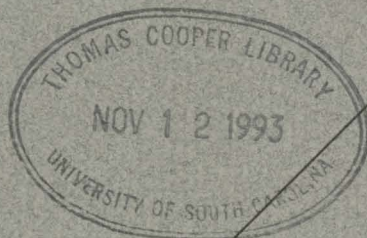


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CONTENTS

TO OUR READERS	1
BOOKS: REVIEWS AND NOTICES	
Fumerton, Patricia. <i>Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornamentation</i>	1
Gallagher, Lowell. <i>Medusa's Gaze: Casuistry and Conscience in the Renaissance</i>	5
Meyer, Russell J. <i>The Faerie Queene: Educating the Reader</i>	7
Gent, Lucy, and Nigel Llewellyn, eds. <i>Renaissance Bodies</i>	9
ARTICLES: ABSTRACTS AND NOTICES	10
SPENSER AT MLA, 1992	17
ANNOUNCEMENTS	21
INDEX TO VOLUME 23	24

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

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TO OUR READERS

92.71 We announce with pleasure the addition of two new Corresponding Editors, Professor Michael Steppat, Westfälische Wilhelms-Universität, Münster, and Professor Shohachi Fukuda, Kumamoto University. They have kindly agreed to provide *SpN* with periodic reports on Spenser scholarship in Germany and Japan, respectively, and we welcome them to the editorial board.

Readers will no doubt notice in this issue the absence of its customary annual Spenser Bibliography Update and, in its stead, a report on Spenser activities at the 1992 MLA meeting, which normally appears one issue later. The change-about is one more episode in the continuing effort to wrest *SpN* back onto its regular publishing schedule; in our efforts to transmute the dross of tardiness into the gold of timeliness, we saw it as a way of providing future historians with the problem of figuring out how a meeting could be reported on in an issue dated prior to the meeting. Surely Spenser would have approved.

We call readers' attention especially to items 92.101 and 110, which report on discussion by the Executive Committee of the Spenser Society regarding possible ways to redress the society's dwindling membership and provide information for joining.

BOOKS: REVIEWS AND NOTICES

92.72 Patricia Fumerton. *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament*. Chicago and London: U of Chicago P, 1991. xii + 279 pp. \$37.50

This is a deeply researched recuperation of the "trivial selfhood of the aristocracy in the English Renaissance" (1), taking us into some odd corners of early modern cultural practices. Professor Fumerton's argument is that the sense of self of members of the English aristocracy in the late sixteenth and earlier seventeenth centuries was "constituted by bric-a-brac worlds of decorations, gifts, foodstuffs, small entertainments, and other particles of cultural wealth and show . . . at the intersection between historical and aesthetic arenas of life" (1). She explicates literary texts only locally, in passing, as she attempts the more global enterprise of opening up cultural "texts," the attitudes and practices that helped to constitute a sense of personal identity in early modern England. Spenserians will be particularly interested in the second chapter, in which a variety of Spenserian texts, especially *FQ* 3 and 6, are central in carrying on the argument.

Fumerton's five chapters explore singular (and seemingly disparate) episodes from a variety of different social phenomena: cultural practices such as foster parenting; the uses and implications of personal effects, ornaments, and furnishings; and some developments in architecture, minor arts, and entertainments. First, in a typical New Historical paradigm, she asks the reader to reflect on the small gifts and personal effects Charles I distributed to his attendants at his execution. Charles's performance in the masque of his own death, along

with these gift-tokens, created "a self-propagating structure of memorialization designed to ensure the continuance of Charles's 'I' among the spectators/receivers . . ." (17).

As a background for the "characteristic [seventeenth-century] temper of subjectivity" toward which her introductory chapter points, her second chapter, "Exchanging Gifts: The Elizabethan Currency of Children and Romance," compares Irish and English practices of child fosterage under the anthropological model of the Kula ring gift exchange in order to establish "Elizabethan collectivity." This move enables a reading of Spenser's *Garden of Adonis* as representing a "poetics of exchange" in which giving and taking, Platonic form and historical matter are interchangeable, and "the Spenserian poetic imagination attempts to dilate beyond limited subjectivity" (56). Disagreeing with deconstructive readings of the poet's "endless substitutions and deferrals," Fumerton sees a poet who "continually exchanges and fosters" in "an endlessly transformational round wherein all loss is gain, all giving taking, all dying living" (58). Expanding this reading through an examination of *FQ*'s dedications, Fumerton sees the whole work as like the "gift" of a child to be fostered in a society characterized by a "circulation" of generosity, in contrast to a culture obsessed with consumption. The emerging "I" in this period ambivalently "at once incorporated and divested itself of the feeling of solidarity" fostered by Elizabethan collectivity; it "faced outward with a full sense of itself as public figure" but "looked inward 'secretly' into ever more hidden recesses of private identity" (27).

As a "signpost to the culture of inwardness" that is developing, Fumerton adduces Amoret, threatened with violation by the possessiveness of Scudamour no less than that of Busyrane. Britomart's penetration of Busyrane's chambers to rescue Amoret establishes a model matched by the paradigmatic anecdotes opening Fumerton's third chapter, "Secret Arts," which focusses on Elizabethan miniatures and sonnets -- alike both in being small ornamental objects, "private" and important as gifts, and in being often involved in a mystique of secrecy. But, if the congruent miniature craze and sonnet craze suggest "that the last years of the sixteenth century were ripe for 'personal' arts generally" (104), nevertheless, either mode of representation equally frustrates revelation of a "true" self. In the *Masque of Cupid*, what we see is not "Amoret's subjectivity," but an externalized representation, in effect a decorative emblem. Through the "displaced version of ornamentation" that is Amoret's wound, we see only a void, "akin to the 'ABSENT presence' of Sidney's or Hilliard's arts of secrecy" (108). "Sincerely" representing "true" subjectivity in any publicly accessible way is impossible, while the threat of public 'spoyle' of the secret heart induces huge anxiety. Hence the tremulous private self seeks to divide itself from an "all-'publishing' world," but succeeds only in self-division, fragmentation and dispersal (110).

Fumerton's argument thus moves from Amoret's heart served in a silver dish to her fourth chapter, "Consuming the Void: Jacobean Banquets and Masques." Concerned with culinary and associated architectural fashions -- banqueting houses, aristocrats dining in private rather than "in hall," the proliferation of courses and the fashion of "voids" at feasts, and the decorative trifles that were featured in voids -- this chapter explores various

manifestations of the increasing "segmentation" and detachment of life in a search for a self-satisfaction separated from the common life. Such a search was inevitably doomed: "The incessant segmentation and recession of rooms, 'houses,' service, and eating habits . . . record a privacy whose resident identity was forever elusive, unlocatable. In more than one sense, we may say, the 'self' was void" (130).

Fumerton's excursion into the "cultural aesthetics" of early modern England has a particular theoretical edge, avowed in her first two pages and developed in her last chapter. By selecting "the trivial" as the significant data for her study, she hurls a challenge at mainstream political, social, and intellectual history and the *Annales* school alike. She argues that the "derogatory connotation" of her subject is a sign of "repression pinpointing . . . the fear of the naked datum, of the . . . mere fact unsupported by any continuous structure or ground" (2).

The dependence of our own sense of subjective identity on possessions, in which we feel that our taste, interests, affections, and predilections are reflected to us as well as manifested to others, may suggest that, clearly, Fumerton is onto something when, in the search for the emergence of modern subjectivity, she directs our attention in this seemingly paradoxical direction. However, I remain unconvinced that such meaning as these trivial objects and practices give is as fragmented or dispersed as Fumerton insists. It is true that such objects may "not seem to fit in any *one* frame" [such as "family, society, politics, etc."] nor "cohere around any central rule" (18, emphasis mine), but surely the meaning they have for the conscious subject derives at least partially from social attitudes that are rooted in ideology. A trivial object may be ideologically multivalent, but it is not an unbondable atom. Thus the importance of trivia does not devalorize "continuous structure or ground," but rather affords a new locus for the historian's exploration of the role of larger ideological allegiances and the aesthetic predispositions that become attached to them.

Despite her avowed intention of giving up "wholeness" (204-5) to remain true to her conception of the "fragmentary" nature of her material, Fumerton at times slips into unwary generalization. It is not clear that in each chapter Fumerton is always talking about the same group under her collectivity "the aristocracy." She defines them in the broadest sense as the "upper class" down through "armigerous gentry," excluding those who were not possessors of land, and who made their money in trade (207, n. 1). But, in Chapter 2, it is clear that various attitudes toward the custom of fosterage existed side by side among the members of this group in the late sixteenth century. It is not at all clear from the evidence of Joel Hurstfield, whom Fumerton cites, that in the case of feudal wardship "it was [the] spirit of generosity, not mercenary or financial motives, that contemporaries imaginatively foregrounded" (41). Again, for the seventeenth century, it would be rash to assume that the exact attitudes and anxieties of certain members of the court circles and their apes were characteristic of the whole "class" identified by Fumerton. In other words, she seems to contrive to have it both ways, implying at key stages of her argument broad generalizations about the sense of identity that typifies a social class, but on the other hand, when asserting

her theoretical awareness, insisting that individual instances, objects, and examples not be submitted to theoretical constructs imposed from "outside."

The range of research in obscure and marginal areas in this book is truly astonishing. It is difficult to imagine a student of the English Renaissance who could read this book without picking up new items of trivia on practically every page. However, it is less clear that the book succeeds as a sustained argument. Granted that Fumerton deliberately sacrifices a sense of "wholeness" as a goal (204-5). But readers of books tend to expect a coherent argument, and Fumerton does try to provide at least the "feel" of one. Transitions are typically negotiated through a literary or historical anecdote. These paradigmatic "texts" are then mapped against each other to reveal an uncanny analogy that bridges the gap between periods or historical incident and literary fiction. Other links are forged through plays on words, or literalized metaphors. Finally, in a tour-de-force in the final pages, Fumerton asks whether her argument has been either a self-consuming artifact or a merely "reductive . . . claim . . . that Elizabethan culture changed irreversibly into its Jacobean successor" (202). She answers by warning against the reductionism that attends the attempt to explain aesthetics by history, and the trivialization of history that results when it is "explained" by art. The solution is to "trivialize" *both* by starting from the specifics of objects and practices, rather than the *données* of categories or historical concepts; by this means "we can recover a deeper, fuller sense of culture at the end of the wager," giving up only "wholeness" (204-205). This sounds good; better to respect discrete "facts" or data than impose *a priori* theories. The epistemological bind, of course, is how to speak meaningfully about individuals without either abstracting or generalizing.

I find the argument of *Cultural Aesthetics* finally unsatisfying because it appears to substitute the manipulation of language for coherence of argument, which it cannot offer if it wishes to remain true to its assumptions. Fumerton's summation is itself a paradigmatic instance, for she rounds off her effort with a pair of metaphors: the book's structure is like a Kula gift ring or trade circle; or perhaps it is like an ornamental necklace. But finally what is demonstrated is that when an object is metaphorized it is whatever you can make it. Perhaps that is the point. Fumerton refuses the semblance of a tidy, reductive closure. After apparently setting out to "tie the clasp" of its necklace structure, Fumerton permits her argument to wander into a "But not quite. If . . . "; then, abruptly, metaphorically, she truncates it. The reader who is dissatisfied with this procedure must either impose closure through the reductive reading that Fumerton explicitly rejects -- "Elizabethan culture changed irreversibly into its Jacobean successor" -- or turn back to rummage in the treasure-chest of trivia that makes up the book.

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- 92.73 Gallagher, Lowell. *Medusa's Gaze: Casuistry and Conscience in the Renaissance*. Palo Alto: Stanford UP, 1991. 331 pp. \$29.50

In this wide-ranging book, Gallagher performs a much-needed service: he defends Spenser's anomalies and contradictions by showing (to summarize a thesis which is presented simply as a series of rhetorical questions, 217) that they were included for a purpose -- to problematize or even contradict themes which were forced upon the poet and which happen to be unpalatable to us today. Anomalies, infelicities and unpalatable views abound in *FQ*--Gallagher's real subject. The most awkward and offensive is Spenser's or his narrator's claim that mercy, forsooth, is exemplified in the execution of Duessa, just because the ruler who ordered it gave her a trial, wept over her, and gave her an honorable funeral (*FQ* 5.9-10). Spenser's announced moral does not fit the plot. Our resulting distaste is exacerbated by the suspicion of special pleading raised by the episode's closeness to an event in the life of Spenser's queen and patron. These and other inadequacies of Spenser's or his narrator's attempt to praise Queen Elizabeth's execution of Mary Queen of Scots were first anatomized and given a Foucaultian explanation by Jonathan Goldberg in the opening pages of *James I and the Politics of Literature* (Baltimore: Johns Hopkins UP, 1983). As Goldberg (3) and Gallagher (226-233) point out, the spectacle at the entrance to Mercilla's court of the mutilated poet Bon/Malfont implies that if Spenser tried to criticize the Queen he too would be silenced and discredited (5.9.25); it thus supplies a metacritical frame for what follows, inviting a hermeneutics of suspicion or what Gallagher calls a hermeneutics of casuistry, that is, reading with the awareness of a possible mental reservation. By the pervasive contradictions in the trial of Duessa, they argue, Spenser is deliberately exposing that social control which forces the poet to write propaganda. Goldberg thus showed Gallagher how to render the episode more palatable, at least to postmodern taste, and the poet less of a time-server (217) in that he confesses or betrays his doublethink. Because Gallagher's 46-page chapter "The Trial of Duessa" is frequently promised as a climax, comes near the end of his book, and acknowledges Goldberg's interpretation twice, Goldberg's interpretation seems to have provided the germ of the whole project.

Gallagher has grounded Goldberg's thesis in two ways. First, in neo-historicist fashion, he analyzes selected textual practices of Elizabethan society as parallel instances of casuistical discourse or speaking with mental reservation. These items include, in order of "laxness," cases from manuals of casuistry allowing victims of religious persecution to speak with mental reservation; and Elizabeth's two recorded displays of her doubting conscience to Parliament implying "Please assassinate Mary so I don't have to take the responsibility of executing her." The most disillusioning consciences are those of Tyrrell, the self-confessed spy sometimes for Catholics, sometimes for Protestants, and perhaps sometimes for both at once, and that pictured in the eyes of the "Siena Sieve" portrait of Elizabeth which stares out at us from the dustjacket with the defiant inscrutability that inspires Gallagher's title.

In the second and Spenserian part, Gallagher shows how the metacritical revelation Goldberg discovered in the punishment of Bon/Malfont (9.25; see Gallagher 226-33) and in

the trial of Duessa is anticipated by certain moments in Book V. Casuistry is relevant to *FQ* 5, though not mentioned, because Artegall is taught "equity to measure out along, / According to the line of conscience" (5.1.7; 141-42); this alludes to the following analogy: equity stands to justice as the downward-looking, more inductive part of the human conscience, called *conscientia*, stands to its upward-looking deductive part, *synteresis* (e.g. 146, 165). In hermeneutical terms, according to which part of his "conscience" the reader is using, the book yields a blasphemous or a reverential reading. Gallagher's Foucaultian reading of Britomart at Isis Church is both blasphemous and convincing: since Spenser admits that Isis and Osiris were "invented," i.e., were mortals constructed into gods by their euhemeristic culture, "with feigned colors shading a true case" (5.7.2), all -- well, nearly all -- absolutes must for him be merely "a consensual arrangement imposing a hierarchical structure on human behavior" (154-68). Gallagher highlights à la Berger the incongruities in two epic similes -- the Deucalion simile in the Proem and the Penelope simile in 5.7.39 (201-03). Britomart's "abdication" or transfer to Artegall of the Amazonian kingdom she has conquered illustrates that mental reservation or "amnesia" whereby a subject conveniently forgets his or her own collusion in upholding her "divinely appointed" ruler (204-07). Burbon's "lax conscience" (5.11; 194), Arthur's defeat of the Souldan and exile of Adicia (207-12), and the Malengin episode (220-26) are prodded through the Foucaultian hoop.

The episode of the trial of Duessa conducts, arguably, the most searching examination in Spenser's poem of the paradoxical status of the discourse of conscience in Elizabethan culture, a discourse we have seen to be of capital importance both in the legitimation of the mechanisms of royal authority and . . . in the erection of a vantage point from which to speak the unspeakable -- to articulate equivocally the shaping role of historicity and contingency in the very processes of legitimation that produce the social and political context in which poems like Spenser's are generated. (216)

Indeed, the Mercilla canto shows that just as casuistry is unreliable because its two poles, the law and the circumstances of the particular case, are subjectively constituted, respectively, by the group and by the individual, so neither allegory nor history is reliable because neither eternal unconditional categories like good and evil nor objective facts exist (216-17). Although this last point is shown to be an overstatement by Gallagher's own reliance on history in Part One, it is at least true in the realm of hermeneutics in that when a historical allegory departs from historical fact, the reader cannot tell whether the author is falsifying history or just changing it for the sake of the allegory. Authority, which emanates from the top down, according to Spenser's overt statements and the hierarchical world view, really emanates from the bottom up (from circumstances in the individual conscience and from the collusion of the oppressed in the state), or else endlessly derives from someone else in an infinite regress because "the 'trick' of deconstruction -- the mythos of the text as the site of endless deferral -- can be contextualized, read as . . . socially and politically motivated" (14). Gallagher's conclusion intriguingly argues that Spenser's contradictions might be called dialogic like Bakhtin's novelistic discourse. This approach could profitably be applied elsewhere, e.g., to the concluding Irena episode.

Gallagher has examined an admirable array of English Renaissance casuists and the scholarship on them, thus winning some exemption from the duty to survey secondary scholarship. The only Spenserians he cites are Josephine Waters Bennett, Goldberg, Angus Fletcher, Michael O'Connell, and Louis Montrose. With similar dismissiveness, he claims (3) that the only criticism of casuistry's influence on literature is George Starr's *Defoe and Casuistry*, thus passing over several articles, Dwight Cathcart's *Doubting Conscience: Donne and the Poetry of Moral Argument* (Ann Arbor: U of Michigan P, 1975), and the careful study by Camille Slights, *The Casuistical Tradition in Shakespeare, Donne, Herbert, and Milton* (Princeton: Princeton UP, 1981).

Although the frequent summaries are helpful, the rhetoric is evasive, the syntax convoluted, and foreign words and phrases frequently misspelled or ungrammatical. More important, some Spenserians will feel that Gallagher spills the principal to save the part in that he reads with Foucaultian spectacles episodes which are consistent enough not to need them; neither truth nor beauty but only social and political motives are allowed to drive the poet. One would like to ask Gallagher and Goldberg how the poet can criticize his society if he is entirely under its control and whether one of the poet's "circumstances" is not, as Kenneth Gross suggested (as reported in *SpN* 88.31), his "will to truth." Gallagher seems to distort English casuistry by making it too relativistic; Slights says in her introduction that "probabilism" -- the "deregulatory," destabilizing "Jesuitical" kind of casuistry with which he is chiefly concerned (4) -- found hardly any adherents in England, being replaced by the rather more legalistic "probabiliorism" (Slights 14). Noting that "only a positive law might be altered," Gallagher does parenthetically caution that Spenser was not necessarily on the "atheistic fringe," and would not have relativized "received spiritual and moral truths of [his] Protestant culture," though a tendency in this direction "may be perceived as ineradicable" (167). Unconvincing though it sometimes is, this book enables us to take a grim postmodern relish in a neglected aspect of Elizabethan culture and in the previously unpalatable last third of Book V.

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92.74 Meyer, Russell J. *The Faerie Queene: Educating the Reader*. Boston: Twayne, 1991. xii + 146pp. \$9.95.

A comfortable saying of Jacques Barzun's can be paraphrased this way: in teaching undergraduates, truth is nice but the important thing is to get them thinking. In this book an author with a vested interest in *FQ* is constantly intent on arousing thoughtful interest in what literary and critical neophytes look at first: the story and the characters in relation to the readers' own lives and feelings. (Neophytes, however, who are supposed to be helped by being told that, in a way, *SC*, *FQ* 1 or 2, and *FQ* 3-4 are, respectively, Spenser's *Dubliners*, *Portrait of the Artist as a Young Man* [or rather, *Stephen Hero*], and *Ulysses*.) These readers might as well be the original material that Spenser wanted to fashion in virtuous and gentle discipline. Literature and life are the program. They never hear about postponement

of closure; instead characters' destinies "reach fruition." Readers do not get told anything about the poem's values being dictated by a power-elite. Christian and pagan iconography takes a back seat. Courtesy books don't enter the picture. Instead characters (in a metaphor none of us seems to be able to do without) are constantly learning from what the narrative puts them through, getting more mature and better-rounded, growing and improving. And the narrative structure is being analyzed effectively as the units I-II, III-IV, V, and VI.

Meyer is quite good at these thought-provoking matters, betraying little of the nervous blandness with which so many teachers try to set the tone and locate the ground of discussion about Spenser. He knows how much easier it is to conduct the conversation as though between consenting Spenserians, but he does not give in to this tendency. He is less good where *FQ* cannot be trusted to speak to us directly. Little is said to bring home the drastic character of new, 16th-century protestantism to all but the tiny minority of present-day students who have any depth of religious experience. Faith is taken as a given. Almost no political dimension appears: Timias comforts Amoret and loses Belpheobe without our getting any sense of what Spenser is trying to do for Raleigh. "Leicester" appears (20) as a simple proper noun with no intimation of rank. The whole historical background amounts to The Renaissance, The Tudors, The Reformation, and Humanism in five small pages, where a foot is occasionally put wrong. ("Aldius" [sic] Manutius is not almost the only source of printed classical texts.)

His great forte is reasonableness, common-sensicality, and evenhandedness, as on Belpheobe's anger at Timias in the episode alluded to: "Mistaking his care [of Amoret] for a manifestation of the very lust she has just overcome, Belpheobe angrily leaves Timias to his own devices. The effects of lust, in other words, are not limited to lustful behavior, but to the appearance of such behavior as well His shame and her anger keep them separated, and only with the intervention of innocent nature -- in the form of the bird -- can Timias and Belpheobe be reconciled." More centrally he excels in inconspicuous but surprising intuitions, which he does not trouble to, or cannot, reduce to intellectually conspicuous, luminous propositions. Possibly, he says, Spenser is trying to indicate at the end of *FQ* 4.9 "that while Scudamour has sought valiantly for his wife, and she fled fearfully danger after danger, there is still no reason to believe that she is any more to him than the prize she represents in his winning of her" (83-4). Meyer senses self-regardingness here in Scudamour but is not concerned to spell it out in terms of the definable icons in the episode. Or perhaps better is his recognition, not of the artificiality, but of the psychological necessity of adding magic -- Cambina -- to the brew if we are really to believe in the termination of Cambel and Triamond's apparently inexpugnable enmity (87). Or sometimes he refrains from pushing a point, possibly (if I understand him) because he knows that he can move the majority only slightly from a generally accepted, sometimes politically correct line: he refers, perhaps disparagingly, to some readers' disapproval of Guyon's destruction of the Bower of Bliss (53) but moves almost without transition, not to temperance positively as abstinence from this illicit pleasure but as, negatively, not abstinence from all forms of pleasure. The thought is enough to excuse his only venal confusion (62-3) later on, in

discussing the Bower, of art as simply artifice, or artifacts apart from nature, with art in the modern sense.

One unhappy feature of almost everybody's discussion of Spenser does not get expunged here. Why do we have to say, in the 1990's, that Timias "fails to see that the platonic relationship Belpheobe offers him is of a higher order than mere sexual desire?" (75). That *mere* is particularly hard to take from the lord of misrule whom many of us have seen guiding the Saturday night relaxation of Spenserians after the annual set of papers at Kalamazoo. And what about: "Amoret at least has not only a champion who will be totally dependable, one who will not succumb to her beauty and fall to lust, but also a friend with whom she can share her innermost thoughts and fears." How to relate the narrating persona here to that moist-eyed master of lubricious double-entendre, that shell-game auctioneer of dubious objects, that exuberantly corrupt Porlockian of yore? "Calidore attempts to take early retirement in canto x" (119) is a little closer to normal, but what of this, on Calidore's white lie: ". . . times when strict adherence to the absolute truth may stand in the way of truly courteous behavior; a judicious use of language may serve one well in such circumstances." Pure George Washington. Where is our snake-oil merchant?

The book needs a more careful proofreading. Michael O'Connell's *Mirror and Veil: The Historical Dimension of Spenser's Faerie Queene* ought to be included in the list of works on single books of *FQ*. *Spenser Studies* is not exclusively devoted to Spenser (viii); it accepts works on other Renaissance poets. Meyer had no way of knowing at the time of his writing, but teachers will now be interested to learn that the third edition of the Norton Spenser is a much more ample and useful volume than even the second was.

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92:75 Spenserians may find much of interest in Gent, Lucy, and Nigel Llewellyn, eds. *Renaissance Bodies: The Human Figure in English Culture c. 1540-1660* (London: Reaktion, 1990), from which item 92.77 below is abstracted. A collection of diverse essays which address the "theme of the represented human figure," it includes the following:

Anna Bryson's "The Rhetoric of Status: Gesture, Demeanour and the Image of the Gentleman in Sixteenth- and Seventeenth-Century England," 136-53, which examines "the image of gentlemanly stance and gesture as constructed by courtesy books, and their coding of moral qualities, so that the body's movements manifest superior civility and inner virtue."

John Peacock's "Inigo Jones as a Figurative Artist," 154-79, whose argument is that "while not figurative in the obvious sense, architecture can be designed on the basis of principles gleaned from the study of the human form and therefore transmits the kinds of moral messages traditionally read into such representations."

Maurice Howard's "Self-Fashioning and the Classical Moment in Mid-Sixteenth-Century English Architecture," 198-217, which suggests that buildings commissioned by mid-century patrons embodied notions of Protestantism, nationhood, and commonwealth.

Other essays are concerned with Lady Elizabeth Pope, Lady Dacre, "Polemical Prints of the English Revolution," "Dissecting the Renaissance Body," "Representing the Incestuous Body," and monuments to the dead. (Ed.)

ARTICLES: ABSTRACTS AND NOTICES

The editor wishes to express his thanks to Kansas State graduate students Deborah D'Agati and Gregory Dyer for providing some abstracts for this issue.

- 92.76 Armbrust, Chrys. "Humanist Re-Presentations of 'Glory' and 'Magnificence' in Spenser's *Faerie Queene*." *Renaissance Papers* (1990): 27-44.

Spenser's use of the two concepts in the "Letter" and *FQ* was indebted to Jeronimo Osorio, Bishop of Silves, whose *De nobilitate civili et christiana* (1552) and *De gloria* (1552) deal with "magnificence" and "glory," respectively, in ways consistent with Spenser's treatment. Spenser may have known Osorio's work through a 1576 translation by William Blandie (*STC* 18886), which was dedicated to Leicester. Osorio's books were in turn dependent on the ideas developed by Albrecht Dürer and Wilibald Pirckheimer for the woodcut "The Great Triumphal Car," intended as the focal point of Dürer's *Triumphal Procession of Maximilian I*. Especially suggestive for Spenser is Dürer's arrangement of Magnificence-Honor and Glory-Dignity on the car's four wheels. Dürer's apparent aim was to "rationalize an alternate *schema* which maintains the integrity of earlier moral philosophy yet allows equal recognition of the civic function for which these systems of moral philosophy were originally conceptualized. Essentially this is the same stance that Osorio takes concerning glory and the four cardinal virtues." Spenser follows the same vein in *FQ*.

- 92.77 Belsey, Andrew, and Catherine Belsey. "Icons of Divinity: Portraits of Elizabeth I." *Renaissance Bodies: The Human Figure in English Culture c. 1540-1660*. Ed. Lucy Gent and Nigel Llewellyn. Critical Views. London: Reaktion, 1990. 11-35.

Shows that, while portraiture in England in the late sixteenth century was generally becoming more "illusionist" in its representation of human individuality and subjectivity, portraits of Elizabeth, in the 1580's and 1590's, became more abstract and geometrical: "pattern takes the place of substance to construct the image of a disembodied, extra-human queen." This tendency reaches an apogee in the woodcut frontispiece of John Case's *Sphaera civitatis* (1588), which shows a bust of Elizabeth atop, and with arms encircling, the Ptolemaic universe. Situates Case's diagram theoretically within medieval/Renaissance traditions of iconographic representations of macro-/microcosm, where the human figure is always *inside* the cosmic design. Case "profoundly" reinterprets the tradition by

transforming Elizabeth into God. Observing that Elizabeth's portraits are being painted at a time of social, economic, and political unrest, goes beyond the interpretations of Roy Strong and Frances Yates to read them, via a Lacanian model, as a record, not of the Queen's subjectivity, but as "elements in a struggle at the level of representation for control of the state." They are ideological "weapons."

- 92.78 Brooks-Davis, Douglas. "'Shroude' versus 'Shouder' in the June Eclogue of Spenser's *Shepheard's Calender*. *N&Q* ns 39.3 (Sept. 1992): 292-93.

Citing a "collective blindness" that has made all modern editors prefer the 1611 folio's *shroude* in line 16 to the *shouder* found in all five quartos, argues that *shouder*, "prop up, take responsibility for" (*OED*, v. 7b) conveys Spenser's meaning: "Colin can find no place in which to prop, and which will relieve him of the burden of, his 'luckless pate.'"

- 92.79 Bruce, Donald. "Spenser's Irenius and the Nature of Dialogue." *N&Q* ns 39.3 (Sept. 1992): 355-57.

Argues that Irenius, in the *Vewe*, does not represent Spenser himself, but is a fictitious character, created in the spirit of the Platonic dialogue, to "further discussion." "The name itself excludes Spenser"; Spenser could not have witnessed the 1577 execution of Murrough O'Brien, as Irenius claims; nor is Spenser likely to have been at the massacre of Smerwick, since Grey would certainly have taken with him his senior secretary, Timothy Reynolds, not the "diminutive, unsoldierlike" newcomer, Spenser.

- 92.80 Daniels, Edgar F. "Spenser's *The Faerie Queene* 2.12.65." *Expl.* 48.3 (Spring 1990): 173-75.

Contends, contra Gordon Campbell, *Expl.* 48.1 (Fall 1989): 4, that "faire Starre" in line 1 refers not to Phoebus, but to the morning star, the "messenger" of the sun.

- 92.81 Dundas, Judith. "'The Heaven's Ornament': Spenser's Tribute to Sidney." *Études Anglaises* 42.2 (April-June 1989): 129-39.

Considering the artistic values that Sidney and Spenser held in common, it is apparent that it was Sidney who encouraged Spenser to turn from pastoral to epic poetry, following Virgil's example. Since poetry offers a world of appearances, it is important that the poet choose the appropriate mask, with attention to the conventions of his genre, to express meaning or intention. Sidney's two masks were Philisides and Astrophil, and Spenser referred to Sidney by these two names, as well as Calidore. For the courtier, the deeper significance of masking is comprised in its pleasures, and Sidney, ideal courtier and poet, found masking to have a particular charm. Ornament, closely related to masking in its suggestion of "pretense," may be seen as metaphor, and the ability to interpret metaphor correctly is a skill essential both to court life and to the reading of poetry. The courtly audience would want something with ornamentation and the poet's immediate artistic task

was to remember his audience's tastes so he could better deliver his truth. Thus, ornamentation, paradoxically, is extraneous yet essential to meaning. The right use of ornament is important for all Renaissance art in that the "untruth" of masking and ornament actually serves truth. (D.D.)

- 92.82 Gregerson, Linda. "Protestant Erotics: Idolatry and Interpretation in Spenser's *Faerie Queene*. *ELH* 58.1 (Spring 1991): 1-34.

Grounding her argument in Augustine's "eroticized" theory of signs, argues, via a wide-ranging analysis of Malbecco as an "extended counterpart" to Britomart, that *FQ* engages us in a project of reading aright. Malbecco's "misconceived ambition toward static possession" (of his money and wife) offers a "model of desire" directly opposed to that of Britomart, "wherein the beloved is used as part and partner to a larger social intercourse." The two characters correspond (generally though not simply) to a distinction in Spenser's allegorical method between figures who "exemplify" and figures who "induce." Malbecco is in both his loves an "idolater," who "stifles the internal distance that governs the nature of signs," who cannot tell sign from thing. He cannot read. In contrast -- and acting as a general paradigm for Spenser's designs on his reader -- is Britomart's greater ability to "negotiate" wrong readings, that fundamental "unreliability at the heart of rhetoric" which the Protestant theorists of Spenser's time "were not eliminating but readdressing." As Augustine recognized, in an insight that corresponds to Lacan's theory of subjective misprision, "the self that properly sees the self as a sign reads in the self a double image: at once the likeness of God and the sin that has rendered that likeness obscure." In Spenser's own "mirror tale" of Britomart, the pathway of love moves between two poles of "monstrous trespass": the origin of Britomart's love in the mirror image of Artegall establishes the pole of narcissistic idolatry (Malbecco's idolizing of money and wife), while her vision of the crocodile in Isis Temple "negotiates" the other pole of bestiality (the many images of bestiality throughout Book III). "Love's logic is not the denial of its own inception but is the logic of reformed iconophilia, a prompting by images rather than an imprisonment by them."

- 92.83 Hamilton, A.C. "Closure in Spenser's *The Faerie Queene*." *Craft and Tradition: Essays in Honour of William Blissett*. Ed. H.B. de Groot and Alexander Leggatt. Calgary: U of Calgary P, 1990. 13-32.

Extends the argument of Balachandra Rajan, *The Form of the Unfinished: English Poetics from Spenser to Pound* (Princeton: Princeton UP, 1985; reviewed in *SpN* 17.2), that forces opposing closure in *FQ* have a status equal to the design they interrupt. Affirming that the poem's "divided inheritance" is "evident from its inception," shows how each book "proceeds through epic resolution followed by its [romance] undoing." Reads the poem as a pair of triads which transform product into process, which subject apparent closure to fresh beginnings: *FQ* "must be the most thoroughly revisionist poem in any language." We read the poem "more adequately" if we "allow that the poem avoids closure altogether because its fashioning of virtues through the heroes is designed to fashion them in the reader, not in

knowledge but in action." Such a Sidneian "reader-response" reading will become a "means of awakening a visionary rather than a conceptual response, through which the reader sees and therefore understands."

- 92.84 Hutchinson, D.S. "The Cynicism of Jaques: A New Source in Spenser's *Axiochus*." *N&Q* ns 39.3 (Sept. 1992): 328-30.

Quoting at length a passage from pp. 46-48 of F.M. Padelford's edition of *The Axiochus of Plato Translated by Edmund Spenser* (Baltimore: Johns Hopkins UP, 1934) argues that it "has a good chance of being Shakespeare's immediate and specific inspiration for Jaques' 'All the world's a stage' speech. Although antecedents of the idea that man's life has seven ages are 'easy to find,' what seems to link Shakespeare to *Axiochus* is the 'Cynic (in the ancient sense) perception that life is all misery."

- 92.85 Kane, Sean. "Spenser's Broken Symmetries." *Craft and Tradition: Essays in Honour of William Blissett*. Ed. H.B. de Groot and Alexander Leggatt. Calgary: U of Calgary P, 1990. 13-22.

Explores in Spenser's thought and art, though chiefly in *FQ*, the "dilemma" whereby "the impulse in Nature to the elaboration of variety threatens to overpower the consistency of the tried-and-true," while at the same time "the movement in Nature towards symmetry frustrates the law of growth and change." Spenser is "haunted by the idea of perfect symmetry," even while his final attitude toward it seems to be "parodic." His treatment of symmetries suggests that symmetrical thought is "an illusion modelled on the behavior of ideally isolated systems, such as machines." This illusion is the "hallmark of the classical mind," an outlook which views the world as "exclusively finite and material in composition," and in which human effort is symmetrically opposed to a "fickle and recalcitrant *Fortune*." Spenser's works, early and late, are preoccupied with the "continual jarre" of this adversarial relationship. His "final parody" of the "limits of classical vision" appears in the dispute between "subjective self assertion" in *Mutability* and "objective necessity" in *Jove*.

- 92.86 Levin, Richard A. "The Legende of Redcrosse Knight and Una, or Of the Love of a Good Woman." *SEL* 31.1 (Winter 1991): 1-24.

Criticism of *FQ* I has focused on Spenser's allegory of Christian salvation rather than the love story which plays so large a part in the narrative. In a revaluation of this love story one can observe a more consistent development of the romance between Redcrosse and Una than is generally acknowledged. By giving special attention to Spenser's use of retrospective narratives, which appear often in the book, light is shed on the development of this romance throughout its conception, the lovers' separation, and reunion. The apparently incongruous behavior of Redcrosse "may bespeak not absence of love, but doubt and divided feeling." Redcrosse is involved in a battle concerning his romantic nature, between his old proclivity towards sensual love and his new desire for the ideal spiritual love as presented in Una, as well as the battle concerning his spiritual nature. It is Redcrosse's inability to distance

himself from the sexual indulgence of bachelorhood, and join Arthur and Una in a more mature version of romantic love, that produces "the riddle of Redcrosse's heart" and leads to the possibility that he is "fabricating one commitment to avoid others." (G.D.)

92.87 MacGillivray, S.R. "Spenser's *Faerie Queene*." *Expl.* 50.3 (Spring 1992): 131-32.

The first two lines of *FQ* 1.11.28 "seem a deliberate echo" of Isaiah 40.30. Redcrosse, like the "yong men" of that verse, has become faint and weary, has stumbled and fallen. But, as in Isaiah, the power of God to renew is ever-present.

92.88 Miller, Jacqueline T. "The Courtly Figure: Spenser's Anatomy of Allegory." *SEL* 31.1 (Winter 1991): 51-68.

The power of a courtier to rule and persuade through duplicity and dissimulation is shared by the courtly poet's use of allegory. Spenser uses the character of Calidore to explore the characteristics of the allegory which is his means "to fashion a gentleman or noble person in vertuous and noble discipline." Calidore is a "personification" and "incarnation of the figure of allegory." The language of Calidore in his early encounters suggests that allegory might perpetuate a tendency towards duplicity within the mind of the reader. The exchange between Calidore and Crudor, which Humphrey Tonkin notes as a breakdown in Spenser's allegory, is actually an example "of the way allegory perpetuates itself, insinuates itself into the landscape, transforming what it encounters into an image of its own equivocal doubleness." During the pastoral interlude in Book VI, Spenser "subjects his allegory to the most careful scrutiny, exposing just how doubtfully allegories may be, and should be, construed." Spenser uses Book VI to explore the question of how the false semblant of allegory might "put in jeopardy the good discipline he wished to impart." (G.D.)

92.89 Quilligan, Marueen. "Feminine Endings: The Sexual Politics of Sidney's and Spenser's Rhyming." *The Renaissance Englishwoman in Print: Counterbalancing the Canon*. Ed. Anne M. Haselkorn and Betty S. Travitsky. Amherst: U of Massachusetts P, 1990: 311-26.

The rhyming practices of both Sidney and Spenser "tell the story of sexual difference specifically in terms of the patriarchy." In Sidney's case, the "marked consistency" of feminine endings in the poems related to Basilius's supposed death "would seem to suggest that the proper prosody for political upset is feminine endings." Spenser's practice in the second installment of *FQ* (there are few, though telling, uses in the first) in turn suggests that he "understood Sidney's political program in his use of feminine rhyme." Examples include *daughter : slaughter* in 5.4.41 and *other : mother : brother* in 7.7.14, both passages dealing with a rebellious female. One word with "great force" as a rhyming term in the 1590 version is *power*, which, in Spenser's spelling *powre* may be both one syllable and two; in Book I in the rhyming position, *power* "is always Duesse's and must be contrasted with Fidelia's, who has it only at the distinctly feminine caesura, where it is power properly borrowed from a masculine authority." The conclusion is "inescapable" that Spenser

"consciously chose feminine rhyme for specific feminine contexts." The 1596 *FQ*, with two feminine rhymes in its final stanza, "ends weakly, in despair, presumably betrayed by the feminine power who would not protect it." What impact could this "programmatic cultural gendering of rhyme" have had on actual women? Answer: in Lady Mary Wroth's rewriting of the Amoret-Busyrane episode in her *Urania*, an association of feminine rhyme with falsity serves her "thoroughgoing ironic regendering of moral virtue."

- 92.90 Roberts, Josephine. "Radigund Revisited: Perspectives on Women Rulers in Lady Mary Wroth's *Urania*." *The Renaissance Englishwoman in Print: Counterbalancing the Canon*. Ed. Anne M. Haselkorn and Betty S. Travitsky. Amherst: U of Massachusetts P, 1990: 187-207.

Although Spenser's treatment of Artegall and Radigund seems to illustrate John Knox's various charges against the "monstrous regiment," and to prove the poet's preference for the natural subjection of womanhood, a careful reading of his handling of Britomart suggests, alternatively, that Spenser puts her forth as "the exemplar of the potential for rule by women." As his poem progressed, Spenser encountered increasing difficulty in keeping his representation of the queen's "natural body" in Belphoebe separate from his representation of her "body politic" in Gloriana. The character of Britomart permitted him the opportunity to "trace the actual *process* by which the virtues of the body natural and the body politic may be joined." Spenser's treatment of Britomart resists such simple categorizations as that of James E. Phillips (*HLQ* 5 [1941]: 5-32), who views her as "exceptional," lifted up by God. The Temple of Isis episode shows that Britomart's ability to link equity to justice is "in keeping with natural law rather than exceptional to it." Like Spenser, Lady Mary Wroth shows an awareness of the "great burdens" placed on her central character to integrate the queen's two bodies. However, she is "unable to actualize an alternative model," and *Urania* shows a "highly ambivalent vision" of female rule.

- 92.91 Scharnhorst, Gary. "Hawthorne and *The Poetical Works of Spenser*: A Lost Review." *AL* 61.4 (Dec. 1989): 668-73.

Adduces "considerable, albeit circumstantial" evidence, both external and internal, that Hawthorne was the author of the anonymous review of the first American edition of Spenser's works (edited by a close friend, George S. Hilliard) appearing in the *Boston Post* on 16 Nov. 1839. Quotes the review in full.

- 92.92 Tesky, Gordon. "Positioning Spenser's 'Letter to Raleigh.'" *Craft and Tradition: Essays in Honour of William Blissett*. Ed. H.B. de Groot and Alexander Leggatt. Calgary: U of Calgary P, 1990. 35-46.

Interrogates the "position" of Spenser's letter as seeming *both* to lie outside *FQ* as an authoritative account of its fore-conceit, the "primal event" at its "wel-hed," and to "invade" the text from its margins as little more than another analytic commentary. Traces the various early editorial placements of the "Letter": in 1590 at the back; in 1596 omitted

(perhaps by the printer, not by Spenser); in 1611-1617 placed in several different positions on "uncommitted quires signed with the pilcrow ¶8," a printer's mark signifying material that might be bound anywhere in the volume once it was printed: "it was signed, in effect, to have no position." Examining further its placement in later editions -- in 1679 in the middle of the minor poems; in 1715 at the front (once more at the "wel-hed"); in 1751 at the front but with other apparatus separating it from the poem itself; in 1758 again at the front but *preceded* by commendatory poems -- asks "Is it incorporated or is it abandoned?" We can affirm neither alternative. "It is both an act of criticism that arises belatedly in the course of writing and the record of an original conception that has informed Spenser's epic from the start. And it is neither." It is an example of a supplementary text that requires us to "position it under erasure."

- 92.93 Warkentin, Germaine. "Spenser at the Still Point: A Schematic Device in 'Epithalamion.'" *Craft and Tradition: Essays in Honour of William Blissett*. Ed. H.B. de Groot and Alexander Leggatt. Calgary: U of Calgary P, 1990. 47-57

Inquiring what role the "deliberate inclusion of variations, exceptions, and flaws" plays in "the achievement of a cosmologically significant compositional system," provides a scheme of stanza pairings, based on the line length of the stanzas, different from those of Hieatt (1-13, 2-14, etc.) or Wickert (1-24, 2-23, etc.). Seeking to explain the "contrarious features" which undermine the consistency of any such pattern of pairing, analyzes the "solitude" of stanza 15, and the "marked variation" of 5 and 6 in the first half (without mates in the second) and 20 in the second half (which fails to pair with 5 or 6). Proposes (with a diagram) a scheme with 9 pairs of stanzas. Argues that variations in the overall pattern of meaning derive from the principle that order and change, likeness and difference, are closely linked. Concludes that the three different schemes of pairing "do not contradict each other, but reflect consonances achieved by Spenser on different planes of his design." The poem is like a "great work of architecture," offering "many vistas: some of its spaces are intimate, others are functional or designed for pure delight, still others are monumental compositions of sobering grandeur."

- 92.94 Weatherby, Harold L. "Two Images of Mortalitie: Spenser and Original Sin." *SP* 85.3 (Summer 1988): 321-52.

In *FQ*, Spenser talks about the loss of paradise without referring to sin. There is no hint of sin as an entity or hypostasis; Spenser seems to be saying that we sin because we die, not that we die because we sin. If Spenser's philosophy seems "topsy-turvy," it is because we take for granted the understanding of the Fall according to Augustine (death as punishment for inherited crime), which Spenser seems to reject. Not only does he exclude the phrase "original sin" from his fable of Mutabilitie, but also from his entire canon -- a remarkable absence at a time when man's inherited depravity was a major concern. Spenser's view of sin in *FQ* is closest to that of the early Fathers, Cyril of Alexandria, Theodoret of Cyrrhus, Tertullian, and John Chrysostom, who gave no evidence that they believed in transmitted guilt even though the Western assumption has been that they really

believed in inherited guilt but did not spell it out. Spenser could have come in contact with these pre-Augustinian doctrines of the Fall from contemporary editions of the Fathers, from Erasmus, and from a 16th century controversy about original sin which enlisted the Fathers as evidence. Careful interpretations of Guyon's encounter with Mordant, Amavia, and Ruddymane and Arthur's battle with Maleger, give every indication that Spenser wishes us to understand the mark of curse as the pre-Augustinian Fathers would -- as inherited mortality (not sin). And as we lay aside our Augustinian or Calvinist notions of original sin, we may see that Spenser's attitude toward that doctrine may lead to a full understanding of *FQ*. (D.D.)

92.95 White, R.S. "Shakespearian Source-Material in Spenser." *N&Q* ns 38.1 (Mar. 1991): 60.

Claiming a "great deal" of "unattributed" material yet to be discovered, notes the closeness of King Henry's rebuke of Falstaff, "How ill white hairs become a fool and jester," to Redcrosse's comment to Ignaro in *FQ* 1.8.33, "How ill it sits with that same silver head," suggesting several critical questions prompted by the similarity.

SPENSER AT MLA, 1992

Session 170: *Spenser I*. Program arranged by The Spenser Society. Presiding: Paul Alpers, U of California, Berkeley.

92.96 In "Benjamin, Allegory, Spenser, Spenserians," Gordon Tesky, Cornell U, interrogated the "fairly determined silence" among critics regarding Spenserian allegory. He claimed that C.S. Lewis's Hegelian notion that reading Spenser is "like living" underlies "everything that [subsequent] Spenserians say about allegory." Against this he proposed an "alternative conception" grounded in the way Walter Benjamin's theory of baroque allegory insists on the importance of "subjectivity": in Benjamin's account, objects in the world acquire significance or meaning only by their subjective "placement" (*thesis*), not by anything inherent in their nature (*physis*). For Benjamin, allegory is the site of a metaphysical struggle in which the *physis* of things must be driven from them -- by a process that he calls "mortification" -- if they are to be made into allegorical signs; something has to be killed in order to mean. "[Death] is *there* in the thing, not prior to it, so that the thing is meaningful as an allegorical image just because it is divided between life and death." Thus allegorical images are not "images of life," as Lewis would have it, nor are they lifeless objects yoked together by wit, as Kames would have it, but rather the site of a "struggle between what they are and want to remain and what the gaze of Melancholy is, by slow violence, making them be." We interpret allegories by joining in the violence of this struggle. Allegories are not mirrors of ideologies, but instruments of ideological struggle. Benjamin's insight into allegory as permanent struggle has "deep implications for every aspect of criticism of *FQ*."

92.97 Focusing on The Temple of Venus in *FQ* 4 and the episode of the egalitarian Giant in 5, Elizabeth Fowler, Harvard U, explored two conflicting ways that Spenser thinks about dominion in "*Raptus*, the Rout, and the Pressure of Virtue." Her claim was that in Spenser's thinking, the two parts of moral philosophy, ethics and political philosophy, generate contradictory ideas: in the first instance, dominion arises from the subjective virtue of the *dominus*, whereas in the other it involves an element of consent. Scudamour's rape of Amoret overrides her refusal to consent to his mastery; he "understands Amoret's wishes as detached from her person, and they become merely his own emotional state, one that can be surmounted by his own force of will." In the case of the Giant in Book V, Artegall's argument claims to follow natural and divine law, but in fact violates received jurisprudence. His appeals to god as absolute *dominus* shift the grounds from divine law to ethics, making the nature of law "subjective." While Elizabethan jurisprudence recognized a "discretionary" element in equity, located in the operation of *synteresis*, a faculty inscribed in every person, this faculty is not "subjective" in the way Artegall tries to make it. His "justice" thus derives from an ethics that is "perversely grounded in brute force and terror," and it corrupts jurisprudence and undermines natural law theory. Spenser is more sympathetic to the Giant's position than received criticism has allowed.

92.98 In "Binding Occasion and Framing the Hero: Scandal as Closure in *The Faerie Queene*," James Nohrberg located the source of Spenser's conception of Occasion in Boccaccio's *De casibus* (*casus*, a "fall," is an occasion), noted its close iconographical and thematic relation to Calumny or Slander, and pursued the significance of these related concepts in the various "scandals" that inhabit each book of *FQ*. For example, Duessa's report of her lost lover in 1.2.23-24 echoes parodically the *skandalon* of 1 Cor. 1:23, "Christ crucified, unto the Jews a *stumbling block*," while Redcrosse's shield full of "old dints of deepe wounds" links him with a scandalous past, that of the "deadening worship of relics and cures." The comparable scandal in Book III is Britomart's sex. The legend of Book V is "framed by scandal," beginning with Astraea's retreat and ending with the "inglorious massacre as Smerwick." In court life, as likewise in the "mode" of allegory, seizing occasion breeds the danger of scandal. Books I and V are particularly scandal-ridden, whereas in II and VI the hero is "less in danger of being framed and maligned, and more in control of occasion." This danger is particularly acute in the poem's treatment of the scandalous career of that "attention-getter" Raleigh. The narrative of Timias ("*timeous*" = "early," "timely," "opportune") and Belphoebe is an analogy of the "dialectic of glory and infamy" controlling the poem.

Session 274: *1590 and the Problematics of Chronology*. Program arranged by the Division on Literature of the English Renaissance, Excluding Shakespeare. Presiding: Heather Dubrow, U of Wisconsin, Madison.

92.99 In "The Prison of Sad Paine: Amoret in 1590," Sheila Cavanagh, Emory U, explored the "multiple interstices" of Amoret's tale with the structure of modern pornography, noting parallels between Busyrane's sadistic treatment of her in *FQ* 3.12 and the 1976 film *Snuff*. Proceeding from the premise that at the end of the 1590 version Amoret experiences a

"powerful orgasm," and considering that our very limited knowledge of her in that version is "fashioned largely from the projections of other characters, which are then reinforced by the projections of critics," she argued that our lack of knowledge of the series of abductions recounted in Book IV encourages us to view the reunion which concludes Book III as a happy ending, an interpretation which "also encourages complicity with the violence in Busyrane's castle." Reading the story in conjunction with modern pornography helps us see some of the "presumptions about female sexuality" which help fashion Amoret. Her orgasm seems to promote agreement with Linda Williams' contention in *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"* (Berkeley: U of California P, 1989) that pornography views "sexual pleasure" as "the best solution to all problems afflicting the sexual realm."

Session 400: Annual Meeting and Luncheon of The Spenser Society.

92.100 In his untitled address at the Spenser Society Luncheon, Harry Berger, Jr. prefaced a Lacanian reexamination of *FQ* 1 by professing that the reorientation of literary studies during the last two decades has been the "great experience of [his] life." Concerned with unmasking the way a traditional Christian-allegorical reading of the book inhibits a hermeneutics of suspicion, or an "oppositional" reading, he reexamined Redcrosse's "falsed faith" and prevailing tendency to despair as examples of "narcissism," of *autophobia* and *misautia*, which in turn produce the *misogyny* and *gynophobia* that prompt Redcrosse consistently in Book I to shift the blame for his sinfulness onto an "other" who is female: "There did I find, or rather I was found / Of this false woman" (1.12.32). He proposed that "Christian discourse is an Ideological Cultural Apparatus for the production of narcissism" by showing how Lacan's account of narcissism conforms to the Pauline formulation "I had not known sin but for the law." Asking why we should prefer an alien psychoanalytic vocabulary over such older, more accessible and apparently quite adequate terms as self-loathing and self-hatred, he answered that the traditional conceptual machinery, as employed by William Nelson and others, "can only reproduce the narrow range of interpretations privileged by that lexicon," since the "metadiscursive aim" of Christian discourse is to "represent itself as authoritative teaching and thus to inhibit the freedom, even possibility, of interpretation." The newer vocabulary, in contrast, makes it possible to "situate the problematic representation of women at the center of the legend of holiness and thus to discern not only that the legend is represented as the product of a specifically male fantasy, but that it's interrogated as such." The Spenserian text "represents itself as reading its allegorical narrative subversively . . . and offers itself as a model to subsequent readers."

92.101 The annual meeting of the Executive Committee of The Spenser Society, Paul Alpers, U of California, Berkeley, presiding, was held at the Princeton Club preceding the luncheon. Richard McCoy, CUNY, was nominated to be Vice-President (to assume the Presidency in 1994) and John Webster, U of Washington, was nominated to be Secretary-Treasurer. Suzanne Wofford, U of Wisconsin, Madison, and Germaine Warkentin, U of Toronto, were nominated to three-year terms on the Executive Committee, and Jacqueline

Miller, Rutgers U, was nominated to succeed herself in another term on the Isabel MacCaffrey Award Committee. Other items of business:

1. The dwindling financial state of the Society, resulting from the fact that approximately 30% fewer members than in past years had paid dues as of MLA time. The Committee recommended that the Editor of *SpN* print in its next issue a special invitation for its readers to become members of the Society. See item 92.110.

2. Some possible ways of raising money to pay for replenishing the now-depleted stock of medallions that accompany the \$100 cash prize awarded to the Isabel MacCaffrey winners. It was proposed that money be raised for this purpose by a mail solicitation from senior members of the society and from present and former close associates of the late Professor MacCaffrey.

92.102 At a brief business meeting held during the luncheon, President Paul Alpers (1) presented those nominated for office for ratification by the membership and (2) presented medallions and cash awards of \$100 to the two 1992 winners of the Isabel MacCaffrey Prize: Linda Gregerson, "Protestant Erotics: Idolatry and Interpretation in Spenser's *Faerie Queene*," *ELH* 58.1 (Spring 1991): 1-34 (abstracted 92.82); and Dorothy Stephens, "Into Other Arms: Amoret's Evasion," *ELH* 58.3 (Fall 1991): 523-44 (abstracted 91.74).

Session 463: *Rewriting Ovid: Gender and Voice in the Early Modern Period*. A special session. Leader: Lynn Enterline, Yale U.

92.103 Heather James, Yale U, "Hermaphroditus's Pool: Contaminations of Source and Gender in Spenser and Shakespeare." Because of other commitments, I was unable to hear this paper. A FAX of Carol Kaske's notes indicates that James claimed Ovid's account of Hermaphroditus as a source for the episode of Redcrosse at the Nymph's pool (1.7.5-9) and "agree[d] with Guillory that RCK is not guilty, but only mistaken, in his choice to drink the water." The way Spenser changes Ovid makes his passage a "critique of gynephobia."

Session 648: *Shaping Conceptions: Spenser's Life and Writings*. Program arranged by the Spenser Society. Presiding: Judith H. Anderson, Indiana U, Bloomington, and David A. Richardson, Cleveland State U.

92.104 In "Can We Read Spenser's Biography in *The Faerie Queene*?" Jay Stephen Farness, Northern Arizona U, examined problems inherent in answering the deceptively simple parenthetical question "(who knows not Colin Clout?)" by surveying three classes of "response" to it: first, those of "our older historians"; second, those of newer historians, for whom *FQ* "presents symptoms in a pathologocal field," and who "only give us another allegory, not a biography"; and, finally, a preferred, although unnamed, group of readers who would, "in the general rush to history, hesitate a little longer at the possibility of something specifically literary, ways of reading that have not wholly abandoned new critical or new new critical habits." Such readers are needed to deal adequately with the poem's "specifically literary opacity that does not readily translate into historical or biographical information."

92.105 Clare L. Carroll, Queens C, CUNY, sought answers, in "Spenser, Faction, and Colonial Policy in Ireland," to the "historical" question of how Spenser was sent to Ireland in 1580 and the "literary" question of how Spenser's responses to events and political affiliations formed in 1579-1580 are represented and reinterpreted in his poetry. He surveyed the evidence of the Leicester faction's "great" influence on Irish affairs, and the documentary record of Spenser's connections to the chief members of that faction. He then examined the various manifestations in the poetry, chiefly *SC*, *Time*, *Mother Hubbard*, and *Gnat*, of Spenser's "continued loyalty to these men, long after they ceased to be patrons," an allegiance grounded in "his consistent admiration for their policies."

92.106 Anne Lake Prescott, Barnard C, introduced her paper, "Spenser Reading Du Bellay," with an anecdote, followed by a challenge: "Several years ago at Kalamazoo discussion turned to imagining a biography of Spenser. It should, I said, be 'fuzzy'" -- by which she meant it should employ a logic that "uses incomplete information." Her challenge was to explain why Spenser ended his sonnet to Du Bellay with a compliment to Du Bartas. She then proceeded to "set some parts of Spenser's work against some of DuBellay's" to see what "probabilities" emerge that "might indicate something about the shape or pace" of Spenser's poetic activity. She considered the fable of the oak in the February Ecolgue against *Antiquitez* 28, especially the indebtedness of both poems to Lucan; the proem to *FQ* III and *Amoretti* against *Olive*, in the latter case noting Spenser's "improvement" on the calendrical structure and the liturgical symmetries in DuBellay's sequence; and the *Mutabilitie* Cantos against Spenser's own earlier translations of Du Bellay in *Time* and other poems -- observing that Spenser was an inveterate rereader of himself. She concluded by suggesting that, had Spenser lived, he would have continued to "read, reread, or remember" Du Bellay, finding "fresh interest" in the French poet's treatment of the myth of Rome.

92.107 In responding, Donald Cheney, U of Massachusetts, Amherst, wove skillfully and wittily among the three papers as he took up Prescott's challenge and suggested an answer to Farness's "Who knows not?" Reminding us that only "a fuller understanding of the dynamics of Spenserian intertextuality" will get us far in understanding the "elusiveness in Spenser's presumed allusiveness," he suggested that both Spenser and Du Bellay were attracted to a "Silver Latin consciousness of belatedness" in poets like Lucan and Statius, their "sense of a tragic destiny that remains ever imminent and yet intolerably deferred." As for where we might "find Spenser in his own writings," he suspected, borrowing a phrase from Harry Berger, that we discern him in the "self-amused pastoral" of Spenser's treatment both of Thenot's opposition to young Cuddy in *SC*'s "February" and of Colin in *FQ* 6. He suggested that Berger's adjective "self-amused" applies broadly to topical allusions in Spenser's poetry.

ANNOUNCEMENTS

92.108 CALL FOR PAPERS. Papers or abstracts are solicited for "*Incorporating Spenser*," a panel sponsored by the Spenser Society at the 1993 MLA Convention in Toronto. Possible subjects: corporate and corporal imagination in Spenser; national and colonial identity; the

body of Greater Britain; incarnation and exile; professional consolidations in Spenser's literary career and in Spenser criticism; related topics. Send papers or abstracts by 15 March 1993 to Linda Gregerson, Dept. of English, U of Michigan, Ann Arbor, MI 48109.

Paper proposals relating to the theme of "Revisions and Retrospections in British Literature," are now being accepted for the twentieth annual Carolinas Symposium on British Studies, at West Virginia U, Oct. 30 and 31, 1993. Send proposals or papers by 15 April 1993 to Dr. Jon Crawford, Dept. of History, Mars Hill College, Mars Hill, NC 28754.

92.109 NEW PUBLICATIONS. The University of Massachusetts Press announced at the MLA meeting a new series, *Massachusetts Studies in Early Modern Culture*, under the editorship of Arthur F. Kinney. It will publish interdisciplinary studies of Tudor and Stuart England that will complement *English Literary Renaissance*. The first two books will be Christy Desmet's study of Shakespeare's construction of character in light of classical and postmodern theories of subject construction and Peter Blaney's reference work on booksellers in late Tudor London.

The "electronic version" of *A Textual Companion to The Faerie Queene 1590*. Ed. H. Yamashita, H. Sato, T. Suzuki, and A. Takano. Tokyo: Kenyusha, 1992 (announced in *SpN* 91.01), is scheduled to appear in 3.5 2DD disk form (IBM/NEC PC series) in January 1993. The "book version" is promised for summer 1993. Contents: "A Bibliographical Description of the First Edition of Books I-III (1590)"; "The First Edition of Books I-III versus the Second Edition (1596)" [includes (1) Statistics of Lines and Variants; (2) Comprehensive List of Lines with Variants; (3) Comprehensive List of Substantive Changes including Misprints; (4) Comprehensive List of Spelling Transmission from 1590 to 1596]; "A Study of Reappearing Types in 1590 as Bibliographical Evidence"; "A Cross Reference to the Spelling Variants in 1590." ISBN 4-905888-04-2 C3897 P6500. Order from Kenyusha Books Co., Otowa 2-1-6, Bunkyo-ku, Tokyo 112.

92.110 THE SPENSER SOCIETY. As announced in item 92.101, membership in the Spenser society seems to be dwindling. Retaining a membership of over 200 is necessary if the Society is to continue to be able to sponsor two sessions at annual MLA conventions. Such sponsorship is important to the Society's purposes, which are to provide occasions when scholars interested in Spenser and his cultural contexts can present versions of work in progress and become part of the international network of Renaissance scholars. The Society also works to encourage and reward excellence in scholarship, especially by younger scholars. The most visible encouragement is the Isabel MacCaffrey Award presented each year at the Society luncheon.

Annual dues are \$10.00 for US and Canadian faculty (or \$15 to include a subscription to *SpN*); \$5.00 for graduate students (or \$10.00 to include a subscription to *SpN*). International members who wish an *SpN* subscription must add \$4.50, for a total of \$19.50. To join, send your check, in US funds, to John Webster, Secretary-Treasurer, The Spenser Society, Department of English, The University of Washington, Seattle, WA 98195.

92.111 CONFERENCES. Shame and Related Emotions, 22-24 Feb. 1993, Santa Barbara. Address: T. J. Scheff, Dept. of Sociology, U of California, Santa Barbara, CA 93106.

True Stories: Narrative, Image, History in the Later Middle Ages, 5 March 1993. Graduate Center, City U of New York. Address: Martha W. Driver, Pace U, 78 N. Broadway, White Plains, NY 10603.

Baroque Poetry and Other Literary Forms: Italy, Spain, France, Germany, and England, 25-26 March 1993, State U of New York, Stony Brook. Address: Irma Jaffe, Istituto della Enciclopedia Italiana, 250 Park Ave., New York, NY 10017.

Southeastern Renaissance Conference, 26-27 March 1993, Agnes Scott C. Address: John N. Wall, Dept. of English, Box 8105, North Carolina State U, Raleigh 27695-8105.

Private Lives and Public Roles: Literature and the Arts, 1500-1700 (Second Biennial Conference on the Arts and Public Policy), 25-27 Mar. 1993, Orlando. Address: Katherine Z. Keller, Dept. of English, U of Central Florida, Orlando, FL 32816.

South-Central Renaissance Conference, 25-27 Mar. 1993, San Antonio. Address: Susan Krantz, 2607 Van Dyke Ave., Raleigh, NC 27607.

Romance Writers and Readers Conference, 26-28 March 1993, U of Nebraska, Omaha. Address: Mary Macchietto, Coll. of Continuing Studies, PKCC, 1212 Farnam, Omaha, NE 68182.

Shakespeare Association of America, 1-3 April 1993, Atlanta. Address: Nancy Hodge, SAA, Southern Methodist U, Dallas, TX 75275.

West Virginia Shakespeare and Renaissance Association, 15-17 April 1993, Huntington. Address: E. M. Taft, English Dept. Marshall U, Huntington, WV 25755-2646.

Cincinnati Conference on Romance Languages and Literatures, 13-15 May 1993, U of Cincinnati. Address: Susan E. White or Luis Alvarado, Dept. of Romance Langs. and Lits., Room 710 D, U of Cincinnati, Cincinnati, OH 45221-0377.

Society for the History of Authorship, Reading, and Publishing, 9-11 June 1993, New York. Address: Simon Eliot, Open U, 41 Broad St., Bristol BS1 2EP, England.

INDEX TO VOLUME 23

References are to issue numbers and to pages; hence "Alvarado, L. 3:23" refers to volume 23 (1992), issue 3, p. 23.

- | | | |
|------------------------------------|----------------------------------|--------------------------|
| Alpers, P. 3:17,19-20 | Daniels, E.F. 3:11 | Greenfield, S. 2:17,18 |
| Alvarado, L. 3:23 | Dasenbrock, R.W. 1:1-4 | Gregerson, L. 3:12,20-21 |
| Anderson, J.H. 2:19,23;
3:20 | de Groot, H.B. 3:12,13,
15-16 | Gross, K. 3:7 |
| Armbrust, C. 3:10 | Dees, J.S. 1:1,21;2:15 | Guillen, C. 1:8 |
| Bahktin, M. 3:6 | Dempsey, J.T. 1:10 | Guillory, J. 3:20 |
| Barfoot, C.C. 2:13 | Desmet, C. 3:22 | Gurley, G. 2:24 |
| Barthes, R. 1:2 | Donnelly, M.L. 2:16;3:4 | Hamilton, A.C. 3:12 |
| Barzun, J. 3:7 | Driver, M.W. 3:22 | Hannay, M.P. 1:11,19 |
| Bath, M. 2:10 | Dubrow, H. 3:18 | Hardin, E. 1:1 |
| Bellamy, E.J. 2:1-5 | Dundas, J. 3:11 | Harner, J. 2:1 |
| Belsey, A. 3:10 | Dyer, G. 3:10 | Haselkorn, A.M. 3:14,15 |
| Belsey, C. 3:10 | Enterline, L. 3:20 | Heberle, M. 1:12 |
| Belt, D. 1:9-10 | Esolen, A.M. 1:1,7;2:7 | Helgerson, R. 1:18 |
| Benjamin, W. 3:17 | Farley, K. 1:1,21 | Heninger, Jr., S.K. 2:12 |
| Bennett, J.W. 3:7 | Farmer, N.K. 2:11 | Henry, J. 2:12 |
| Berger, Jr., H. 2:23;
3:6,19,21 | Farness, J.S. 2:23;3:20 | Herman, P. 1:12 |
| Berry, B. 1:20 | Farrell, M.R. 2:11 | Hieatt, A.K. 3:9,16 |
| Berry, C. 2:15 | Fish, S. 1:1 | Hodge, N. 3:23 |
| Blaney, P. 3:22 | Fletcher, A. 3:6 | Hollings, M. 2:18 |
| Bloom, H. 1:2 | Foucault, M. 1:2;3:5-7 | Höltgen, K.J. 2:10,12 |
| Brooks, P. 2:2 | Fowler, E. 1:17;2:23;
3:17 | Howard, M. 3:10 |
| Brooks-Davis, D. 3:11 | Fowler, A. 1:8 | Hume, A. 1:8 |
| Bruce, D. 3:11 | Francis-Doyle, C. 2:15,
16 | Hurstfield, J. 3:3 |
| Bryson, A. 3:9 | Freud, S. 1:21;2:2 | Hutchinson, D.S. 3:12 |
| Buhler, S.M. 2:17 | Fukuda, S. 1:11;3:1 | Hutton, S. 2:12 |
| Campbell, G. 3:11 | Fumerton, P. 3:1-4 | Irigaray, L. 2:4 |
| Carey, V.P. 2:23 | Gallagher, L. 3:4-7 | Jaffe, I. 3:23 |
| Carroll, C.L. 2:23;3:21 | Gent, L. 3:9-10 | James, H. 3:20 |
| Cathcart, D. 3:7 | Gibbs, D. 1:5 | Jameson, F. 2:2 |
| Cavanagh, S.T. 3:19 | Gilman, E.B. 2:12 | Jardine, L. 2:12 |
| Cheney, D. 2:23;3:21 | Girard, R. 2:3 | Johnson, L.S. 2:5-7,16 |
| Christian, M. 1:10,19 | Gless, D.L. 1:9,16;2:10 | Kane, S. 3:13 |
| Coats, C.R. 2:24 | Goldberg, J. 3:5-7 | Karant-Nunn, S. 2:24 |
| Crawford, J. 3:22 | Greenblatt, S. 1:8;2:19 | Kaske, C. 3:7,20 |
| D'Agati, D. 3:10 | Greene, S. 1:4 | Keller, K.Z. 3:23 |
| D'haen, T. 2:13 | Greene, T.M. 1:11 | Kenner, H. 1:1 |
| Daly, P. 2:10,12 | | King, J.N. 1:7-9 |
| | | Kinney, A.F. 3:22 |
| | | Kintgen, E.R. 1:17 |

- Kosako, M. 1:21
 Krantz, S. 3:23
 Krier, T.M. 1:19; 2:5,15
 Lacan, J. 2:2;3:10,12,19
 Leggatt, A. 3:12,13,
 15-16
 Lethbridge, J. 1:7
 Levin, R.A. 3:13
 Lewis, C.S. 3:17
 Llewellyn, N. 3:9,10
 Loewenstein, J.F. 1:18
 Lottes, W. 2:10,12
 MacCaffrey, I. 3:20
 Macchietto, M. 3:23
 MacGillivray, S.R. 3:14
 Maclean, H. 1:1
 Maley, W. 1:13
 Manning, J. 2:13
 Mazzola, E. 2:19
 McCabe, R.A. 2:7-10
 McCoy, R. 3:19
 McNeir, W.F. 2:20- 23
 Meidlinger, P. 2:17
 Meyer, R. 3:7-9
 Miller, J.T. 3:14,20
 Miller, S. 2:18,19
 Moller, J. 2:12
 Montrose, L. 1:18;3:7
 Morey, J.H. 1:13
 Morris, J. 2:18
 Nelson, W. 3:19
 Nohrnberg, J. 2:4,23;
 3:18
 O'Connell, M. 3:7,9
 Oram, W.A. 1:16,20
 Peacock, J. 3:9
 Phillips, J.E. 3:15
 Pories, K.G. 1:1
 Prescott, A.L. 2:15,23;
 3:21
 Provost, F. 2:23
 Quilligan, M. 1:20-21;
 3:14
 Rajan, B. 3:12
 Rambuss, R. 1:16
 Rhu, L.F. 2:17
 Richardson, D.A. 2:15,
 20,23-24;3:20
 Roberts, J. 3:15
 Roche, Jr., T.P. 2:11,13
 Rossi-Reder, A. 2:15
 Said, E. 1:2
 Sanders, E.R. 1:17
 Sato, H. 3:22
 Scharnhorst, G. 3:15
 Scheff, T.J. 3:23
 Scott, B.K. 1:4
 Shaver, A. 1:14
 Silberman, L. 2:15
 Slights, C. 3:7
 Starr, G. 3:7
 Stephens, D. 1:18;3:20
 Steppat, M. 1:16;3:1
 Stewart, S. 1:14
 Stillman, R. 2:15,19
 Strong, R. 3:11
 Stump, D.V. 1:14,19
 Suzuki, M. 2:16
 Suzuki, T. 3:22
 Taft, E.M. 3:23
 Takano, A. 3:22
 Tazón Salces, J.E. 2:13,
 14
 Tesky, G. 2:23;3:15,17
 Thornton, B. 1:15
 Tonkin, H. 2:19;3:14
 Travitsky, B.S. 3:14,15
 Tribble, E.B. 2:16
 Ulreich, J.C. 2:24
 Vink, J. 2:14
 Waldman, L. 1:15
 Wall, J.N. 3:23
 Warkentin, G. 3:16,20
 Watkins, J. 2:15,16
 Weatherby, H.L. 3:16
 Webster, J. 3:20,23
 Welch, S.F. 2:18
 White, R.S. 3:17
 White, S.E. 3:23
 Wickert, M. 3:16
 Williams, K. 2:19
 Williams, L. 3:19
 Wilson, M.F. 1:1
 Wofford, S. 2:5;3:20
 Yamashita, H. 3:22
 Yates, F. 3:11

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