intractable tension" between the moral and colonial aspects of Spenserian allegory, first in the *Vewe* and later in *FQ* 5. Drawing evidence from those works, he pursued the claim that "moral allegory has a strong tendency to internalize its enemies, whereas colonial allegory is inherently resistant to this impulse because any suggestion that the other is akin to the self compromises the sense of autonomous identity that the contrast between self and Other functions to sustain." Persistently throughout the *Vewe*, he claimed, "racial contraries collapse into moral identities." Spenser believes that racial "degeneration" (in the sense of miscegenation) is equivalent to "moral degeneration," but it is a belief that continually undercuts his stated aim of assimilation. A major concern of the talk was with an "undertone of unresolved ambivalence" in Spenser's treatment of the Celtic language as the chief medium of cultural corruption. McCabe showed how Irenius's purported translation of a bardic poem is in fact a "parodic pastiche" in which the bards "appropriate to the Celtic agenda all of the moral propriety"--including the language of heroic endeavor--that Spenser ascribes to the English. Spenser becomes "all too well aware of how the experience of Ireland has altered the nature of his epic heroes, and epic values, almost to the point of parody." In basing Artegall on Lord Grey, for example, Spenser was "endeavoring to do precisely what he accuses the bardic poets of doing, namely of making a hero of a figure widely regarded (in England as well as Ireland) as an anti-hero." McCabe concluded with an examination of two bardic poems--parts of which he read in Gaelic--that illustrate the "similarity between Spenser and the bards," both in their respective senses of heroism and personal integrity and in their sense of mutability.

SPENSER IN THE NORTHLAND

At the annual meeting of the Sixteenth-Century Studies Conference in Toronto on 22-25 October 1998, two sessions were devoted entirely to Spenser: #32 "Spenser Reads Raleigh in the 1590s," with three presentations; and # 48, "Spenser's Theology: The Sacraments in *The Faerie Queene*," containing seven. Three other sessions contained single Spenser papers. They are presented in order below. I am grateful to Kristin Brighton for assistance with these abstracts.

99.23 In "What did Spenser Really Think of Sir Walter Raleigh When He Published the 1590 *Faerie Queene*?" William Oram (Smith C) further developed the argument made in "Spenser's

Raleghs" (*SP* 1990) that Spenser was independent of his patron in the 1590s and critical of his poetry. The independence probably stems from their first acquaintance in the early 1580s, when they would have been closer in rank than they were later and appears in 1590 when Spenser steers clear of Ralegh's rivalry with Essex. In the dedicatory sonnet to Ralegh written for the 1590 *FQ*, Spenser seems to set the sophisticated, melodious art of the courtier above his own crude, rustic verse, but the language of the poem suggests the contrary: that Ralegh's talents as a poet have yet to find their justification. In Helgerson's terms, a determinedly "laureate" poet makes a place for himself by criticizing a greatly-gifted "amateur."

99.24 Wayne Erickson found a somewhat different relationship between the two men in "How Spenser Reads Ralegh's Poetry in the 1590 *Faerie Queene*." In his Letter to his friend and patron, Spenser acknowledges Ralegh's "excellent conceit of Cynthia" as the source for Belphoebe's name and for his use of her to represent Elizabeth as a "virtuous and beautiful Lady" rather than "royall Queene." In the dedicatory sonnet to Ralegh and in the Proem to Book III, Spenser claims for Ralegh certain poetic powers surpassing his own while taking upon himself some of the responsibilities of the public poet that Ralegh eschews. In these passages, Spenser characterizes Ralegh's poetry, situates it within a discussion of genre, and asserts Ralegh's preeminence as the ablest praiser of the queen's natural beauty. The tone of these passages is at best ambiguous: the sensuous language used to describe Ralegh's poetry and the problematical evocations of both genre and queen demonstrate a "sophisticated ironic play" that characterized Spenser's "ongoing literary dialogue" with Ralegh.

99.25 In "Colin Clout and The Shepherd of the Ocean," Jerome Dees (Kansas State U) sought to adjust the way that recent critical studies of the relationship (including Oram's) privilege a morally superior Spenser by paying closer attention to Ralegh's side and to the "still muddy question" of just how *Colin Clout* relates to *The 11th and last booke of the Ocean to Cynthia*. He argued that the reference in lines 163-71 of *Colin Clout* is in fact to *Cynthia*, that moreover Ralegh's poem engages Spenser's directly, and that finally the two poems should be read as embodying a "dialogue" carried out over a period of several years. He looked at how the two poems repeatedly echo each other in their use of the Neoplatonic language of love, stressing the way Ocean often scrutinizes Colin's too-easy idealism. He claimed that Ralegh's critique is based on his own intellectually skeptical and emotionally tortured courtly experience and hinges on epistemological differences between the two men.

99.26 In "Why Arguments over Communion Matter to Allegory: or, Why are Catholics like Orgoglio?" the lead-off paper for Session 48, Anne Prescott (Barnard C) explored the role of the sacraments in Spenser's use of allegory. Breaking her arguments into four categories--the nature of signs, space, bodies, and time--she argued that anyone interested in allegory should consider arguments over Holy Communion. In discussing signs, Prescott pointed out how accusations of "carnality" between Catholics and Calvinists illuminate Spenserian allegory in *FQ* 1 when the villains are confused over Redcrosse's shield. In looking at space, she asked whether space in the *FQ* is homogenous, glancing at contemporary alternatives to Aristotle's understanding of how to conceive of space and adducing John Wall's suggestion that space in

FQ has shifted so that Mount Acidale seems spatially different from the world of brigands and shepherds. In her section on the body, she showed how *Orgoglio* is a version of the Goliaths, Polyphemuses, Gargantuas, and Gogmagogs to whom god-eating papists were so often compared. Lastly, she suggested that in sections of *FQ* we see Spenser's own view of the Eucharist. (KB)

99.27 Kenneth Borris (McGill U), argued in "Remarks on the Sacraments in the *Faerie Queene*," that in a loose and general sense, the whole action of the *FQ* is "sacramental." First, positive resolution of the action depends, at some crucial points, on allusion to the two formal sacraments of the English church, baptism and the eucharist, as in the battles with the dragon and Maleger. Second, the term "sacrament" derives from a word implying membership in a united group. Since Arthur often acts as a type of Christ, the relations of Arthur and the patron knights are partly a trope for membership in Christ. In that sense, the poem as a whole reflects a sacramental standpoint. The role of sacraments in the *FQ* may thus be more in accord with Thomas Cranmer's view than Calvin's. According to John Wall, Cranmer "differed from Calvin in insisting that the Eucharist is a vehicle for grace rather than a mere sign of grace received" otherwise. If so, the stress Spenser places on the sacraments by deploying them at crucial points in the battles with the dragon and Maleger privileges them as special vehicles for grace. (KB)

99.28 The claim of Clinton Allen Brand (Southern Illinois U), in "Spenser and the Sacraments: Sacramental Mystagogy, Ecclesiology, and Residual Catholicism in Book I," was that when we come to the question of the sacraments in the Legend of Holiness, the details and sequence of the last three cantos of Book I complicate Protestant interpretations and challenge the easy assumption that Spenser's allegory is a versified defense of the Elizabethan Settlement. Brand pointed out that the sacraments represented by the water of the Well of Life and the balm of the Tree of Life, along with possible references to sacramental penance in canto x and the eucharistic suggestions of Una's betrothal in canto xii, occur in an allegorical sequence which locates the sacraments in a particular typological, liturgical, and specifically paschal contest. Commentators, Brand pointed out, have long recognized individual elements of this context, but he questioned how this typological and liturgical frame of reference conditions our reading of the sacramental allegory and then how Spenser's sacramentalism, in turn, suggests the outlines of a mystical ecclesiology. (KB)

99.29 In "The Eucharistic Cup: Roman, Anglican, and Communitarian," Carol Kaske (Cornell U), examined four "Eucharistic" passages in *FQ* (Duessa's golden cup in 1. 8; Fidelia's in 1.10; Paridell's in 3.9; and Cambina's in 4.4) that show Spenser reflecting the same "tensions of his time" that are recorded in the Words of Administration in the *Book of Common Prayer*. She concentrated on the first two. By contrasting Duessa's cup as "magic" with Fidelia's as "faith," the reader might gather that everything the Romanists believe about the Eucharist should be "inverted"--which would lead to "Zwinglian memorialism." However, that cannot be Spenser's only point, because Fidelia's cup contains "the Real but undefinable Presence of Christ" in the form of the serpent. So, in actuality the first cup is

judged by the prevalent anti-Catholicism of the day, the second by an “anti-anti-Catholicism or incipient Anglicanism.” Spenser thus first takes a precisian position, then partially contradicts it, thus “fine tuning his definition of the Eucharist.”

99.30 James Schiavoni (Hiwassee C) pointed out that at first glance, Spenser’s sacramental symbols appear to be startlingly Roman Catholic, especially in the House of Holiness and the fight with the dragon. The fact that the balm and the water of the tree of life work to revive an unconscious Redcrosse hardly sounds like Calvin’s insistence that sacraments only help us because we make a conscious act of saving faith as we receive them. Much less does it sound like Zwingli’s view. On the other hand, Spenser does make some very Calvinistic statements about free will and predestination. Augustine manifests a similar divergence regarding sacramental efficacy and predestination: in his tracts against the Donatists, Augustine insists on the *ex opere operato* efficacy of the sacraments; and in his tracts against the Pelagians, he insists on the bondage of the will and the necessity of grace. In other words, human beings have to wait both on the grace of God and on the offices of the Church. Spenser’s theology is thus essentially Augustinian. Whenever Spenser shows Redcrosse putting forth some moral effort in Book I, he makes a statement about God’s sovereign power to shape the human will. It’s just that, according to Augustine, God usually elects to do so through the sacraments of the Church. Hence Spenser’s images of sacramental efficacy.

98.31 The remarks of John N. King (Ohio State U) in “Anti-Mass and Anti-Transubstantiation Parody and Satire in *The Faerie Queene*,” were essentially an elaboration of the penultimate paragraph of his article “sacraments” in *The Spenser Encyclopedia*. He called attention to sixteen passages, chiefly in Books I and V, which show Spenser following the practice of the English church in rejecting the Catholic Mass and its doctrine of transubstantiation. His emphasis was (1) on images which evoke the Mass event (e.g., Duessa’s cup in 1.8.14, Paridell’s spilling of the cup in 3.9.30, the golden cup of Cambina in 4.3.48, etc.); (2) on the use of forms of the word “mass” (e.g., Orgoglio’s “monstrous mass” in 1.8.24, Geryoneo’s beast’s “deformed mass” in 5.11.32); and (3) on situations which can be interpreted as “masses” (e.g., Duessa’s search for her “Prince’s” body in 1.2.24 or the vegetarian priests and the holy “Mass” in Isis Church 5.7.10 and 17).

99.32 H.L. Weatherby (Vanderbilt U) asked (1) whether Spenser’s representation points to a Catholic or Protestant understanding and (2) whether Spenser believed that the sign conveys grace or merely represents it. He found Spenser’s position well to the right of the more “Catholic” minded of his fellow churchmen. Even in its most conservative manifestations, the Church of England theology was clearly distinct from Catholic with respect to the sacramental sign or matter. Both the Well of Life and the Tree of Life suggest that if Spenser were intent upon giving a Protestant interpretation, we should expect a distinction between the power of signification and the power of operation. Spenser instead seems to go out of his way to confute that distinction and to stress the inward and spiritual passivity of his hero. Redcrosse intentionally does not seek out either the Well or the balm. In further exploring Spenser’s sacramental conception of marriage, he concluded that Spenser at least held to a

Catholic understanding of the sources of grace. A Protestant poet would have made an effort to guard himself against a Catholic interpretation in the 1590s. Although Spenser is more than a crypto-Catholic, he is not consistently Protestant either. Probably his treatments of the sacraments indicate that he is being separated from and even hostile to the Papacy and the Roman Church but “un-protestantized” in respect of some fundamental beliefs. (KB)

99.33 In “The Adonis Myth as Metaphor for Men’s Comings of Age,” Lisa Celovsky (U of Tennessee, Knoxville) examined the Adonises and Adonis surrogates of Shakespeare’s *Venus and Adonis* and of Spenser’s *FQ* 3 and *Astrophel*. The Adonis myth represents the threshold position between “Youth” and “Man-age”—each an identifiable stage of the male’s life recognizable by conventional attributes and motivations. Adonis’ two initiations—the hunt of the boar and the hunt of love—depict a tension between youthful freedom and adult responsibilities. Paradoxically, though, each poem’s tensions are in part created by the inability of various figures to perceive that true manhood may be achieved only if the initiations are dependent and congruous. (LC)

99.34 The claim of Judith Owens (U of Manitoba), in “The Printing of the 1590 *Faerie Queene*,” was that we should regard it as less “court-bound” than we have. In developing this position she considered the significance of the volume’s being printed by John Wolfe; certain anomalies in the first print run; and both Spenser’s and Thomas Nashe’s responses to these anomalies. Both Wolfe’s career and output suggest that the 1590 *FQ* would have appealed to buyers, not simply as a royal paean, but as a work likely to mix celebration with vision and censure. More signally, the printhouse miscalculation which displaced preliminary matter from the front to the back of the volume shows Spenser intensifying his claims for agency and for poetry’s efficacy, as well as a sharpened understanding that state power cannot entirely appropriate print for its own purposes nor completely efface traces of challenges to its rule. This “displacement of authorizing figures” attracted both comment and imitation from Thomas Nashe in his 1592 *Pierce Pennilesse*, suggesting that Nashe found in Spenser’s volume authority for his own more irreverent displacement of conventional authorizing figures. Together, the responses of Spenser and Nashe de-stabilize authority, rendering it something always to be configured anew by poets.

99.35 In “Spenser’s Political Patronage,” Jean R. Brink (Arizona State U) argued that Spenser had access to and seems to have shared the values of a group of well-educated young men who regarded military service and colonial exploration as far more glamorous than what they perceived as the frivolous activities of the court. In his early verse, Spenser characterizes the ideal courtier as serving his prince in “Armes and warlike amenaunce” as well as in “wise and civill governaunce” (781-82). Throughout his published works, he repeatedly links the figures of the soldier and the scholar, both in setting forth ideals and in censuring a system that fails to reward men of arms and learning: “learning lies unregarded, / And men of armes doo wander unrewarded” (*RT*, 44041). Not everyone in Spenser’s generation idealized service to the crown and envisioned himself as joining a circle of “brave Courtier[s]” whose “minde[s]” were “on honour fixed” (*MHT* 718, 771), but many of the young men who

belonged to or aspired to belong to the Sidney Circle seem to have been attracted to what they perceived as heroic enterprise.

ANNOUNCEMENTS

99.36 GARETH ROBERTS. We have with sadness learned of the untimely death of Gareth Roberts, a lecturer at the University of Essex, who suffered a massive heart attack at the relatively early age of 50. In the twelve years since completing his doctoral dissertation, he wrote a number of essays on witchcraft and magic in the early modern period--readers of *The Spenser Encyclopedia* will know his entries on Circe, magic, and magic amatory--and a book, *The Mirror of Alchemy*, published by the University of Toronto Press in 1994. Of special interest to Spenserians is a 1992 book entitled *The Faerie Queene*, a volume in the Open University Guides to Literature Series, where through question-and-answer discussions of some major episodes in Books I-III, he pursues with thorough scholarship and commendable sensitivity the thesis that Spenser's poem "demands the active engagement of its reader to produce allegory" and "an increasingly sophisticated reading of allegory as it progresses."

99.37 CALL FOR PAPERS. Rhetorical Spenser, for MLA 1999. Send two-page abstracts by 10 March; to J. Christopher Warner, Dept. of English, Kent State U, East Liverpool Campus, 400 East 4th St., East Liverpool, OH 43920; fax: 330 385-6348.

Spenser and Scripture: Transactions of Sacred and Secular, for MLA 1999. Topics might include reflection in Spenser's work of reading practices developed through biblical exegesis, secular adaptation of religious allegory, particular transformations of biblical passages in Spenser. Send two-page abstracts by 10 March to Lauren Silberman, Dept. of English G-0732, Baruch C, CUNY, New York, NY 10010; fax: 212 387-1785.

Material Meanings/Renaissance Texts, for MLA 1999. How do the interests and activities of printers and publishers affect the meanings of Renaissance texts? How do the material forms in which a work reaches its readers establish the conditions of its intelligibility? Send abstracts, postmarked by 8 March to David Scott Kastan, Dept. of English and Comparative Lit., Columbia U, New York, NY 10027 (dsk1@columbia.edu).

99.38 "NEW" SHEPHEARDES CALENDER. The Folger Library announces acquisition of the last copy in private hands of a first edition of *SC* (London: Hugh Singleton, 1579), one of only seven extant copies. An item "of the highest rarity," the Folger volume is the only copy with the last leaf in an "earlier uncorrected state," with a woodcut vignette of a woman's head between cornucopiae above the colophon (this image is reproduced on p. 28 of *SpN*, 28.2). It was acquired through a gift-purchase arrangement with former Folger trustee, James O. Edwards, and negotiated by the Director, Dr. Werner Gundersheimer.

99.39 SPENSER 2001. The International Spenser Society announces plans to sponsor an international conference in the year 2001, tentatively during the third week in June and tentatively in Cambridge, England. We welcome any suggestions for papers or panels. Please be informed that, while we had been considering joining with the group sponsoring the conference entitled "Millennial Spenser" in Doneraile, Ireland in the summer of 1999, we have decided to sponsor our own conference at the later date. Please send any suggestions to John Webster, Dept. of English, Box 35-4330, U of Washington, Seattle, WA 98195 or e-mail him at cicero@u.washington.edu

99.40 JOHN FOXE & HIS WORLD: AN INTERNATIONAL COLLOQUIUM. 29 April - 2 May 1999 at the Ohio State University, Columbus. Plenary Lectures by Patrick Colinson, Frances Dolan, David Kastan, David Loades, Steven Mullaney, and Andrew Pettegree. Registration: \$95 until 15 March 1999; \$110 after 15 March. Checks (to Ohio State University) and inquiries to Kevin Lindberg, Dept. of English, Ohio State U, Columbus, OH 43210 (lindberg.2@osu.edu; fax: 614 292-7816)

99.41 NEH SUMMER SEMINAR for COLLEGE TEACHERS. "The English Reformation: Literature, History, and Art," directed by John N. King, Ohio State University, Columbus, 14 June - 25 July 1999. Inquiries to Kevin Lindberg, Dept. of English, Ohio State U, Columbus 43210 (lindberg.2@osu.edu; fax: 614 292-7816). Deadline for application: 1 March 1999.

99.42 CONFERENCES. Self-Fashioning Revisited: Identity in the Early Modern Era, 6-9 March, Claremont Graduate U. *Inquire* Rosann Simeroth, CGU Humanities Center, Early Mod. Studies Group, 740 North College Ave., Claremont, CA 91711-6163 (909 621-8612; fax: 909 607-1221; rosann.simeroth@cgu.edu)

Shakespeare Association of America, 1-3 April, San Francisco. *Inquire* Lena Cowen Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250 (410 455-6788; fax: 410 455-1063; saa@umbc.edu)

Medieval Academy of America, 8-10 April, Georgetown U. *Inquire* Luke Wenger, MAA, 1430 Massachusetts Ave., Cambridge, MA 02138 (617 491-1622; fax: 617 492-3303; maa@fas.harvard.edu)

Northeast Modern Language Association, 16-17 April, Pittsburgh. *Inquire* Michael Tomasek Manson, Executive Dir., Northeast MLA, Anna Maria Coll., Paxton, MA 01612-1198 (508 849-7192; fax: 508 849-3362; nemla@anna-maria.edu)

West Virginia Shakespeare and Renaissance Association, 16-17 April, Davis and Elkins Coll. *Inquire* Robert McCutcheon, Davis and Elkins C, 100 Campus Dr., Elkins, WV 26241 (304 637-1216; fax: 304 637-1413; mccutchr@euclid.dne.wvnet.edu)

Rocky Mountain Medieval and Renaissance Association, 20-23 May 1, Tempe AZ. *Inquire* James Fitzmaurice, Dept. of English, Northern Arizona U, PO Box 6032, Flagstaff, AZ 86011-6032 (520 523-4911; fax: 520 523-7074; jim.fitzmaurice@nau.edu) or Jean Brink, Dept. of English, Arizona State U, Box 870302, Tempe, AZ 85287-0302 (602 965-7777; jbrink@asu.edu)

Carolinas Symposium on British Studies, 8-10 Oct., Mary Washington C. *Inquire* B.K. Faunce, Dept. of English, Mary Washington C, 301 College Ave., Fredericksburg, VA 22401 (540 654-1544; fax: 540 654-1569; bfaunce@goodnet.com)

Rocky Mountain Modern Language Association, 14-16 Oct., Santa Fe. *Inquire* Joan Grenier-Winther, Executive Dir., RMLLA, Washington State U, PO Box 642610, Pullman 99164-2610 (509 335-4829; fax: 509 335-3708; grenierj@wsu.edu)

Sixteenth-Century Studies Conference., 28-31 Oct., St. Louis. *Inquire* Eckherd Bernstein, Dept. Of Modern Languages, College of the Holy Cross, 1 College Street, Worcester, MA 01610-2322 (bernstein@hccad.holycross.edu)

South Central Modern Language Association, 28-30 Oct., Memphis. *Inquire* Jo Hebert, Dept. of English, Texas A&M U, College Station 77843-4227 (409 845-7041; fax: 409 862-2292; scmla@acs.tamu.edu)

Midwest Modern Language Association, 4-6 Nov., Minneapolis. *Inquire* Thomas E. Lewis, 302 English and Philosophy Bldg., U of Iowa, Iowa City 52242-1408 (319 335-0331; fax: 319 335-3123; mmla@uiowa.edu)

99.43 COLORADO SPENSER CLUB. Just as *SpN* was going to press, word came from F.X. Roberts (Emeritus, Michener Library, U of Northern Colorado) of the formation of The Colorado Spenser Club “on October 23, 1998 at the Reference Desk in the Michener Library.” The first annual meeting was held 16 January 1999 to commemorate the 1599 death of the poet. The names of the club’s current members appear in the first issue of the club’s Newsletter, future issues of which will “reflect the focus of the club’s activities and the interests of its members” and will be “published ‘irregularly’ (i.e., whenever the editor is able to compile enough material).” For information about becoming a member and receiving the Newsletter, e-mail <fraober32@aol.com>. Readers may recall Dr. Roberts’ account of his “Pilgrimage to Kilcolman” in *SpN* 24.1 (93.26).

99.44 SPN’S GRAPHICS. In a recent letter, Ruth Luborsky asked that henceforth I make a practice of crediting my graphics on the grounds that (to *almost* quote her, since I’m writing this at the last second and don’t have her letter before me) “those graphics are not mere fillers.” In fact, they are fillers; I put them in at the last moment when I’ve already reformatted the text as many times as I can bear and still find myself with stretches of white space (to an editor—or at least to this one—as bad as prolonged silence in the classroom). I

pick out of a large envelope one that immediately strikes my fancy and that I think will fit the space I have in a more or less aesthetic way. In other words, I don't know what my needs are until the last minute, and to type in a credit at that point will probably alter the spacing for every subsequent page. I've assumed that since most of my cache are from *SC* or from one of the two or three most common emblem books, Spenserians will recognize them. (In that stash are also one or two that appealed to my fancy in some olde boke I'd pulled off the shelf, most often for its reproducible cleanness of line.) If I hear from enough readers that identification is in order, on moral or other grounds, so be it; but otherwise I'll continue business as usual for the relatively short time I have left as editor. Meanwhile, can someone identify for Ruth the graphic that appears on page 24 of the last issue? Her e-mail address is in the Society Membership below.

99.45 SpN PRINT QUALITY. So that I won't *automatically* have to begin my next issue with an apology, I'll explain here to readers who might be distracted by the erratic spacing between some letters in this issue that it seems to be the fault of my new printer (see, e.g., the last couple of letters in lines 2, 6, 10, above). When an early-morning flood took out my old printer back in January, I was obligated to replace it with one of lesser quality (HP Laserjet 6P), which seems to have a weaker memory than my older Laserjet III. At least that's all the technicians and I have been able to determine so far. This saga may continue.

99.46 SIDNEY AT KALAMAZOO, 1999 PROGRAM. Sidney 1: **Politics and the Sidneys** (Fri 7 May 10:00 am). Presider: *Margaret P. Hannay* (Siena C). (1) "A Dutch Perspective on Sidney's Eclogues" by *Anne Hecox* (Washington U). (2) "The Political Commonplace Books of Sir Robert Sidney" by *Robert P. Shephard* (Elmira C). (3) "Algernon Sidney and Philip Sidney: A Continuity of Rebellion" by *Victor Skretkovicz* (U of Dundee). (4) Response: *Arthur F. Kinney* (U of Massachusetts, Amherst).

Sidney 2: **Philipp, Philip, and Pip: Synchronic and Diachronic Sidney Circles** (Fri 7 May 1:30 pm). Presider: *Gerald Rubio* (1) "Placing Sidney among the Philippists: Why Melancthon Matters to the Study of Philip Sidney" by *Robert E. Stillman* (U of Tennessee). (2) Response by *Carole V. Kaske* (Cornell U). (3) "Letters to Sir Philip Sidney: The Yale Manuscript" by *Roger Kuin* (York U, Toronto). (4) "The Victorian Genetics of Astrophel and Stella" by *John Holmes* (Lincoln College, Oxford).

Sidney 3: **The Jan van Dorsten Memorial Lecture** (Sat 8 May 3:30 pm). Presider: *Arthur F. Kinney* (U of Massachusetts, Amherst). "Sidney and Spenser" by *A. C. Hamilton*, Cappon Professor Emeritus (Queens U). Response by *Anne Lake Prescott* (Barnard C, Columbia U).

SPENSER AT KALAMAZOO, 1999 PROGRAM

SPENSER I

Origins to *The Faerie Queene*: The Bible, Plato, and Other Folk

Opening Remarks: *Michael C. Schoenfeldt (U of Michigan)*

Presider: *Tracey Sedinger*

Carol Kaske (Cornell U)

"The Adiahoristic Poetics of *The Faerie Queene*"

Jon A. Quitslund (The George Washington U)

"Re-sourcefulness at the Origins: Platonic Myths in the Garden of Adonis Canto"

Marianne Micros (U of Guelph)

Robber Bridegrooms and Devoured Brides: The Influence of Folktales about Female Transitions on Spenser's Portrayal of Female Threshold Experiences in *Faerie Queene* III and IV"

Responses: *Richard Mallette (Lake Forest College)*

Margaret Hannay (Siena College)

SPENSER II

Spenserian Intertexts: Classical, Continental, English

Presider: *Arthur Upham (Northcentral Technical College)*

David Scott Wilson-Okamura (U of Chicago)

"Merlin, Marcellus, and the Politics of Classical Allusion"

Robert Darcy (U of Wisconsin-Madison)

"Recalling the Circe: Spenser's Inversion of Tasso's Epic Authority"

Scott Lucas (The Citadel)

"Diggon Davie and Davy Dicar: Edmund Spenser, Thomas Churchyard, and the Poetics of Public Protest"

Responses: *David Lee Miller (U of Kentucky)*

Lauren Silberman (Baruch College, CUNY)

SPENSER III

Spenserian Space: Land and Art

Presider: *Thomas Herron (U of Wisconsin-Madison)*

Judith Owens (U of Manitoba)

“Professing Ireland in the Woods of Mutabilitie”

Jane W. Brown (U of Evansville)

“‘Through discontent of my long fruitless stay’: Geography, History, and Justice in Spenser's *Prothalamion*”

Humphrey Tonkin (U of Hartford)

“Spenser's Room: Creative Space and the Visual Imagination”

Responses: *Thomas P. Roche, Jr. (Princeton U); David Galbraith (U of Toronto)*

Closing Remarks: *Michael C. Schoenfeldt (U of Michigan)*

**

Business Meeting

Friday 7 May 8:30 pm

Panel Discussion: “Spenser and Death”

Presider: *Elizabeth Jane Bellamy*

*Heather Dubrow (U of Wisconsin), Linda Gregerson (U of Michigan),
Marshall Grossman (U of Maryland), David Lee Miller (U of Kentucky)*

大师 诗选

POETRY OF GREAT POETS

斯宾塞诗选

[英国] 埃德蒙·斯宾塞 著 胡家峦 译



漓江出版社

(front cover of the first “comprehensive translation” of Spenser into Chinese; see 99.02)



Edmund Spenser, *The Faerie Queene*. 1596, p. 184. Woodcut. University of Illinois Library at Urbana-Champaign.

THE SPENSER SOCIETY

OFFICERS -- 1999

Lauren Silberman, President
Baruch College, City University of New York

Patrick Cheney, Vice President
Pennsylvania State University

John Webster, Secretary-Treasurer
University of Washington

EXECUTIVE COMMITTEE

Lowell Gallagher, 1998-2000
University of California at Los Angeles

Roland Greene, 1998-2000
University of Oregon

Linda Gregerson, 1997-99
University of Michigan

Jeffrey Knapp, 1999-2001
University of California, Berkeley

Patrick McCabe, 1999-2001
Merton College, Oxford

Michael Schoenfeldt, 1997-99
University of Michigan

Dorothy Stephens, 1998-2000
University of Arkansas

Mihoko Suzuki, 1997-99
University of Miami

John Watkins, 1999-2001
University of Minnesota

THE MEMBERSHIP

Susan W. Ahern. 221 North St., Ridgefield, CT 06877. susan.ahern@yale.edu

Paul Alpers. Dept of English, U of California, Berkeley, CA 94720-1030. 510 559-8679:
palpers@garnet.berkeley.edu

Judith Anderson. 2525 E. 8th St, Bloomington, IN 47408. 812 339-7585: anders@indiana.edu

Frank Ardolino. Dept of English, U of Hawaii Honolulu, HI 96822. 808 956-3053:
FAX 808 9956-3083: ardolino@haw.edu

Noriyo Asai. Dept of English, Konan Women's U, 6-2-23 Morikitacho, Higashinada-ku, K
658

David J. Baker. Dept of English. 1733 Donaghho Rd., U of Hawaii, Honolulu, HI 96822.
808 944-9405: bakerd@hawaii.edu

Carol Barthel. 2905 Cheverly Oaks Ct., Cheverly, MD 20785. 301 341-5184

Allison S. Bartlett. General Studies Dept., Wor-Wic Community College, 32000 Campus D
Salisbury, MD 21804-1486. 410-334-2861; drallie@shore.intercom.net

Elizabeth J. Bellamy. Dept of English, U of New Hampshire, Durham, NH 03824-3574.
603 862-3971: ebellamy@hopper.unh.edu

Pamela Benson. Dept of English, Rhode Island C, Providence, RI 02908. 401 456-8662:
pbenson@grog.ric.edu

Richard J. Berleth. St. Francis C, 180 Remsen St., Brooklyn, NY 11201. 718 797-9037:
berleth@ix.netcom.com

Craig A. Berry. 1426 W. Thome Ave., #2A, Chicago, IL 60660-1835. 773 508-0758;
craig.berry@metamor.com

Ronald B. Bond. Faculty of Humanities, U of Calgary, 2500 University Dr. N-W, Calg
Alberta T2N 1N4, CANADA. 403 220-5044; rbond@acs.ucalgary.ca

Mary Bowman. Dept of English, U of Wisconsin-Stevens Point, Stevens Point, WI 54481.
346-4338; mbowman@uwsp.edu

Jeanie R. Brink. Dept of English, Arizona State U, Tempe, AZ 85287-0302. 602-965-3168:
jean.brink@asu.edu

James W. Broaddus. Rt 3, Box 1037, Brodhead, KY 40409. 606-758-8073;
ejbroad@root.indstate.edu

Lisa Broome. Dept of English, 1215 Patterson Office Tower, U of Kentucky, Lexington, KY
40506-0027; lbroome@uky.campus.mci.net

Ty Buckman. Div of Humanities, U of Minnesota-Morris, Morris, MN 56267. 320 589-0271:
buckmant@cda.mrs.umn.edu

Stephen Buhler. Dept of English, U of Nebraska, Lincoln, NE 68588-0333. 402 472-1784:
smb@unlinfo.unl.edu

Thomas Bulger. Dept of English, Siena C, Loudonville, NY 12211-1462. 518-783-4260:
bulger@siena.edu

Irina Burova. Kamennostrovskii, pr. 17, kv. 39, St. Petersburg 197101, RUSSIA. 7-812-233-
0771

Thomas H. Cain. Dept of English, McMaster U, Hamilton, Ontario L0R 1R0, CANADA. 905
525-9140 ex 23725(o); 905 648-1070(h)

Sheila T. Cavanagh. Dept of English, Emory U, Atlanta, GA 30322. 404 727-7916:
engstc@emory.edu

Lisa Celovsky. 210 Leonard Place, Knoxville, TN 37917. 423-974-6975: lcelovsk@utk.edu

Mary M. Cermak. Dept of English, U of the District of Columbia, 4200 Connecticut Ave. NW,
Washington, D.C. 20008.

Donald Cheney. Dept of English, U of Massachusetts, Amherst, MA 01003. 413 253-3601:
dcheney@english.umass.edu

Patrick Cheney. Dept of English, Penn State U, University Park, PA 16802. 814 865-9283(o); 814-
237-6131(h): pgc2@psu.edu

Nina Chordas. Dept of English, U of Oregon, Eugene, OR 97403. 541 465-3953:
nchordas@oregon.uoregon.edu

Margaret Christian. Penn State U, Lehigh Valley, 8380 Mohr Lane, Fogelsville, PA 18051-99
610 285-5106: mrc1@psuvm.psu.edu

Gerard T. Coash. 1215 W. Lawrence Lane, Phoenix, AZ 85021. 602 258-1440.
jerry.coash@asu.edu

Ann-Maria Contarino. 11 Agnes Terrace, Methuen, MA 01844-4902. 978 682-3427:
acontari@anselm.edu

Thomas A. Copeland. 313 N. Belle Vista Ave., Youngstown, OH 44509. 216 793-5154:
pyrocles@raex.com

Arthur R. Corradetti. 94 Plympton Avenue, Roslyn Hts. NY 11577-1945. 516 621-1084:
acorrade@tital.liunet.edu

Ron Corthell, Dept of English, Kent State U, Kent, OH 44242. 330 672-2676: rcorthel@kent.

Patrick Cullen. 300 W. 108th Street, 8D, New York, NY 10025

Bruce Danner. Dept of English, U of Alabama, Tuscaloosa, AL 35487-0244. 205 348-5065:
bdanner@english.as.ua.edu

Robert Darcy. Dept of English, 7187 Helen C. White Hall, U of Wisconsin, 600 N. Park
Madison, WI 53706. 608 251-4929: rfdarcy@facstaff.wisc.edu

Martha Dawson. 7911 N.W. 3rd St., Building 18, Apt. 105, Pembroke Pines, FL 33024. 954 9
0702: dawson@lions.fmc.edu

John T. Day. Dept of English, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057
646-3200: day@stolaf.edu

Jerome S. Dees. Dept of English, Kansas State U, Manhattan, KS 66506-0701. 785-532-2156
913 539-1210(h): jsdees@ksu.edu

Dominic F. Delli Carpini. Dept of English, York C of Pennsylvania, York, PA 17405-7199:
815-1303: dcarpini@ycp.edu

A. Leigh DeNeef. 127 Allen Building, Duke U, Durham, NC 27708. 919 681-1559:
ldn@duke.edu

Anthony DiMatteo. 18 Kathy Place, 3A, Staten Island, NY 10314. dimatteo@con2.com

Jeffrey Dolven. Society of Fellows, Harvard U, 78 Mount Auburn St, Cambridge, MA 02138.
617 496-4329: jdolven@fas.harvard.edu

Edward Doughtie. Dept of English, MS 30, Rice U, 6100 Main, Houston, TX 77005. 713 664-
2404: edough@rice.edu

Alexander Dunlop. Dept of English, Auburn U, Auburn, AL 36849-5203. 334 844-9068:
dunloaw@mail.auburn.edu

Katherine Eggert. Dept of English, Campus Box 226, U of Colorado, Boulder, CO 80309-0226
303 492-6759: eggert@spot.colorado.edu

William E. Engel. P.O.Box 150521, Nashville, TN 37215. 615 269-6439; fax: 615 269-9972.

Wayne Erickson. Dept of English, Georgia State U, Atlanta GA 30303. 404 651-2904:
werickson@gsu.edu

David Evett. Dept of English, Cleveland State U, Cleveland, OH 44115. 216 687-3955:
d.evett@popmail.csuohio.edu

Jay Farness. Dept of English, Box 6032, Northern Arizona U, Flagstaff, AZ 86011-6032. 520
523-6258: jay.farness@nau.edu

James R. Fisher. 1272 Three Crabs Road, Sequim, WA 98382. 360 681-0905: fisher@olympus.net

Elizabeth Fowler. Dept of English, Yale U, P.O. Box 208302, New Haven, CT 06520-8302.
203 432-1045: elizabeth.fowler@yale.edu

Cora Fox. 824 Spaight St #2, Madison, WI 53703. 608 259-9337: cvfox@students.wisc.edu

David O. Frantz. Dept of English, Ohio State U, 164 W. 17th St., Columbus, OH 43210.
614-292-6869: frantz.1@osu.edu

Richard C. Frushell. Dept of English, Penn State U, McKeesport, PA 15132. 412 675-9470:
rcf2@psu.edu

Susan Frye. Dept of English, U of Wyoming, P.O.Box 3353, Laramie, WY 82071. 307 766-6452:
frye@uwyo.edu

Shohachi Fukuda. 1-5-32 Shimizu-Mangoku, Kumamoto 860-0868, JAPAN (Kyushu Lutheran C).
fkds@kumamoto-u.ac.jp

Thomas Fulton. 117 Lawrence St., New Haven, CT 06511. 203 865-4366: thomas.fulton@yale.edu

William Gentrup. 1011 S. Maple Ave., Tempe, AZ 85281. 602 965-4661: gentrup@asu.edu

Darryl J. Gless. Dept of English, U of North Carolina, Chapel Hill, NC 27514. 919 962-68
glessd@email.unc.edu

Tamara Goeglein. Dept of English, Franklin and Marshall C, P.O. Box 3003, Lancaster, PA
17604-3003. 717 291-4289: t_goeglein@acad.fandm.edu

Melinda Gough. Dept of English, Oklahoma State U, 205 Morrill Hall, Stillwater, OK 74078. 405
744-9468; gmelind@osuunx.ucc.okstate.edu

Roland Greene. Program in Comp Lit, 5242 U of Oregon, Eugene, OR 97403-5242. 541 346-05
rgreene@oregon.uoregon.edu

Matthew Greenfield. 66 Orange St., #415, New Haven CT 06510. 203 777-7793:
matthew.greenfield@yale.edu

Sayre Greenfield. 412 East Chestnut St., Washington, PA 15301. 412 222-9039:
sng6@vms.cis.pitt.edu

Linda Gregerson. 4881 Hidden Brook Lane, Ann Arbor, MI 48105. 313 996-2702:
lgregerso@umich.edu

Ruth Greiner. 7712 Bently Ave., Garden Grove, CA 92841-3056. 714 893-1289.
kn6wlcg@juno.com

Marshall Grossman. Dept of English, U of Maryland, College Park, MD 20742.
mg76@umail.umd.edu

A. C. Hamilton. 50 Edgehill St., Kingston, Ontario K7L 2T5, CANADA. 613 545-6759:
hamiltna@post.queensu.ca

Margaret Hannay. English Dept, Siena C, 515 Loudon Rd., Loudonville, NY 12211-1462.
518 783-4282: hannay@siena.edu

Ronald Harris. 701 Spruce St., Hammond, LA 70401. 504 542-4884: rharris@selu.edu

Mark Heberle. Kuykendall 315, U of Hawaii at Manoa, Honolulu, HI 96822. 808 956-3032;
FAX 808-956-3083: heberle@hawaii.edu

Nika Hedges. 110 Bennett Ave., Apt. 6-C, New York, NY 10033. nhedges@fas-english.rutgers.edu

Jane Hedley. Dept of English, Byrn Mawr C, 101 N. Merion Ave., Byrn Mawr, PA 19010-2899.
610-526-5307: ehedley@brynmawr.edu

Richard Helgerson. Dept of English, U of California, Santa Barbara, CA 93106. 805 895-2988:
rhelgers@humanitas.uscb.edu

Dean Hembree. 217 E. 22nd St., Apt. 23, New York, NY 10010. archimago@worldnet.att.net

Lauren Hendrix. Dept of English, MS #PB98, 5245 N. Backer Dr., California State U, Fresno, CA
93740-8001. 209 278-2898: laurel_hendrix@csufresno.edu

Thomas Herron. 207 N. Spooner St., Madison, WI 53705. 608 233-9799:
tlherron@students.wisc.edu

A. Kent Hieatt. 304 River Road, Deep River, CT 06417. 860 767-9045: hieatt@snet.net

Patrick G. Hogan, Jr. 4360 Fiesta Lane, Houston, TX 77004-6603. 713 741-0541.

Marion Hollings. 723 E. Burton St., Murfreesboro, TN 37132. 615 849-5842:
hollings@frank.mtsu.edu

Sumako Homma. 903, 4-7-11, Tsurumi-chuo, Tsurumi-ku, Yokohama-shi, KANAGAWA 230-0051
JAPAN. 045-506-5171.

S.G. Hornsby. 505 Broad St., La Grance, GA 30240. 706 884-9978:
shornsby@mentor.lgc.peachnet.edu

Ronald A. Horton. 407 Library Drive, Greenville, SC 29609. 803 235-7121: rhorton@bjv.edu

Calvin Huckabay. 131 S. Southlawn, Lafayette, LA 70503. 318 235-1476

Peggy J. Huey. 12709 English Hills Ct., Tampa, FL 33617-1318. 813 980-2589: phuey@gte.net

Clark Hulse. Dept of English, M/C 162, U of Illinois, 601 S. Morgan St., Chicago, IL 60607. 312
413-2233: chulse@uic.edu

Yasuhiko Iki. 1-2-11 Kitane, Aoba-ku, Sendai 981, JAPAN (Tohoku U).

Chris Ivic. Dept of English, U of Western Ontario, London, Ontario N6A 3K7, CANADA.
civic@julian.uwo.ca

Heran Jang (Heran Yoon in US). Dept of English, Han Yang U, Seoul 133-791 KOREA. 027-50507: janghr@email.hanyang.ac.kr

Paul Jentz. 4622 Oliver Ave. N, Minneapolis, MN 55412. 320 255-3601.

William C. Johnson. Dept of English, Northern Illinois U, DeKalb, IL 60115-2863. 815 753-1000: wjohnson@niu.edu

Carol V. Kaske. Dept of English, G.S. 252, Cornell U, Ithaca, NY 14853-3201. 607 273-0200: 607 255-4138(h): cvk2@cornell.edu

Susumu Kawanishi. 5-4-24 Hisagi, Zushi, Kanagawa-ken 249 JAPAN. 0468 73-3331: kawanisi@educ.terris.ac.jp

Brian Dennis Kelly. 15 Oak Grove Road, Basking Ridge, NJ 07920. 732 932-8197: bdkelly@rci.rutgers.edu

William J. Kennedy. Dept of Comp Lit, Goldwin Smith Hall, Cornell U, Ithaca, NY 14853. 607 273-6326: wjk3@cornell.edu

Jim Kerbaugh. 1026 W. College Ave., Jacksonville, IL 62650. 217 243-6073: jlkerbau@hilltop.ic.edu

Andrew King. 41 Cathedral Bluffs Dr., Scarborough, Ontario M1M 2T6 CANADA. 416 266-1000: dudley@interlog.com

John N. King. Dept of English, Ohio State U, 164 W. 17th Avenue, Columbus, OH 43210-1000: 614-292-6065(o); 614 486-4287(h): king.2@osu.edu

Arthur F. Kinney. Dept of English, U of Massachusetts, Amherst, MA 01003. 413 256-8648; 413 545-3880. afkinney@english.umass.edu

Masaru Kosako. 5112-85 Haga, Okayama-shi 701-12, JAPAN. (Okayama U).

Theresa M. Krier. Dept. of English, U of Notre Dame, Notre Dame, IN 46556. 219 631-7270: theresa.m.krier.2@nd.edu

Jeffrey Kurnit. 85 Stratford Ave., White Plains, NY 10605. 914 428-0238: jkurnit@aol.com

Mary Ellen Lamb. Dept of English, Southern Illinois U, Carbondale, IL 62901-4503.
618 549-4015: maryelamb@aol.com

Marjory Lange. Div of Humanities, Western Oregon U, Monmouth, OR 97361. 505 838-8307:
langem@wou.edu

Jin-Ah Lee. Dept of English, Yonsei U, Shinchon-dong, Sudanemun-gu, Seoul, SOUTH KOREA

Barbara K. Lewalski. Dept of English, Harvard U, Barker Center #215, Cambridge, MA 02138. 617
495-4720: lewalski@fas.harvard.edu

Jennifer Lewin. Dept of English, Yale U, New Haven, CT 06520-8302. 203 562-7365:
jennifer.lewin@yale.edu

Ruth Luborsky. 514 Spruce St., Philadelphia, PA 19106. 215-627-0861: ruth_luborsky@juno.com

Richard Mallette. Dept of English, Lake Forest C, Lake Forest, IL 60045-2399. 874 735-5277:
mallette@lfc.edu

Edward A. Malone. Dept of English, 4525 Downs Dr., Missouri Western State C, St. Joseph, MO
64507-2294. 816 271-5815: malone@griffon.mwsc.edu

Frances M. Malpezzi. Dept of English and Phil, Arkansas State U, State University, AR 72467.
501 972-3043: fmalpezz@toltec.astate.edu

Rich McCoy. Dept of English, Box 510, Queens C, CUNY, Flushing, NY 11367. 212 642-2206:
coy@cunyvms1.gc.cuny.edu

Elizabeth McCutcheon. 3618 Woodlawn Terrace Pl., Honolulu, HI 96822. 808 988-3834.
mccutch@aloha.net

Caroline H. McManus. Dept of English, 5151 State Univ. Dr., California State U at LA, Los
Angeles, CA 90032-8110. 818 355-7782: cmcmanu@calstatela.edu

Peter E. Medine. Dept of English, Modern Langs Bldg., U of Arizona, Tucson, AZ 85721. 520
318-3998: medine@u.arizona.edu

Pamela Mellott. 735 N. Homerest Ave., West Covina, CA 91791-1045. 818 967-0078:
pamelamelotte@prodigy.com

Russell J. Meyer. Dept of English, Emporia State U, Emporia, KS 66801. 316-341-5216:
meyerrus@emporia.edu

David L. Miller. English Dept, POT 1215, U of Kentucky, Lexington, KY 40506-0027.
252-3680: dlmill1@pop.uky.edu

Jacqueline T. Miller. Dept of English, 510 George St., Rutgers U, New Brunswick, NJ 08901-1
908 479-4858: jamiller@rci.rutgers.edu

Jason M. Miller. 611 Cross St., Gurnee, IL 60031. jmmiller@tiu.edu

Steven M. Miller. Dept of English, Chryst Bldg., Millersville U, PO Box 1002, Millersville
17551. 717 872-3069: smiller@marauder.millersv.edu

Mari Mizote. 1-2-10 Miyamadai, Sakai, Osaka 590-01, JAPAN (Tezukayama Gakuin U).

Mari Mizuno. 2-179 Ichinokubo, Terada, Joyo 610-01, JAPAN (Kyoto U).

Louis A. Montrose. Dept of Literature 0410, U of California, San Diego, CA 92093-0410.
619 755-1917: lmontrose@ucsd.edu

John W. Moore, Jr. Dept of English, Penn State U, University Park, PA 16802-6200.
814 865-9932: jwm2@psu.edu

Maryclaire Moroney. Dept of English, John Carroll U, Cleveland, OH 44118. 216 397-4
mmoroney@jcvaxa.jcu.edu

John Mulryan. P.O. Box BC, St. Bonaventure U. St. Bonaventure, NY 14778. jmulryan@sbu

Richelle Munkhoff. Dept of English, Box 5037, U of Southern Mississippi, Hattiesburg, MS 39
601 266-6090: munkhoff@facstaff.wisc.edu

Yoshitoshi Murasato. 2-33-5 Izumigaoka, Munakata-shi 811-41(Fukuoka U of Education).

Jacqueline Murphy. 1237 Guelph Creek Dr., Radner, PA 19087. 610 527-0020 ex2339:
rmurphy611@aol.com

Marcia Muth. 5455 S. Jasper Way, Aurora, CO 80015-4225. 303 693-6787:
marcia_muth@ceo.cudenver.edu

Noriko Naritomi. G-305 Shin-ashiya-kami 27, Suita-shi 565, JAPAN (Konan Women's U).

Mark Netzloff. Dept of English, Carnegie Mellon U, Pittsburgh, PA 15213-3809. 412 268-2
netzloff@andrew.cmu.edu

James C. Nohnberg. 1874 Wayside Place, Charlottesville, VA 22903. 804 977-5878(h) 804 924-1631(o): jcn@virginia.edu

Michael O'Connell. Dept of English, U of California, Santa Barbara, CA 93106. 805 893-4022: oconnell@humanitas.ucsb.edu

Thomas Olsen. Dept of English, SUNY New Paltz, New Paltz, NY 12561. 914 257-2736. olsent@matrix.newpaltz.edu

Bill O'Neil. 3102 Huntington Rd., Shaker Heights, OH 44120. 216 283-6303 (h); 831-2200 (o): us_upper@jcvaxa.jcu.edu

William Oram. Dept of English, Smith C, Northampton, MA 01063. 413 585-3302: woram@sophia.smith.edu

Mitchell Paine III. 704 North Toombs St., Valdosta, GA 31601. 912-242-0900.

Temple François Paysse. 838 Marlin, Hitchcock, Texas 77563. 404 938-1661: tpaysse@phoenix.net

Richard S. Peterson. English Dept, U of Connecticut, Storrs, CT 06268. 860 659-1352.

Linda C. Peterson. Dept of English, Yale U, PO Box 208302, New Haven, CT 06520-8302.

Lee Piepho. Dept of English, Sweet Briar C, Sweet Briar, VA 24595. 804 381 6175: lpiepho@sbc.edu

Anne Lake Prescott. Dept of English, Barnard College, New York, NY 10027. 212 854-2116: aprescott@barnard.columbia.edu

Charlotte Pressler. Dept of English, 306 Clemens Hall, SUNY at Buffalo, Buffalo, NY 14260. 716 886-4463: pressler@acsu.buffalo.edu

Maureen Quilligan. Dept of English, U of Pennsylvania, Philadelphia, PA 19130. 215 765-2135: mquillig@dept.english.upenn.edu

Jon A. Quitslund. Dept of English, George Washington U, Washington, D.C. 20052. 202 994-6671: quitsl@gwis2.circ.gwu.edu

Richard M. Rambuss. Dept of English, Emory U, Atlanta, GA 30322. 404-727-2231:
rrambus@emory.edu

Timothy Raylor. Dept of English, Carleton C, Northfield, MN 55057. 507 663-4313:
traylor@carleton.edu

Robert L. Reid. Dept of English, Emory & Henry C, Emory, VA 24327. 703 944-6141:
rlreid@emory_henry.emory.va.us

Stella Revard. 6638 Pershing Ave, St. Louis, MO 63130. 314 727-9358. srevard@sive.edu

Lawrence F. Rhu. Dept of English, U of South Carolina, Columbia, SC 29208. 803 779-6111
803 777-2745(o): rhul@garnet.cla.sc.edu

David Richardson. Dept of English, Cleveland State U, Cleveland, OH 44115. 216 687-7111
d.richardson@csuohio.edu

F.X. Roberts. Professor Emeritus, James A. Michener Library, U of Northern Colorado, Greeley,
CO 80639. 303 351-1531: fxrober@bentley.unco.edu

Katherine Roberts. Dept of English, U of Wisconsin-Oshkosh, Oshkosh, WI 54901. 920 424-7111
roberts@uwosh.edu

Thomas P. Roche, Jr. Dept of English, Princeton U, Princeton, NJ 08544. 609 921-2264:
tproche@princeton.edu

John Rogers. Dept of English, Yale U, P.O.Box 208302, New Haven, CT 06520-8302.
432-2264: john.rogers@yale.edu

Philip Rollinson. Dept of English, U of South Carolina, Columbia, SC 29208. 803 777-7631

Christopher M. Roman. 214 S. Prospect St., Kent, OH 44240. 330 677-0172: cmroman@kent.edu

Charles Ross. Dept of English, Purdue U, Heavilon Hall, West Lafayette, IN 47906. 765 567-3111
cross@purdue.edu

Gerald Rubio. Editor, *Sidney Journal*. Dept of English, U of Guelph, Guelph, Ontario N1G 2W1
CANADA. grubio@uoguelph.ca

Rhonda Lemke Sanford. Dept of English, Campus Box 226, U of Colorado, Boulder
80309-0226. 303 492-7381: sanfordr@uscu.colorado.edu

Lawrence A. Sasek. Dept of English, LSU, Baton Rouge, LA 70803. 225 388-2236

James Schiavoni. Hiwassee C, Madisonville, TN 37354. 423 442-2001 ext 245:
schiavon@hiwassee.edu

Louise Schleiner. Dept of English, Washington State U, Pullman, WA 99164-5020. 509 334-4823
schleine@mail.wsu.edu

Winifred Schleilner. Dept of English, U of California at Davis, Davis, CA 95616. 530 752-5575:
whschleiner@ucdavis.edu

Michael C, Schoenfeldt. Dept of English, U of Michigan, Ann Arbor, MI 48109-1045.
mscshoen@umich.edu

Roy Sellars. Dept of Comparative Literature, 145 Goldwin Smith, Cornell U, Ithaca, NY 14853-3201. 607 255-6279; FAX 607-255-1454: rhs1@cornell.edu

W. A. Sessions. Dept of English, Georgia State U, Atlanta, GA 30303. 404 252-3507:
engwas@gsusgi2.gsu.edu

Anne Shaver. 136 Shepardson Ct., Granville, OH 43023-1155. 740 587-2589(h); 740 587-6537(o).
shaver@denison.edu

John T. Shawcross. 4818 Hartland Parkway, Lexington, KY 40515. 606 273 1233:
jtshaw0@pop.uky.edu

William E. Sheidley. Dept of Engl & Langs, U of Southern Colorado, 2200 Bonforte Blvd., Pueblo, CO 81001-4901. 719 549-2886: sheidley@uscolo.edu

Nobuo Shimamura. 1-11-7 Shimodo-cho, Kohoko-ku, Yokohama-shi 223, JAPAN.

Lauren Silberman. Dept of English, G-0732, Baruch C, CUNY, New York, NY 10010.
212 387-1806: lauren_silberman@newton.baruch.cuny.edu

Elliott M. Simon. Dept of English, U of Haifa, Haifa 31905, ISRAEL. 972-4-240 065:
esimon@research.haifa.ac.il

Gerald Snare. Dept of English, Tulane U, New Orleans, LA 70118. 504 865-5585.

Astrid Spiten, MA. Eventyrveien 35, 1390 Vollen, NORWAY. 47 66 79 60 35.
spitenas@telepost.no

John Staines. 17 Cottage St. #3, New Haven, CT 06511. 203 562-9898: john.staines@yal

Paul G. Stanwood. Dept of English, #397 - 1873 East Mall, U of British Columbia, Vancouver, B.C. V6T 1Z1, CANADA. 604 822-4020: stap@home.com

Lynn Staley. Dept of English, Colgate U, Hamilton, NY 13346. 315 824-7667: lstaley@center.colgate.edu

John M. Steadman. The Huntington Library, San Marino, CA 91108. 626-405-2120.

Oliver L. Steele. 1120 East Court St., Iowa City, Iowa 52240. 319 351-5314.

Theodore L. Steinberg. Dept of English, SUNY-Fredonia, Fredonia, NY 14063. 716 673-steinberg@fredonia.edu

Dorothy Stephens. Dept of English, 333 Kimpel Hall, U of Arkansas, Fayetteville, AR 72701 575-5998: dstephen@comp.uark.edu

Robert Stillman. Dept of English, U of Tennessee, Knoxville, TN 37996. 423 637-6524: rstillma@utk.edu

Benjamin Strickland. 5240 38th Ave. NE, Seattle, WA 98105. 206 528-4872: brsland@u.washington.edu

Donald V. Stump. Dept of English, Saint Louis U, St. Louis, MO 63017. 314-977-3009: stump@slu.edu

Paul Suttie. Robinson C, Cambridge U, Cambridge CB3 9AN, UK 44-1223-339170: ps227@cam.ac.uk

Mihoko Suzuki. 820 Anastasia Ave., Coral Gables, FL 33134. 305 443-7385: msuzuki@miami.edu

Harumi Takemura. Kawasaki-cho 2-13-1634, Akashi-shi, Hyogo 673, JAPAN. 078-929-014

Susumu Tanaka. 4-52 Itoyone 1-chome, Yamaguchi-shi 753 JAPAN (Yamaguchi U).

Leslie A. Taylor. 1436 Ladd Ave., Edwardsville, IL 62025-1336. 618 659-0798.

Gordon Teskey. Dept of English, Rockefeller Hall, Cornell U, Ithaca, NY 14853.

Kerri Thomsen. Concordia U, 1530 Concordia West, Irvine, CA 92612. 714 854-1753.

Humphrey R. Tonkin. Mortensen Library, U of Hartford, Hartford, CT 06117. 860 768-4448:
tonkin@mail.hartford.edu

John Ulreich. Dept of English, U of Arizona, Tucson, AZ 85721. 520 621-5424: jcu@arizona.edu

Arthur Upham. 3203 Eau Claire Ave., # 4, Schofield, WI 54476. 715 355-8297.
upham@northcentral.tec.wi.us

Linda Vecchi. Dept of English, Memorial U of Newfoundland, St John's Newfoundland A1C 5S7,
CANADA. 709 737-4407: lvecchi@plato.ucs.mun.ca

Patricia Vicari. Div of Humanities, U of Toronto-Scarborough, 1265 Military Trail,
Scarborough, Ontario M1C 1A4, CANADA. 416 287-7134: pvicari@chass.utoronto.ca

Mary Villeponteaux. Dept of English, Box 5037, U of Southern Mississippi, Hattiesburg, MS
39406-5037. 601 266-4319: vilepntx@ocean.otr.usm.edu

Sven Voekel. 3 Linnean St. #34, Cambridge, MA 02138. 617 864-2358: svoekel@earthlink.net

Bernard J. Vondersmith. 1918 Eastridge Road, Timonium, MD 21093. 410 296-0668:
mcaofmd@ibm.net

John N. Wall. Dept of English, Box 8105, N.C. State U, Raleigh, NC 27695-8105. 919 515-4162:
john_wall@ncsu.edu

Gary F. Waller. Office of Vice Pres for Acad Affairs, Humanities Bldg., Purchase C, SUNY,
Purchase, NY 11577. 914 251-6020: waller@brick.purchase.edu

Germaine Warkentin. English Section, Victoria C, 73 Queen's Park Crescent, Toronto, Ontario
M5S 1K7, CANADA. 416 585-4483: warkent@chass.utoronto.ca

Chris Warner. Dept of English, Kent State U, 400 East 4th St., East Liverpool, OH 43920. 330
385-3805 ext 42: cwarner@kenteliv.kent.edu

John Webster. Dept of English, Box 35-4330, U of Washington, Seattle, WA 98195. 202 543-6203:
cicero@u.washington.edu

Andrew Weiner. 1150 Spaight St., Madison, WI 53703-3718. 608 257-4559:
adweiner@facstaff.wisc.edu

Tiffany Werth. 318 6th St. #19, Brooklyn, NY 112215. 718 832-5226: twerth@email.gc.cuny.edu

Kathryn Wheeler. 2629 Union St., Madison, WI 53704. 608 241-4832: wheelerk@ripon.ed

David Scott Wilson-Okamura. 5200 S. Woodlawn Ave. #1, Chicago, IL 60615-4419. 773 5089: david@virgil.org

Robert L. Winters. 131 Beck Street, Philadelphia, PA 19147-3417. 215 755-0524.

Joseph Wittreich. 25 Central Park West, Apt 2-D, New York, NY 10023. 212 642-2211: jwittrei@email.gc.cuny.edu

Susanne L. Wofford. Dept of English, U of Wisconsin, 600 North Park St., Madison, WI 53 608 263-2769: wofford@facstaff.wisc.edu

Susanne Woods. Dept of English, Franklin and Marshall C, Lancaster PA 17604-3003. 717 4002: woods@fandm.edu

Galina Ivanovna Yermolenko. 8339 W. North Ave. #2, Milwaukee, WI 53213. 414 258-2576 5hf2yermolen@vms.csd.mu.edu

Andrew Zurcher. 750 King's College, Cambridge CB2 1ST, UK. +44 1223 845 095: aez20@cus.cam.ac.uk

(continued from inside front cover)

| | |
|--|------|
| ANNOUNCEMENTS | 25 |
| SPENSER AT KALAMAZOO, 1999 PROGRAM | 29 |
| THE INTERNATIONAL SPENSER SOCIETY MEMBERSHIP LIST | [33] |

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

Nonprofit Organization
U. S. POSTAGE
PAID
Permit #525
Manhattan, Kan. 66502

David L. Miller
Department of English
1215 Patterson Office Tower
University of Kentucky
Lexington, KY 40506-0027 32.3