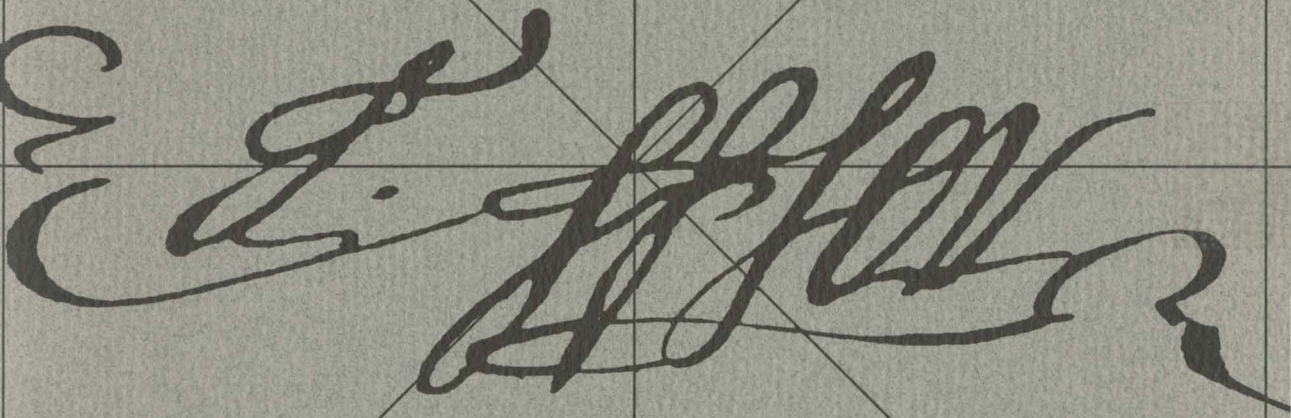
SPENSER • NEWSLETTER

AUTUMN 1996 • VOLUME 27 • NUMBER 3



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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. FAX 913-532-7004.

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

Subscription rates, institutional and private: $6.50/yr in USA, $6.50/yr (US funds or equivalent) in Canada, $11.00/yr US in Latin America and overseas. These rates are for Vol. 27, 1996, and for Vol 28, 1997.

TO OUR READERS

96.96 *First, an important announcement. Because of a scheduling conflict, the time and place for the Spenser Society Luncheon at this year's MLA meeting have been changed from what is reported in the November Program. The new time and the place reported in item 96.124 are the correct ones. The cost is $28, not $27.*

We sadly report the death on 16 September 1996 of John Erskine Hankins. I first received this news from Jim Broaddus (Indiana SU), who said that *SpN*'s tribute in the last issue (item 96.73) had moved him to write Professor Hankins to acknowledge that something in his *Source and Meaning* had stimulated a train of thought which led to his book on *FQ* (reviewed below). When Hankins' son Thomas replied, notifying Jim of his father's death, he said: "Your letters and the tribute by Professor Watkins gave him great pleasure and were a great source of pride right at the end of his life." Jim adds that Hankins had taught at Indiana State in 1929-30, rooming that year with the widow of Terre Haute's most famous son, Eugene V. Debs.

Readers expecting to find in this issue the latest biennial listing of members of the Spenser Society, will be disappointed. But not to desapir. John Webster, Secretary of the Society, convinced me that we are likely to publish a more accurate and useful list (e.g., more e-mail addresses and phone numbers) if we wait until *after* he's received most of next year's renewals, rather than before. The membership list will appear in the next issue, 28.1, and that issue will be its home every two years henceforth.

In its place, this issue offers at item 96.116 a dialogic account of the recent Yale conference, "*The Faerie Queene* in the World 1596-1996," written by yours truly and Jon Quitslund (George Washington U). My original idea was to do a "profile" in the manner of those in *The New Yorker*, something that would convey a "feel" for the experience of the conference and not simply be a bare catalogue of abstracts. How close we come to attaining that ideal we leave to your judgment. Speaking just for myself, Calvin Trillin or David Remnick need have no fear.

Finally, I'm happy to call your attention to John W. Moore's updating of the Spenser Bibliography for the year 1994 in item 96.117. The 125 items listed there approximately double the number found in the *MLA International Bibliography*--and make abundantly clear how much escapes *SpN*'s abstracters (and we presume readers), if they depend too heavily on that organ.

96.97 Broaddus, James W. *Spenser's Allegory of Love: Social Vision in Books III, IV, and V of* The Faerie Queene. Madison and Teaneck: Farleigh Dickinson U P; London: Associated University Presses, 1995. 185 pp. ISBN 0-8386-3632-2. $33.50.

James W. Broaddus describes a largely unproblematic *FQ* in his book *Spenser's Allegory of Love*. His premise is clearcut: Books 3, 4, and 5 of *FQ* constitute a social vision of love in which subordination within hierarchy is the ideal. Romantic love and friendship are aspects of the love that unites the commonwealth; Justice, in this view, should be read within the framework of the whole allegory of love because justice is based in social harmony. The achievement of that social harmony requires subordination of self-love to the service of something higher: women must subordinate themselves to men, men must subordinate themselves to love itself, and of course all subjects must accept subordination to the monarch. Broaddus claims, however, that Spenser is not merely orthodox in his beliefs about the importance of degree. Spenser does not question the validity of dominant ideology, but "for him true social harmony is not merely the ordering of energies that would, if not ordered, bring chaos. Spenser celebrates those energies." It is Spenser's positive portrayal of the role played by sexual passion in the commonwealth that Broaddus finds unorthodox.

Broaddus is also interested in correcting what he sees as the Neo-platonic bias of the scholarship on Book 3. Thus he develops a model for discussing sexuality in the poem that is based on Galenic physiology and Renaissance psychology. Quoting Thomas Wright's *The Passions of the Minde* (1621), Broaddus explains that self-love is understood as a kind of instinct toward self-preservation that provides the animating energy in all things. Self-preservation is also reflected in the desire for procreation, a process which Broaddus explains physiologically, returning frequently to the Galenic notion current in the sixteenth century that both males and females had testicles (the females having interior ones) that produced the seed necessary for procreation. Abundance of seed in the testicles was believed to result in sexual desire. The problem Spenser addresses in these central books, according to Broaddus, is how to harness the energies of self-love and testicular seed so that they serve the social good.

Broaddus's concept of the middle books is in many ways satisfying. His idea that all three books deal with energies that need to be harnessed in order to be productive seems right and helps make sense of the storylines, such as Britomart's, that are drawn out through two or even three of these middle books. Broaddus's method is to separate out and discuss individually the extended quests that join these three books. Thus, his chapters are devoted to the initial stages of Britomart's quest (Chapter 1), then Florimell's quest for Marinell (Chapter 2), Scudamour's quest for Amoret (Chapter 3), and so on, including chapters on Timias and Belphoebe and on the friendship episodes in Book 4. This approach leads to valuable reminders about the connections between books, as when Broaddus defends

Scudamour's capture of Amoret in the Temple of Venus episode of Book 4 by contrasting Scudamour's youth and sexual drive to the age and sterility of many of the enemies of love who appear in Book 3. I also enjoy the way his focus on the procreative aspects of Britomart's dream in Isis Church recalls the sexual energy that fuels her quest from its inception.

But despite its clear premise and fruitful method of exposition, *Spenser's Allegory of Love* is not ultimately convincing, mainly because Broaddus's explications of the various quests so often leave the most problematic aspects of the story virtually untouched. He several times chastises critics for putting too much emphasis "on shortcomings, real and imagined, in the virtuous characters and not enough on the contrast between the virtuous and the vicious" (31). But his attempt to rectify the situation leads him to ignore important issues. For example, in his discussion of Busirane's house, he is emphatically opposed to the view that Amoret's experience there reflects her own psychological or moral state. Broaddus emphasizes instead her heroism in maintaining constancy in the face of Busirane's attempts to master her. Amoret's "role in the Garden, as in the Temple of Venus and the House of Busirane, is to be an ideally feminine female" (79). But if Amoret is a hero and an ideal of femininity, then why can't she escape from Busirane on her own? Why does she need Britomart's intervention? Indeed, what does the House of Busirane signify for Britomart herself? It seems clear that Britomart's "masculinity" (which Broaddus acknowledges but doesn't really account for) is needed to free Amoret. But if so, doesn't this suggest that the "ideally feminine female" is deficient in the "true, chaste, and constant love" that Broaddus claims is necessary to defeat the adulterous tradition that Busirane's House represents? The early modern ideal of womanhood in fact seems to impose conflicting demands on women, saying simultaneously "be submissive and obedient" and "be fierce defenders of your chastity"; this ideological contradiction is one possible reason that Spenser fractures his portrait of women's chastity into several different figures.

But a Spenser who wrestles with the inconsistencies in the dominant ideology that his own poem uncovers is not Broaddus's Spenser. Even the difficult fifth book seems coherent to Broaddus: in his final chapter, entitled "Towards Mercilla's Castle," he counters the view that the iconography of equity and mercy at Isis Church and Mercilla's Castle represents true justice, and instead suggests that true justice in Spenser's scheme is inseparable from the suppression of disorder. Britomart's defeat of Radigund thus embodies true justice in that it suppresses the disorderly regiment of women, and Broaddus is untroubled by the fact that Britomart then reigns as princess in Radigund's stead--"any position other than the one to which she was born would have been improper," he explains (141)--or by the similarities between Britomart and Radigund, both in their respective fights with Artegall, or in their fight with each other. The fact that Arthegall's reaction to Radigund's beauty, revealed during their battle in 5.5, reflects his reaction to Britomart during their earlier combat (4.6) goes unmentioned by Broaddus. He focuses instead on Artegall's faithfulness during his captivity to the image of Britomart engraved in his heart: "Artegall has merely gotten himself into a fix because a manly foolishness moved him to pity beauty" (138). He remains a worthy representative of a justice that Broaddus claims is never ameliorated by clemency on

the part of Britomart: "Britomart's appearance in Book V, instead of softening Spenserian justice, reinforces the grand principle of subordination, in part by her removal of Radigund's head" (124). Thus Broaddus doesn't even mention the possibility that Britomart might represent clemency when she restrains Talus from his slaughter of the Amazons (5.7.36); rather, he characterizes this as an instance of her femininity reasserting itself (141). I am not objecting to the conclusions reached by Broaddus so much as to the way he sometimes reaches them by omitting any consideration of interpretations and questions raised in other critics' work. For instance, the idea that Radigund represents some problematic aspects of Britomart herself, a claim never engaged by Broaddus, is suggested by, among others, A. C. Hamilton in *The Structure of Allegory in* The Faerie Queene and Angus Fletcher in *The Prophetic Moment*.

Spenser's Allegory of Love suggests a valuable way to read the middle books of *FQ* as united by a concern with the process of subordinating individual desires and energies within established social hierarchies. However, the book failed to convince me that we find in Spenser's poem a coherent vision of that hierarchy and the processes that create and sustain it.

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96.98 Gregerson, Linda. *The Reformation of the Subject: Spenser, Milton, and the English Protestant Epic.* Cambridge Studies in Renaissance Literature and Culture 6. Cambridge: Cambridge UP, 1995. xii + 281 pp. ISBN 0-521-46277-0. $49.95.

Spenser's fascination with specularity is evident throughout his career. Witness Colin's rudimentary experiment in self-fashioning in "Januarye," as he beholds in nature a mirror in which he sees the image of his plight, a scene that is replayed not only in "December," but also, with sophisticated variations, in the Mutabilitie Cantos. When Harry Berger in *Revisionary Play* (1988) writes about "Januarye" in a piece called "The Mirror Stage of Colin Clout," he teases us with Lacanian possibilities he does not pursue in his essay. Others, including David Lee Miller in *The Poem's Two Bodies* (1988) and Linda Gregerson in the book reviewed here, treat Spenser's interest in specularity with high Lacanian seriousness, albeit in connection with *FQ*, not *SC*. And according to Gregerson, Spenser is Milton's original in this regard.

For Gregerson the paradigmatic instances of specularity in *FQ* and *Paradise Lost* are Britomart's gazing at the"charmed looking glass" (3.3.24) made by Merlin and discovered in her father's closet and Eve's encounter, in Book 4 of *PL*, with the image in the lake that greets her after she first awakens. For Gregerson these scenes resemble each in other in instructive ways, Milton having "learned from Spenser nothing less than the epistemology of the epic" (150). Both of these moments are originary and generative. "The lake is a mirror; the birth of desire is specular," she asserts (151). These moments constitute the matrix from which the self is born, the genesis of the quest each woman then launches for

understanding of the Self in terms of the Other (figured, of course, in Artegall and Adam, respectively). Each moves beyond narcissistic self-absorption to a sense of self based on differentiation and individuation. The scenes are both re-cognition scenes that delineate a generatively "enabling error" (what some might call *meconnaissance*): an engagement with a likeness too extreme must be abandoned as a stifling and entrapping form of desire. In its place emerges a re-formed desire grounded in the principle of "likeness-with-difference." As she learns to love "not the likeness she finds in the lake but the likeness she finds in another: 'he, whose image thou art'" (157), Eve repeats "the pattern made normative by Spenser: likeness, then likeness revised" (156). Throughout this book, Gregerson argues cleverly and convincingly that subject status for both Spenser and Milton is paradoxical because it is relational not absolute: "human subjectivity is bound: it achieves its singleness through association" (180). *Idem in alio* or likeness-with-difference: this is the Virtue Gregerson writes in this Legend.

The explicitly Lacanian account of Britomart and Eve and the mirror sequences in which they are both implicated converges with an explicitly Augustinian account of sign theory, as Gregerson explores the ramifications of the proposition that desire is not only libidinal but lexical. Noting that Lacan has expressly acknowledged his debt to Augustine (especially to *De magistro*) she returns us to the familiar but crucial distinction Augustine draws between "things to be enjoyed [*frui*] and things to be used [*uti*]. The first is passive, the second is transitive; the first conduces to *cupiditas*, the second to *caritas*. This distinction, which has proved helpful to critics as different as D. W. Robertson and Stanley Fish, informs Gregerson's scintillating reading of the Malbecco episode as a fable charting the deformation of desire. Malbecco's self-absorption, which is cognate with his inability to read signs, leads inexorably in Gregerson's view to his total assimilation to Gelosie: he enacts the problem of "identity" as he and what he signifies become indistinguishable. "He confuses likeness with identity, he cannot tell the sign from the thing, and he serves the one as though it were the other" (58). Not all of the general conclusions reached by Gregerson in her analysis of Malbecco's deformation are strikingly original, but the paths by which she takes us to her destination are wonderfully revealing of the rich texture of the episode and its implications for the rest of Book 3 and indeed the rest of the *FQ*.

In the complementary chapter on Milton, "Words Made Visible: the Embodied Rhetoric of Satan, Sin and Death," Gregerson derives Satan's "systematic abuse of signs from a deformation of subjectivity" and from a failure "to acknowledge the creaturely self as a sign that points beyond itself to the Creator." (199). Here Samuel Shaw's rhetorical manual, *Words Made Visible* (1679) works in tandem with Freud's discussion of the uncanny (and Lacan's reaction to it) to produce some fresh and compelling observations on passages difficult to talk about in unhackneyed ways. Gregerson notices that the meeting between Satan and Sin ("his reflecting surface" [206]), begins with the inability to recognize likeness, but unfolds as a narration in which autonomous self-love erases otherness completely, all distinguishing and differentiating features of Death, for example, having been effaced (2.666-72). Avowing her interest in re-incorporating the episode into the poem as whole, Gregerson connects "epic and empire" by tracing the "roots of empire to narcissism" (214). (A much

fuller treatment of this topic, but one that ends with Spenser--and Britomart--not with Milton is available in Elizabeth Bellamy's *Translations of Power: Narcissism and The Unconscious in Epic History* [1992], which Gregerson does not mention, presumably because it appeared after her own work was finished.) We are invited in this chapter to consider Milton's "Augustinian critique" (223) both of "rhetoric's empire" (225-30) and of Augustan epic.

The very beginning of this book introduces a topic the full significance of which is not revealed until much later. Gregerson provides a brief history of image-making and image-breaking within the "protestant" and "reformation" contexts alluded to in the subtitle and title, respectively. She is specifically concerned with the dangers inherent in the "verbal icon" for Reformation thinkers and with the "inoculatory strategies" devised by writers intent on creating a patently constructed (or creaturely) literary artefact that points transitively beyond itself. Without those strategies, literature could evoke idolatrous affection, could be merely enjoyed rather than used. She presents Milton and Spenser as poets who reform and recuperate image-making as they rehabilitate iconophilia. Thus, a major turn in the book occurs when her interest in images or "likenesses" modulates into an interest in "likenesses-with-differences." On these matters, Gregerson takes a tack quite different from the one taken by Kenneth Gross, whose work on Spenserian iconoclasm she dismisses somewhat curtly in a footnote (79).

At least three times in *The Reformation of the Subject*, Gregerson reminds us of the etymology of the word "discourse" (*discurrere*: to run to and fro). This reminder is useful to readers who may find her own critical discourse somewhat Ariostian, marked by digressions, differals, and *entrelacement*. Despite what I have said about the book's balanced diptychs--chapters on Spenser and Milton neatly corresponding to one another--the disposition of the argument is admirably fluid, subtle, and asymmetrical. Chapter 3, for example, provides an extended treatment of Bacon, Essex and Philautia (in the Accession Day Tilt of 1595), while ostensibly tracking Britomart's quest into the public sphere of Book 5 of *FQ*. Chapter 4, "The Mirror of Romance," deals suggestively with the Bower of Bliss as an appropriation of desire, with the Petrarchan impulses in the *FQ*, and with Florimell, the False Florimell, Amoret and Serena. Although the book ends with a sustained treatment of Milton's epic similes in a chapter that capitalizes on Gregerson's acuity as a close reader, there is more of Spenser than of Milton in this book, as this synopsis implies.

Those who have considered the modes in which subjectivity is registered in the works of Spenser and Milton may regret Gregerson's neglect of certain elements in their poems. The scene on the Mount of Contemplation in which the Red Cross Knight learns of his "name and nation" does not loom large at all in a study treating recognition scenes of other sorts. Similarly, the complicated ways in which the Arthur-Gloriana relationship reflects and refracts the relationship of Britomart and Artegall get little play here. (By contrast both Miller and Bellamy dwell on Arthur's dream and its implications.) Miltonists familiar with Ashraf Rushdy's *The Empty Garden: The Subject of Late Milton* (1992) will note that it uses Althusser, Lacan and Hobbes, in a manner Gregerson might have found congenial, to illuminate the question of subjecthood in *Paradise Regained* and *Samson Agonistes*.

It is hard to predict the reception Gregerson's work will receive from various "schools" of Spenserians. While it opens up many new vistas and new lines of enquiry, and while it is clearly meant as a contribution to our study of the manifold ways in which the self is figured and reconfigured in the literature of the early modern period, it strikes me as an intensely conservative book, deep-down. It is not just that Gregerson dares more than once to cite with approval C.S. Lewis, whom some members of the newest generation of Spenserians esteem primarily as the subject of a recent movie. Although she focusses on female rather than male characters and although she uses both feminist critique and queer theory, Gregerson asserts that Milton, helped by Spenser, is responsible for making "a woman the normative postlapsarian human subject" (196). Although she worships at Lacan's shrine, it is ultimately an Augustinian aesthetic and an Augustinian morality on which her interpretations hinge. I suspect that this perceptive, cogently argued, elegantly written book (Gregerson is an award-winning poet too) will stimulate debate among Spenserians and Miltonists in all the best ways.

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96.99 Rovang, Paul R. *Refashioning "Knights and Ladies Gentle Deeds": The Intertextuality of Spenser's* Faerie Queene *and Malory's* Morte Darthur. Madison, Teaneck: Fairleigh Dickinson UP 1996. 157 pp. ISBN 0-8386-3598-9. $32.50.

Paul Rovang has performed a distinct service in *Refashioning "Knights and Ladies Gentle Deeds"* by focusing attention on Spenser's relationship to Malory. While Spenser's debt to other authors, like Ariosto and Tasso, remains primary, it would be a mistake to overlook what he owed to his English precursor.

Rovang's very brief book is divided into an Introduction, six chapters, and an Afterword. The first chapter contains "a comparative analysis of Malory's *Tale of Sir Gareth of Orkney* and Spenser's Legend of Holiness" (18). The second chapter examines the structures of the *Morte Darthur* and the *FQ*, while the third explores the sociopolitical applications of chivalry in the fifteenth and sixteenth centuries and looks at ways in which these applications are reflected in the two authors' treatments of the knight as an exemplar of virtue and of chivalry as an ethical and political code" (19). The fourth chapter focuses the concern of the third on Arthur in particular, and the fifth examines the evolving historiography that influenced both writers. The sixth chapter is something of a miscellany, treating "additional topics of interest" (19), including Spenser's use of humor. (Rovang finds humor in the darndest places.)

This book is quite earnest and is clearly written, and Rovang is certainly correct about the importance of Malory. Nevertheless, I have a number of reservations about what he says. One drawback to the book is its brevity. Brevity can surely be a virtue, but sometimes less is simply less. Many of the points that Rovang makes would have benefitted

from expansion. A more detailed explanation of what he means by "intertextuality" would have been helpful, for instance. Sometimes he seems to mean various kinds of comparative analyses, while elsewhere he seems to be doing source study (a term that I do not use disparagingly).

Similarly, Rovang needs to develop the background that he intends to provide. A single paragraph on Renaissance humanism followed by a single paragraph on Calvinism simply will not do to illuminate the "central ideas of Renaissance humanism and Reformation theology" (36) that influenced Spenser's manipulations of *The Tale of Gareth*. Nor will a brief paragraph on Spenser's Irish experiences suffice to explain aspects of Book V. These are complex and much debated subjects, and the complexity needs to be addressed. Rovang has something to say, and he should say it more fully.

I do suspect that Rovang, in pursuit of his thesis, might be overplaying his point. It is odd, for instance, that he so often comments on the *FQ* by looking through the lens of Spenser's letter to Raleigh. Not only is that a notoriously risky approach, but in this context it seems particularly odd, since Spenser, in mentioning his literary forebears, never refers to Malory. Rovang would therefore have to indicate how he knows that Spenser relied on Malory and perhaps even explain why the sixteenth-century poet never mentioned his fellow Englishman by name. Finding parallels between the story of Gareth and Book I is not enough because, as Rovang acknowledges, there were other versions of the Fair Unknown story, some of which served as Malory's models. How do we know that Spenser was using Malory in particular?

I also have some interpretive disagreements with Rovang. He views Malory as focusing on chivalry "as an exemplary institution" (30), but later he refers to "the mature King Arthur of Malory's work, who commits incest, slaughters infants, becomes a cuckold, and attempts to burn his queen" (101). In some universes these may be exemplary actions, but not in Malory's universe. In fact, by taking this view of Malory's work, Rovang has missed an important parallel between his two authors.

When Malory began his work, he knew the end, and he knew that the end was profoundly tragic. Yes, of course, Arthur proposes an idealistic oath to which all his knights subscribe; but that oath is impossible to uphold, becuase it requires perfection and the knights are merely flawed human beings. Some of their transgressions are accidental and others are willful, but the point is that no earthly society, no matter how idealistic, can achieve perfection. Arthur's goals are laudable, but they are also unattainable. Arthur himself, thanks to the story of his conception, always exists under a cloud, whether he knows it or not. On the other hand, Spenser did not know the end of his story when he began, and his early books are optimistic and forward looking. It was only toward the end that he realized, or perhaps acknowledged, that the Elizabethan world was flawed and doomed. Malory wrote about a mythical past whose failure was known to everyone. Spenser was writing about a present that had mythical overtones and whose failure was

gradually revealing itself. It is no wonder, then, that the last books of the *FQ* increasingly rely on Malory.

Rovang is especially interesting in his second chapter, where he discusses the structure of the *Morte Darthur* and the *FQ*. Malory did indeed undo much of the interlacement of his sources, just as Spenser undid so much of the interlacement of his sources. Whether Spenser did so because he had read Malory is questionable. More likely, both authors were "Englishing" their sources, taking Continental works and putting them into a style more comfortable to English sensibilities. Nonetheless, what Rovang has to say about Spenser's debt to Malory for the structure of the *FQ* is well worth considering.

There is, then, valuable material in this book. I am not sure that I really consider the *FQ* a work of "Arthurian literature" in the strictest sense; but if Rovang helps to focus critical attention on this important strand in Spenser's poem, he will have performed a service to scholars.

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96.100 Schleiner, Louise. *Cultural Semiotics, Spenser, and the Captive Woman.* Bethlehem, PA: Lehigh UP; London and Toronto: Associated University Presses, 1995. 278 pp. ISBN 0-934223-36-X. $43.50.

Louise Schleiner has written a difficult, sometimes obscure book. It is certainly the most rigorous semiotic approach to a Spenserian text to date, but the technical minutiae of the analyses and the jargon of Greimassian semiotics tend to strangle Schleiner's prose. The discussion often relies on diagrams or charts replete with set notation, and each chapter seems to spawn new terminology. Readers will fare best if they first gain a working familiarity with A.J. Greimas' *Dictionnaire raisonné de la théorie du langage*, and with the semiotic theory it helps to define.

There are seven chapters in *Cultural Semiotics, Spenser, and the Captive Woman*, followed by two appendices (on algorithms). Schleiner says that the chapters seek to answer this question about *SC*: "Is there a central pastoral subjectivity--at once erotically, poetically, and socio-culturally activated--which underlies the various pastor-'actors' and, through the course of the twelve-eclogue sequence, undergoes a development of some sort?" (33). This question, hardly startling when discussing a calender of "developing" seasons, Schleiner proposes to answer not in terms of "a narrative or a developmental dimension" but, "more accurately in Greimassian terms, a semio-narrative dimension (i.e. a discoursive succession of conceptual states, to be found in any unified discourse whether or not it tells a story *per se*)" (33). The redirection from narrative to "discoursive succession," while hewing to the Greimassian standard, underscores this book's tendency to alienate even a reader interested in the--dare I say it?--already somewhat arcane poetics of the New Poet. Schleiner claims to address several "readerships," none of which (alas) is constituted by Spenserians. This

omission is not in itself objectionable, since the sub-species Spenserianus might appear under several headings, but the absence of any literary readership is discouraging. Schleiner addresses her book to "scholars of early modern England," "people interested in textual and cultural studies theory," and "feminists interested in semiotic dimensions of their work,"

> for I am arguing that gender--as the maleness-femaleness classeme, which always takes content as a local construction (it like other classemes is a graduated or locally non-rigorous opposition)--is a system-level component of the kind of socio-linguistic unit that can be called an ideologeme. . . . Of course I also, and primarily, hope for readers interested in thinking comprehensively about both theory (literary, textual, feminist, Marxist, cultural) and a particular stretch of proposed history (15).

The semiotic lingo of this passage is par for the course in this book. If you are comfortable reading not merely sentences but paragraphs and even chapters laden with such language, then Schleiner's approach may satisfy you. To be fair, I should say that I am not comfortable with such language. I probably fit only into the first of Schleiner's readerships ("scholars of early modern England") and maybe into the literary theory cadre, depending on what that means in this context.

Chapter 1 (Introduction) mixes a discussion of methodology with remarks on the author's socio-political aims in undertaking a Greimassian analysis of *SC*. The rhetoric can range from technical and informed semiotics to more conventional literary-historical analysis to bizarre diatribe. At times Schleiner can be lucid, acute, and utterly accessible, as for example when expounding Spenser's attitude toward ecclesiastical hypocrisy (38). As a literary critic, in contrast to a semiotian criticizing a literary text, Schleiner demonstrates a skilled understanding of Elizabethan history and poetic production. But the literary critic is too often shouldered aside by what seem to be different rhetorical personae. "And what," asks the author in one of these other modes, "of untheorized, positivist study of literary texts, contexts, and proposed intellectual history? Practices on the surface continuous with such modernist historicism will doubtless go on, although their institutional identity as a quasi-sacred discourse formation for moral training of moneyed and bourgeois students is changing" (21). Quasi-sacred discourse formation? Moneyed and bourgeois students? This sort of scattershot polemic, unsullied by factual data, is apparently meant to provide us with the author's political bona fides. Unfortunately the superficiality of the sociology tends to taint the author's more well-considered observations on early modern England.

Chapter 2 provides a detailed exposition of the Greimassian model of "discoursive semiotics" as applied to *SC*. We learn in quick succession about the "generative trajectory" of speech acts, "spatialization" and "temporalization," "actorialization," and most importantly "actants": "at level 2 (semio-narrative syntax) and structuring their functions in the discourse, are the **actants**, any one of which can be represented by more than one surface-level 'actor,' as also conversely such an 'actor' may have been syncretized from more than one actant" (47). The four possible actants--"*subject* and *object*, *sender* and *receiver*"--are important analytically because they form the basis of the "semio-narrative 'sentence' or meta-

sentence" (47). Schleiner approaches this complex system of analysis carefully, and with every intent of explaining its application, but with mixed results. Once again there are too many conceptual terms and too much jargon for reasonable assimilation, and the diagrams, charts, word lists, and formulae that follow in Chapter 3's Greimassian analysis of *SC* overwhelm rather than inform.

There is, however, light beyond Chapter 3, particularly once Schleiner begins discussing what she terms the "captive-woman ideologeme." Acknowledging the limitations of the "formularized scan profile of the text," she notes that it "is of course not a reading of the *Calender* in a literary-critical sense" (102). She sees the profile scan as a tool to be used like "descriptions of the English political situation" or "a neo-Marxist model of cultural semiotics" (103). One could no doubt quibble with the parity implied here, but it is a relief to have the "discoursive analysis" moved from center stage. And Chapters 4-7 offer much for Spenserians to consider.

Schleiner derives the concept of the ideologeme from Frederic Jameson (and secondarily Julia Kristeva) and sees *SC* as an ideal text "to illustrate Jameson's point that politics should be viewed as of the flesh and bone of literary texts" (105). The author never questions the supposed universality of Jameson's claim, but proceeds enthusiastically to reveal the political forces behind, for instance, Cuddie's worry in "October" that he cannot write high poetry, or the allegorization of Colin as "grieving, Protestant England" and Rosalind as "his now treacherous lady/queen whose betrayal by marriage-commitment has robbed him of his competence to speak" (108). The author maintains that the ideologeme Spenser created in *SC*--the control or captivity of lover/lady through an imagining of her death and after-image--is so powerful that it contributed to Queen Elizabeth's change of heart regarding marriage. The captive woman ideologeme (diagrammed with progressive differences on pages 112, 119, 120, 123) moreover anticipates Amoret, Belpheobe, Britomart, et al. in *FQ*--some "anti-captive" and others "neg-anti-captive." Arguing that the ideologeme is "a unit of antagonistic class discourse" (116) as well as a kind of prophecy, Schleiner calls it "proto-narrative": "someone (male) loves/captures or is loved/captured by (or exiles, does not capture, does not exile, etc.) a respected female, who stands for (carries the force of) socio-economic legitimation" (119). The application of these variables occupies the last chapters of the book. Schleiner examines the "entrepreneurial pattern" in *FQ*, in Sidney's *Arcadia* ("another Leicester party, entrepreneurial use of the ideologeme" [138]), and also in Lyly, Shakespeare, and the Countess of Pembroke. The final chapter of the book returns to *SC* to discuss compositional order, with particular attention to E.K.'s paratext.

Cultural Semiotics, Spenser, and the Captive Woman is a book atomized by its ambitions. I think it was a mistake for Schleiner to try to initiate her readers with total immersion in the alien, jargon-ridden Greimassian material, especially insofar as she planned to shake off much of the jargon in later chapters. Further, Schleiner's feminism and her neo-Marxist political models, because of their prominence in the argument, would have benefited from a bit of self-interrogation, both individually and as a polemical cohort. Yet there is much to discuss in this book, chiasmatic diagrams notwithstanding. Spenserians with

an interest in semiotic structures will surely want to ponder Schleiner's notion of the captive-woman ideologeme, its centrality to Elizabethan culture, and Spenser's importance in creating and propagating it.

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ARTICLES: ABSTRACTS AND NOTICES

I am grateful for the assistance of David Brookshire and Russ Mayes for help in preparing the abstracts for this issue.

96.101 Anderson, Judith H. "'The couert vele': Chaucer, Spenser, and Venus." *ELR* 24.3 (Autumn 1994): 638-59.

Recurrently, from the initial canto of Book I to the Mutabilitie Cantos, Spenser's *FQ* recalls Chaucer's *Parliament of Fowls*. Chaucer's formative conception of the various kinds of love, the Parliament bears complexly on the Spenserian conception of eros and on the border question of the Renaissance poet's use of the past and particularly of the Middle Ages. Memories of Chaucer's poem, embedded in Spenser's, indicate that the Chaucerian source, the very "well of English," is, like the "welspring" of desire itself, Venerean. Yet the relation of the *Parliament* to its Elizabethan incarnation is as distanced and ironic as it is direct and unqualified. Rather than simply reclaiming or rejecting the past, Spenser continually refracts and revises the forms of its presence, at once exposing and restraining them, a process especially evident in his Temple of Venus. (JHA)

96.102 Anderson, Judith H. "Prudence and Her Silence: Spenser's Use of Chaucer's Melibee." *ELH* 62 (1995): 29-46.

Although agreeing with Paul Alpers that Virgil's Eclogue influenced Spenser's Melibee and Colin Clout, suggests that other literary ancestors, particularly Chaucer's Melibee and Prudence, complicate the relationship between Spenser and Virgil. Whereas Alpers sees Melibee and Colin as having "a kind of literary authority" over their "lyric realm," finds that the parallel between Chaucer's Melibee and Spenser's Melibee shows a "moral" burden "whose bearing on the pastoral cantos limits their authority." "It is supremely appropriate that Chaucer's Melibee, the prose work in which the poet examines the demands and costs of historical engagement, should loom large in the genealogy of Spenser's tale of his own honey drinker." Rather than idealizing a retreat from reality into an idyllic pastoral landscape, Spenser adopts a prudential tone and shows the appropriate means to reach a practical and virtuous end. Thus, "the pastoral cantos of book 6 both reaffirm the recreative powers of pastoral and renounce pastoral innocence," a conclusion that "the depiction of Melibee anticipates and the fate of Melibee seals." (DJB)

96.103 Bruce, Donald. "Edmund Spenser and the Irish Wars." *Contemporary Review* 266 (March 1995): 129-38.

Examines Spenser's appointment in 1580 as junior secretary to Lord Grey, and demonstrates how Artegall, as the representative of Justice in *FQ*, is modelled after Lord Grey, signifying the imposition of just laws on the Irish people. Begins with a brief historical account of Grey's charge to quell the insurrection in Ireland led by Gerald Fitzgerald. Concerning Grey's slaughter of the papal force at Dunanoir, notes that to "Spenser, distant from the event, what took place was an abstract, nebulous success for Grey and good order." Thus, Irenius, in the *Vewe* is not the voice of Spenser, but an "invented speaker," "a spokesman for Lord Grey's policy" in Ireland. Spenser never witnessed any of the atrocities committed by Grey and remained loyal to him, "defending him as one of the originals of Sir Arthegall." Yet, in Book VI of *FQ*, Spenser descries the "medieval and martial justice" that characterized the chivalrous code of Grey. "Spenser, who deplored all alteration, resented the havoc wrought by Puritans more violent than himself." (DJB)

96.104 Bruhn, Mark J. "Approaching Busyrane: Episodic Patterning in *The Faerie Queene*." *SP* 92.3 (1995): 275-90.

Insists that to understand the Busyrane episode we must read it as the climax of Book III, not as a mini-epic beginning to the story of Scudamour and Amoret that appears in Book IV. This "fiction of the first reading" allows us to recognize "in our *reading* of Book III . . . the most influential of Spenser's narrative structures is also the most obvious one: the episode." Argues that earlier episodes control our understanding of the poem, so that our knowledge of analogous situations and characters helps us understand each new episode as we read it; the poem is thus "self-contextualizing and self-determining." Contends that juxtaposed episodes are the most important in determining reader response, so in the conclusion to Book III, we must understand how Hellenore's story prepares us for Amoret's. Just as Hellenore benefits from our sympathy for Florimell, so Amoret's plight will be blamed on a male character as Hellenore's was on Malbecco. By understanding Malbecco, we come to recognize that both Busyrane and Scudamour represent aspects of Malbecco's jealousy and possessiveness, and thus both knight and villain are "suspect." Britomart's importance here becomes clear--appearing as a male in this episode, she acts as a corrective to both Busyrand and Scudamour: she becomes "the prime mark of *male* chastity." (WRM)

96.105 Ellis, Jim. "Desire in Translation: Friendship in the Life and Work of Spenser." *English Studies in Canada* 20.2 (1994): 171-85.

Asks "What are we doing when we read gay or lesbian literature from the past. To be more specific, how do we read the scenes and signs of desire from another culture?" Arguing from a social constructionist perspective, examines three "scenes of desire" in Spenser's writing: 1) a letter from Spenser to his friend Gabriel Harvey, written after the two had spent an evening in bed together translating poetry; 2) the poetic treatment of this friendship in *SC*; and 3) the love between Arthur and his squire in *FQ*. All three scenes

share a common structure where desire between men is "experienced at one remove at least from what we might call the actual, or the present, or the real, in the more ordinary sense of the word." This "disembodied allegory" affords the poet an opportunity to portray a "more explicit expression of desire." Being careful to distinguish between homosexuality and homosociality, stresses that gay studies "too often read every instance of homoeroticism as either a latent version of, or an extension of, homosexuality." Concludes that "All desire is, then, not finally reducible to sexual desire," and that in *FQ* "it is likely that the principal criterion of approbation would not be homo- versus hetero- but rather lust versus love." (DJB)

96.106 Fowler, Elizabeth. "The Failure of Moral Philosophy in the Work of Edmund Spenser." *Representations* 51 (1995): 47-76.

Focusing on the word *dominion*, posits a tension between ethics and political philosophy and claims that this tension becomes more strained in the later books of *FQ* as the question of "what constitutes just dominion in the context of the English rule in Ireland" becomes more pronounced. Notes that the later virtues--associated with both the personal and the political--are analyzed in terms of their mutual incompatibility. While the *Vewe* represents this tension as the "problem of the fit between the Irish people and the English government," *FQ* analyzes the problem from both the individual and group perspective. Examines the rape of Amoret from the Temple of Venus and Artegall's argument with the giant in light of Arthur's premise that to be ethical Dominion requires consent. When Scudamour justifies his abduction of Amoret by "exploding" her into a series of personification allegories that must be overcome rather than listening to her wishes, we see the failure of his ethical model: "Once concent becomes a condition of dominion, the grounds for dominion cannot be encompassed or naturalized 'in the conscience' of the *dominus* as they are in the narrowly ethical view of dominion held by Scudamour." In the episode of Artegall and the giant, Spenser analyzes the same tension from a different perspective: rather than treating an individual as a series of personifications, a group is reduced to a single entity. Argues that the giant represents "those who are not full citizens, but who might aspire to . . . freedom" and that Artegall's words are not the "generally accepted opinion" of sixteenth-century political jurisprudence as has often been claimed. Instead, both Artegall and the Giant present extreme arguments that cannot be reconciled and must thus be decided by violence. In both episodes, "character--the intricate personification of the exploded Amoret and the collective giant--is carefully shown to be doing ideological work, shifting the agency that establishes social bonds and justifies their grounds of dominion, thus altering the shape of ethics and political philosophy." Concludes by showing how the *Mutabilitie Cantos* are structured on the same dynamic: a private ethic versus a political philosophy. Dame Nature's ruling is "descriptive rather than prescriptive" and thus does not really solve the problem that Mutabilitie has posed. Spenser's final prayer, then, should be read as his desire to escape from a world where personal ethics and politics are irreconcilable. (WRM)

96.107 Hall, Anne D. "The Actaeon Myth and Allegorical Reading in Spenser's "Two Cantos of Mutabilitie." *SCJ* 26.3 (Fall 1995): 561-75.

Previous scholarship has argued that the figure of Faunus in *Mut* is a Satan figure or an analogue of Mutabilitie herself. The mythographical interpretations of Ovidian stories in the *Ovide Moralisé*, however, indicate the liklihood that Spenser also intended Faunus to be read as a Christ figure. The addition of this valence to Faunus helps to explain why Molanna is tempted with cherries as well as apples, for cherries are the fruit of paradise: at the moment of the Fall, the Redemption was present also. This evidence suggests that the *débat* of *Mut* has to do with the warrants for faith: will Christians be redeemed because they will weigh rightly and choose correctly, or will a wise Nature take care of them, despite their waywardness, because they are God's creatures?

96.108 Kelly, L.G. "Room to Move: Latin Elegiacs to Sonnet." *Romance Languages Annual* (1994): 110-15.

Analyzes the problems faced first by Du Bellay and then by Spenser in translating a Latin epitaph written by an unknown author (though perhaps Janus Vitalis). In converting Vitalis' original elegiac couplets into Petrarchan sonnet form in *Antiquités de Rome* III, Du Bellay used the resources of French to read an octave-sestet thought structure into the Latin that Vitalis probably did not see. This thought structure was further rethought by Spenser's change to Shakespearean form in *Rome*, where he loosened the eight-six structure to create a slower pace and to emphasize progression toward and sharpness of the final epigrammatic couplet. Makes the theoretical point that translators, like poets, look within the bounds of a form and exploit the vices and virtues of their own language; the problems of space and medium are the same for both.

96.109 Lim, Walter S.H. "Figuring Justice: Imperial Ideology and the Discourse of Colonialism in Book V of *The Faerie Queene* and *A View of the Present State of Ireland*." *Renaissance and Reformation* 19.1 (1995): 45-70.

In the *Vewe* Spenser provides one of the most sustained imperialist articulations in Elizabethan England. And in *FQ* 5 he promulgates a vision of justice that is necessary for containing individual and social dissent, as well as for consolidating monarchical authority. Spenser is never completely at ease with the concept and implications of mercy, finding in it the source of much of the troubles plaguing English society and the Ireland England wishes to colonize. While paying lip service to the laudable virtue of the Queen's mercy, he criticizes her half-hearted endorsement of actions that will effectively control the state of lawlessness in Ireland. The episodes of Bonfont and of Pollente disclose his subscription to the idea that the monarch possesses the body of her subjects even as they participate in a larger discursive field in which the manufacture of body parts is loaded with heavy symbolism. The same kind of justice necessary for social stability and order--including martial force and a well-defined system of surveillance and control--is also central to the project of English imperialism and colonialism. The Proem to Book II is not a defence of

the substantive nature of the imagination, but a specific exhortation for England to recognize that there is an empire out there waiting to be carved out. Spenser is the unabashed apologist for the use of force to order and consolidate England's *imperium*. (WSHL; modified by ed.)

96.110 Patterson, Annabel. "Still Reading Spenser After All These Years?" *ELR* 25.3 (Autumn 1995): 432-44.

When the term "Renaissance" is rejected in favor of "early modern," the change in terminology may register discomfort with the idealistic assumptions of a rebirth with the stigmatic approach to the Middle Ages that implies. It may also imply a shift in the focus of the disciplines, which in "Renaissance" conceptions of the period favored Italy, art history, and an intellectual history that was itself both idealistic and esoteric, with a heavy emphasis on Neo-platonism. In contrast, "early modern" is borrowed from historians, primarily those who work on Britain. It signifies the rapprochement between literary studies and history as a discipline, is more likely to emphasize the social and political life of the period under review than its fine art, and its proponents are more likely to be pragmatists, empiricists, realists, skeptics or even cynics in their own world view and their choice of objects for study. But if the premises of the inquiry and the focus of attention have shifted somewhat, are there matching changes in the *methods* of inquiry, in the rules of evidence? Has the practice of reading changed since *English Literary Renaissance* came into existence? It appears that we have not yet formulated an alternative, principled procedure for historical close reading: one that lets knowledge "about" the text back into the process of analysis and explanation, to compete with, but not to eradicate, the messages decipherable in "the text itself." This essay does not pretend to theorize such principles; instead it offers an example of what might be seen as historical close reading. An under-read poem--Spenser's *Mother Hubberd*--and a word--"passport"--largely ignored and thereby connected back to the ending of *SC*, to Spenser's larger cultural agenda, and to the still larger issue of the English Reformation and Elizabeth I's ecclesiastical polity. (AP)

96.111 Riddell, James A. and Stanley Stewart. "Spenser's House of Alma in the Early Seventeenth Century." *Ben Jonson Journal* 1 (1994): 183-200.

Argue, on the basis of marginalia in Ben Jonson's copy of the 1617 edition of Spenser's Works that Sir Kenelm Digby's famous commentary on *FQ* 2.9.22 was neither the "earliest commentary" on *FQ* nor, strictly speaking, original with Digby: "many of the key ideas and even specific critical locutions in Digby's *Observations* . . . are based not only on Jonson's markings of the twenty-second stanza . . . but also on his treatment of a number of subsequent stanzas describing the House of Alma." Present evidence to show that, while it is possible that Jonson borrowed from Digby, it is unlikely. Argue furthermore, that Digby's motives--"to get the ideas of a greater critic (Jonson) into print"--were self-interested. Also suggest that Jonson may be an intermediary between Spenser and William Austin's 1637 *Haec Homo, Wherein the Excellency of the Creation of Woman is described by way of an Essaie*, which argues that everything can be expressed in terms of bodily

behavior or attitude. Austin's inclusive diction suggests that as he read Spenser's mathematical stanza, "he perceived a comprehensiveness which eludes convenient description." Thus Jonson's interest in the mathematical stanza appears to have led directly (via Digby) and perhaps indirectly (via Austin) "to expressions which early on became part of the canon of Spenser criticism." [Ed note: for a review of *Jonson's Spenser*, which incorporates this material, see *SpN* 27.2, item 96.46.]

96.112 Riggs, Jane L. "Milton's Flock in Spenser's Fold." *Kentucky Philological Review: Bulletin of the Annual Meeting of the Kentucky Philological Association* 9 (1994): 35-38.

Draws parallels between Spenser's ecclesiastical eclogues in *SC* and Milton's "inverted pastoral" in Book II of *Paradise Lost*, and argues that "Milton presents a Spenserian pastoral which has gone to hell." "The action/response arguments presented in the symposium of the expelled angels and those forwarded in the ecclesiastical months of *The Shepheardes Calendar* furnish the strongest connection between the two works." These action/response arguments take three forms: 1) "acceptive inaction," as in Maye, where Palinode attempts to persuade Piers to enjoy the delights of Maytime, and in Belial's advice that the fallen angels should make the best of their situation, lest they lose another open war and worsen their condition; 2) "aggressive action," as in Julye, where "Morrell ambitiously ventures to maintain a position on a summit at the risk of endangering his flock," and in Moloch's advice that the fallen angels should throw caution to the wind and attack heaven with unremitting vengeance; and 3) "adaptive action," as in September, where Diggon decides to forgo the temptations and promises of greater wealth from a world which lies outside of his "isolated rural environs," and in Mammon's advice that the fallen angels should adapt themselves to hell. Thus, "Spenser's shepherds, each of whom seeks salvation, argue these alternatives, while Milton places these same arguments in the mouths of the damned." Concludes that "Spenser presents a pastoral besieged by guile. Milton presents a pastoral where guile is born and nurtured." (DJB)

96.113 Villeponteaux, Mary. "Displacing Feminine Authority in *The Faerie Queene*. *SEL* 35.1 (Winter 1995): 53-67.

Reconsiders whether Spenser should be "regarded as a mouthpiece for dominant ideology" when it comes to representing women's authority. Focuses on Britomart because Spenser resists naming her as an avatar for Elizabeth. Britomart represents two sets of traits that can be applied to Elizabeth only with care: she is a powerful military force and an innocent maiden destined for marriage. Spenser clearly distinguishes Britomart from Elizabeth in 3.2.3, where Britomart's prowess is "warlike" whereas the Queen exemplifies "wisdom." Elizabeth presented Spenser with difficult issues because she could not be contained in any of the traditional roles for women. Though she rarely represented herself as a warrior, she was even more insistent that she was not a wife. Thus Spenser "depicts Elizabeth's signature virtue, chastity, as originating in a warrior's force and culminating in a wife's fruitfulness," and neither of these were appropriate for describing the Queen.

Spenser is continually made uneasy by his chaster warrior--on the one hand she must "become" Artegall and on the other she must submit to him and to her destiny as Merlin presents it. Spenser represents Britomart with such ambivalence because her presence in the poem shows the traditional male virtues to be mere constructs rather than natural attributes. For this reason, "it is no wonder that Spenser displaces his powerful female knight from the narrative."

96.114 Wynne-Davies, Marion. "'Whether dreames delude, or true it were': Female Presence in Spenser's *The Faerie Queene*." *Women and Arthurian Literature: Seizing the Sword*. London: Macmillan; New York: St. Martins, 1996. 78-106.

Drawing on Paul de Man's "Rhetoric of Temporality" and Michail Bakhtin's "Forms of Time and Chronotope in the Novel," argues that Spenser's Arthurian allegory draws its "characteristic detail" not from the continuity commonly associated with mythology, but from fragmentation and displacement. Considers *FQ* in relation to Leicester's 1575 Kenilworth Entertainment, both of which depend on an "answer word" from the Queen which occupies an unknown space beyond the immediate situation. *FQ*, however, is a more complex text; and by constructing the queen as an "absent reader/character" Spenser creates a more nihilistic version of the Arthurian allegory than that used by Gascoigne. On the one hand Spenser's dialogism has some optimistic implications for a feminist reading of *FQ*, in the possibilities it offers of a "transferred subjectivity." For example, it allows us to read such opposed views of female rulership as those found in 3.2.2 and 5.5.25 not as conflicting, but as participating in an active and ongoing dialogue about gender relationships and the role of women in Renaissance society. This is because the main characters with whom Elizabeth is identified in the poem do not have neatly categorized identities. On the other hand, however, the Arthurian allegory is "drawn mesmerically towards a painful recognition of its own inevitable destruction and awareness of its own fragmented subjectivity." Arthur's dream vision presents us with "a recognition of non-self and a breakdown of dialogic relations"; and in the account of the fate of Arthur's armor after his death, which concludes his first introduction to us (1.7.36.8-9), he is "an absent presence at the heart of his poetic identity." *FQ* "reminds its readers that as soon as they cease decoding static symbolism, they inevitably begin participating in the perpetuation of difference and, as such, must be prepared to recognize the ultimate negation of their own subjectivity."

96.115 Yim, Sung-Kyun. "Edmund Spenser's *The Faerie Queene*: Morality and Human Desire." *Journal of English Language and Literature* (Seoul) 40.1 (1994): 3-26.

Human desire--man's passion for material/social power as well as for bodily satisfaction--was crucial to many Renaissance writers' concepts of moral virtue and their vision of ideal man. In *FQ* Spenser's moral vision is informed and to some degree organized by the idea that morality lies ultimately in how successfully man governs his desires for food, sex, power, and knowledge. This paper surveys, first, scenes in which evil figures are characterized by images related to feeding and, secondly, scenes in which man's sexual desire is expressed in terms of his desire for food. It then shows how man's knowledge of

truth and his ability to distinguish good from evil become central moral issues in the poem. Finally it examines Spenser's idea of virtue as illustrated in the adventures of the Faerie Knights through various images related to these basic human desires. [In Korean; English abstract by the author, modified by Ed.]

SPENSER AT YALE, 1996

96.116 The Yale Center for British Art, standing solidly even if less imposingly than I recalled, at the corner of Chapel and High streets on the southern border of the University's main campus, provided a welcome intellectual and aesthetic space for the roughly 230 plenary lecturers, panel presenters, workshop participants, and auditors who congregated there on the weekend of 26-28 September for "*The Faerie Queene* in the World 1596-1996: Edumund Spenser among the Disciplines," a conference commemorating the 400th anniversary of the publication of the 1596 *FQ* and held in memory of the late A. Bartlett Giamatti, Spenserian scholar, President of Yale University and Commisioner of Baseball. I suspect that most of those in attendance--at least those present from the opening registration on Thursday afternoon to the somewhat chaotic closing ceremonies some 50 hours later, in which members of Elizabeth Fowler's organizing team descended upon her with a bunch of very red roses while most of the faithful were filing out of Sudler Hall--went home with a feeling that they had witnessed a historic moment in Spenser studies, comparable to, if not the equal of (as really how could it be in the eyes of those of us who were there *ab initio*), the famous 1969 Frederickton New Brunswick Conference, which arguably set the direction, character, and tone of what has become Spenser Studies over the past four decades. What follows is a collaborative "profile" of the conference by Jon Quitslund and myself. My own contribution takes the form of a personal journal that tries to convey a general sense of what the experience was like for me while at the same time reporting on the panel sessions I attended. Inserted into my text so as to create a dialogue, Jon's account (marked by bold {{ }}s), comments on concurrent panel sessions, and adds to, qualifies, or provides a different perspective from my own on the plenary sessions that we both attended.

At 5:10 p.m. on Thursday I board a Continental Express commuter flight in Newark, relieved at having made connection after a frustrating hour's delay out of Kansas City. The first faces I see are those of Katherine Eggert and Paul Suttie. Because Katherine and I are old acquaintances, I opt for the seat by her and we complain of the hazards of travel (she'd swept snow from her car and fruit trees before leaving Boulder that morning; I'd merely endured the incompetence and surliness of airline personnel). Our thirty-minute flight at what seems an altitude designed just to clear the Trade Towers passses quickly. By the time I retrieve my checked bag, Katherine already knows that it may take nearly an hour to be delivered to the New Haven Hotel by limo, so she, Paul and I share a twenty-minute taxi ride. The hotel appears to have no record of my reservation, until I ask whether my roommate Jon Quitslund has already checked in. Jon exits the elevator as I enter, but agrees to wait until I dump my bags so that he can keep me from getting lost on the ten-minute walk to the Center for registsration.

{{My USAir flight begins uneventfully with a hop from Washington National to the Baltimore-Washington airport for a change of planes to go on to New Haven; I run into David Richardson near the designated gate, and we fall so deep into conversation that we ignore the boarding call and have to be paged. We are too early to check in at the New Haven Hotel, and so join a group for lunch, later swinging by the Center for British Art to register and sneaking an early look at the baseball exhibit and Spenseriana at the Beinecke. John Watkins, well acquainted with the Beinecke, explains that the rare book collection is protected, in the unlikely event of fire, by a system that would immediately suck out all the surrounding air--leaving any hapless human companions of the books with nothing to breathe. The walk back to the hotel is an occasion to enjoy mild weather and the beginnings of fall color. At the hotel, Patrick Cheney and others are just driving up, later than he had planned; he will find that Matthew Greenfield has everything in order at the conference registration desk.}}

With three-quarters of an hour to go before the tossing of the first ball, the Center's lobby is crowded. Lines from an old Randy Newman song come into my mind: "Everybody I ever knew was in my dream, And everybody you ever knew . . . too." While decorum dictates that I say hello to Lauren Silberman, Anne Shaver, Sayre Greenfield, Suzanne Woods and other Kalamazoo cohorts whom I'd missed at this year's gathering, a stomach left largely untended for nearly ten hours commands me instead to gather my packet quickly and retreat along Chapel street for a fast bite of food. Just as I'm been assured that a Reuben will only take minutes, into the deli walks Mary Ellen Lamb for a cup of tea after having spent the afternoon reacquainting herself with the campus she had known nearly thirty years earlier. Only later do I realize how many of those attending the conference have a present or past connection to Yale. Taking my seat near the back of the Center's Lecture Hall, with minutes to spare before the official welcome by Center Director Patrick McCaughey, Elizabeth Fowler's presentation of ten "A. Bartlett Giamatti Prizes for

Younger Scholars," and the opening round-table, I begin to count recognizable backs-of-heads. Perhaps at this point it dawns that there is some kind of symbiosis between the "world" of *FQ*--at least in the twentieth-century--and the "world" of Yale University. I vaguely resolve to pursue this idea.

Tom Roche is the first batter up. He reminds us of the origins of The Spenser Society and of *Spenser Studies*; recounts a few prime moments in that journal's early days (e.g., a twice- rejected essay entitled, first, "Another Look at Una's Asse" and then "Una's Asse, Again"); explains its more recent vicissitudes, and assures us of fairer harbor now that Anne Lake Prescott is a third editor. {{Tom offers a cheery, no-illusions view of the present state of Spenser studies: literary criticism never settles issues, but responds to current preoccupations.}} David Lee Miller next wonders whether Spenser studies are not due a major shift in emphasis from questions that have directed our interests centrifugally from the poem outward into whatever counts as "the world," to somewhat more centripetal questions about Spenser's "wonderfully strange" style. He makes clear that his call was not for a return to "stylistics," but to "a cultural history of the production of Spenser's style." {{David's remarks on the resistance to memorization somehow built into Spenser's language take me back to graduate school days at Princeton. Marty Greif was asked in the oral phase of his Ph.D. Generals if he had read *The Faerie Queene*, and he charmed his examiners by saying plaintively, "Yes, but I haven't **memorized** it."}} In his turn at bat, Roland Greene suggests that we've perhaps exhausted a strain of neo-historical study that has remained too local, too mired in "nativism" and "genericism": perhaps the time has come to take a more geographical approach by looking at Spenser's work in a more broadly European context, not in an ordinary "comp lit" sense, but by following a model such as that of Human Geography. {{Patricia Parker brings the inning to a close by confessing her sins as a "lapsed Spenserian," describing the world-wanderings that preceded and followed her study of Spenser at Yale, and placing her return to Spenser while editing the New Arden *Midsummer Night's Dream* on a map that was once imperial and is now post-colonial in its eastern and western extensions.}}

The lively but civil conversation that follows turns out to be a precedent for sessions to come (a later plenary speaker is heard to say "This has been the best question period I've ever experienced"). The Irish question surfaces quickly and someone (I never learn who) says, "When I first read *FQ*, Book V was considered the dullest part of the poem--and I still think so"; the challenge is let lie, at least in the sessions I attend. Susanne Woods' question, "What might be the role of cyber space for exploring the psychic space of Spenser's poems?" seems to catch the four panelists off guard, but clearly engages the audience. {{Someone asks, "Do men and women read Spenser differently?" Among the responses, I note David Miller's observation that gender is "already allegorical."}}

At the following reception in nearby Rose Alumni House, instinct (abetted by my Reuben) directs me to stop at the bar before grazing one of the two opulent food tables. Much later, when in need of a refill I look that way again, bodies are still stacked up six or seven wide and at least that deep, and I try to imagine what the sole beleagured bar-tender

might be muttering. I make a note to check the tip jar later, but forget. David Richardson and I arrive at a food table at the same time; when I ask when he's next coming to Manhattan, where his parents still live, and learn that I'd missed him on a quick trip back in July, I chide him. Bert Hamilton introduces me to Shohachi Fukuda, with whom I'd often corresponded but never met. Later, Shohachi asks Lauren Silberman and me to pose for a picture. We mug. I spot Don Stump across the room and break into what I belatedly perceive as some fairly serious networking. Within two sentences we are in the middest of an on-going and inconclusive discussion of our ongoing and unconcluded Sidney project. "What do you think about . . . ?" I'm evasive. Someone comes up and I wander back to one of the food tables, hoping to overhear wierd and funny fragments of conversation that I can record here, but the Gods are not with me. At some point I note that the doors to the verandah have been opened and that much of the crowd is outside. I discover that I've missed most of the century's last lunar eclipse.

{{For me the Alumni House reception is an occasion for insubstantial conversations with many old acquaintances, and more memorable moments with people new to me. Like Jerry an insider among Spenserians but an outsider at Yale, I'm struck now and again by the importance of Yale's professors and graduates to Spenser studies. Years ago at a conference in Boston I met John C. Pope, the medievalist who through his seminars on Spenser sponsored in a generation of Yale PhDs (Harry Berger and others) many brilliant efforts to construe Spenser's centrality in the English poetic tradition. Dinner with Professor Pope was like an audience with Merlin. In this crowd and others during the conference, another simile comes to mind: we are in Errour's den, not her conqueror but her returning spawn. I compliment Elizabeth Fowler on the extravaganza her efforts have produced; I believe it's here that she shares with me an unnamed participant's observation that the conference's hidden agenda is clear enough, "repudiation of New Historicism." She treats the accusation lightly; later, I reflect inconclusively on the presence of only a few important Spenserians from western states. Perhaps a study of Human Geography would account for the absence of several prominent New Historicists. Stepping outside ahead of Jerry Dees and talking with Anne Shaver and Suzanne Woods, I catch most of the eerie and slow motion of the eclipse--thinking later of Shakespeare's "mortal moon" and Mutabilitie's ascent to Cynthia's sphere.}}

To judge by the searching questions it provokes, no one in the audience seems to mind that next morning's plenary lecture, "Spenser, Pictures, Rome," by Leonard Barkan, touches on *FQ* only tangentially, glancing at Venus seeking Cupid and finding Amoret, then Calidore chasing the Blatant Beast and falling for Pastorella. Barkan argues for a Spenserian "modality of transformation" in which the poet first attenuates and "disintegrates" his Petrarchan and Du Bellayean "origins" by his treatment of them in the 1569 *Theatre* and then later "reintegrates" those origins by the quite different way he treats them in *Complaints*. David Evett wants to push Barkan's idea of Spenser's origins back from Petrarch to St. Augustine, for whom Rome "is already a displaced thing in need of reinvention," and Jim Nohrnberg adds to the mix the idea that in Lucan Rome is already a "ruin," and thus already a "Roman invention." Lauren Silberman asks whether Barkan had detected in his thesis a

way of talking about relations between lyric and narrative. {{Barkan's lecture presents and develops a theme upon which later speakers will play variations: Spenser's career-long preoccupation with inevitable decline and decay. His poetry bears the past as a burden, and also treats it as a spur to recreative activity.}}

In the Friday morning panel that I attend, "Ecclesiastical Politics," John King leads off with a bunt single that contextualizes Milton's appropriation of Spenser's Errour for the figure of Sin: first in the anti-mass allegories dating from the period of Edward VI that lay behind Spenser's treatment of both Errour and Duessa, and then in the "Spenserian tradition of anti-clerical satire," notably in Phineas Fletcher, that acted as a bridge between the two poets. Dominick delli Carpini doubles sharply to right field with an explanation of Spenser's "curious" choice of St. George (with its heavy load of cultural baggage in Roman Catholicism) for his Legend of Holiness. He argues that Spenser's aim is to explore the art of storytelling itself by way of defending narrative against those who sought to replace it with "pre-interpreted Settlement doctrine." As a "legendary figure searching for his place within a theology which has rejected his significance," St George is for Spenser a representative of narrative genres, and as such "a personification of the interpretive imperatives and possibilities of 'holiness.'" It is Jeffrey Knapp's redirection of the "career" question, however, that elicits the game's first controversial call. Asking why Spenser rejected a career in the Church to choose a poetic career in which he consistently represented himself as alienated from it, he answers that Spenser found in allegorical poetry a better means than "sermoning at large" to the preacherly ideal of "convenability." Spenser may have been shown his way to this decision by the strategies of such anti-Martinists as Nashe, who argued that the best way to win the Marprelate controversy was to adopt their tactics. When Richard Peterson asked, with beguiling innocence, "Doesn't your claim of anti-clericalism overlook Spenser's treatment of Bishop Grindal?" to which Knapp replied that the Algrind episode was political rather than theological and has always seemed to him risible, an obviously pro-Grindal faction closes ranks, driving Knapp to concede that while not defeated, he certainly is outnumbered. Anne Prescott tries to restore order by asking Dominick whether he has not overlooked a political dimension implicit in St. George's place in the Order of the Garter, receiving in effect the reply that "politics are not all that important in Book I." As I begin to psych myself up for another of those quinteseentially Spenserian "civilized mêlées," time is called.

{{I find the "Allegory" panel exhilarating; in retrospect it seems the most daunting part of the conference, a chiaroscuro enactment of challenges on a par with Guyon's trials. Ken Gross argues that allegories give form to our wish to know. Mere flesh and blood are too much with us to be knowable, yet an unknowable human condition would be intolerable. Allegory knowingly distorts the world, (dis)ordering it in order to obtain an object of knowledge. Spenser's posture within allegorical discourse, Gross proposes, can be appreciated with reference to Blake's prophetic books. Spenser's allegory made Blake's poems possible, but he could not share Spenser's willingness to trust an order given to the world by the mind. Where Gross had stressed the imperatives and uncertainties of desire, Gordon Teskey grounds his argument in Heidegger and Wittgenstein. Allegory creates the sensation of

thinking, a process of making connections between a self and things external to it. For Teskey, the 6-Book *FQ* is more concerned in its first half with the self, and in the second with its work in the world. A maxim from Valery applies to this dichotomy: The thinker needs order as a model to work from, and disorder as an occasion to work. Angus Fletcher's response elaborates brilliantly upon Gross's and Teskey's arguments, adding several tangents to their hermeneutic circles. Offering the World Bank as an example of the totalizing institutions that organize power in our world, he suggests that allegory is the World Bank of literary interpretation. Any concern with power leads inevitably to allegorizing; it organizes our ambivalence. In our hallucinatory time, we should appreciate Spenser's alertness to hallucination and the perils of paranoia.}}

Waiting for Friday afternoon's panel on "Comparative Spenser" to get underway in the Founder's Room, I try to fathom what might account for the collector's taste represented in the two genres of paintings displayed on the walls: some dozen outdoor sporting scenes featuring horses and six or seven formal portraits. In her lead-off foray into "comparative careerism," Anne Prescott explores in the careers of both Ronsard and Spenser some similar conflicts between the impulse to write love poetry and the calling to write epic. Stopping short of trying to make the two careers homologous, she ends by asking "What would have happened had Spenser lived into James' reign?" The next batter, Roland Greene, delivers a sacrifice bunt, limiting himself to only the first of what he hoped would be a comparative excursion into two sets of "dialogues." He argues that Sidney's and Puttenham's poetic treatises offer alternative theories of the relation between fiction and reality, resulting for Sidney in a poetics of "embassy" (poems create another world like the real one) and for Puttenham a poetics of "immanence" (the poetic world is a means of expressing the real one). David Quint ends the inning by showing how Archimago's initial temptations of Redcrosse anticipate a large number of episodes throughout the poem involving relations between dames and squires, with particular emphasis on how these episodes encode the strikingly "maternal" and implicitly Oedipal relations between the Queen and Ralegh. In his reading, Amoret, as a twin to Belphoebe, figures Elizabeth Throckmorton as "an erotic safety valve" for a courtier like Ralegh. When Roger Kuin opines that the class distinctions informing Quint's argument may well have been merely "generational" ones--after all, squires are sons of knights--some general disagreement erupts, in the swirl of which I neglect my notes.

{{I elect to attend the panel devoted to "Institutions and Persons," and as a consequence the concurrent session on "Visual Rhetoric" goes unobserved. One panelist has withdrawn, so Richard McCoy introduces Judith Anderson, then William Sherman. Both are engaged in teasing the meaning out of enigmatic textual evidence, bearing on the careers of writers and public servants (Spenser in one case, Harvey in the other), and pertinent also to important issues in the law and public policy. The quotation in Judith's title, "Better a mischief then an inconvenience," appears twice in Spenser's *Vewe*; the apothegm is cited by Irenius and reiterated ("with suspect nonchalance," Judith observes) by Eudoxus. It is a maxim with a life of its own, and a meaning difficult to pin down with reference to its discursive contexts in the *Vewe*. As used by lawyers, the "mischief" is to persons and the

"inconvenience" is to the legal system; the maxim offers a rationale for harsh justice, so as not to confuse the record of precedents. A law which is not seen to be binding is inferior to custom, and for Spenser in Ireland, custom was far from being a trustworthy guide. William Sherman's paper on Harvey, building upon that of Anthony Grafton and Lisa Jardine, some of which figured in the 1990 conference at Princeton, sheds light on Harvey's service to the Earl of Leicester. He refers to two occasions in 1578 when Leicester took an interest in Harvey, but is concerned mostly with the months immediately after Spenser's departure for Ireland, when Harvey took his place as a Secretary. We don't know what Spenser's duties were, but Harvey's involved reading and "digesting" books that might contribute to Leicester's thinking about matters of state. One such book was the anonymous treatise, *Vindiciae contra Tyrannos*, of which Harvey's copy survives, bound with Machiavelli's *Prince*, with the date 1580 on the title page. Evidently, the book was useful to Leicester in his pressing of the case for intervention in the Netherlands against a "tyrant," Philip of Spain. In their scrupulous attention to details embedded in the historical record, both papers tax my stretched attention span.}}

For Friday afternoon's plenary, I join a small group as it migrates north on High street, stops to admire the new Maya Lin-designed fountain honoring women at Yale (a circular granite monolith with years and ever-increasing numbers carved near its outer rim), picks its way east through small knots of students relaxing in the late-afternoon sun, and enters Sudler Hall, where Niclolas Canny is poised to enlighten us on "The Social and Political Thought of Spenser in His Maturity." Aligning statements by the "Spenser" of Lodowyck Bryskett's *Discourse* with those of the Spenser who authored the *Vewe* and *FQ*, Canny concludes that his moral views remained consistent from the beginning to the end of his career: he always believed that the power of the state was necessary to maintain peace and extend Christianity; and the much-vaunted watershed change between a pre-1590 Spenser and the embittered poet of the later years is an illusion. Only his manner of expressing these views changed, in that his endorsement of the radical Protestant line of Walsingham and Essex, made more pressing by his disillusionment over Lord Grey and his own personal experience, became more explicit in the transparent topical allegory of Book V and in the discursive arguments of the *Vewe*. {{Canny's Spenser regarded violence as a necessary part of any reforming effort. As one of the new English colonists, he was in conflict with English landowners who had established themselves through intermarriage and adaptation to local customs; Canny suggests that, being inclined to regard degeneration as inevitable, Spenser feared that this would be his own fate if he remained in Ireland.}} Several in the right-field bleachers voice dissatisfaction with Canny's handling of the "documents" Spenser bequeathed to posterity, working toward a tone that threatens the day's civility, but time is called.

The conferees spend the next two hours in the Mezzanine of the Beinecke Library, imbibing an abundant quantity of spirits, demolishing a large and varied spread of hors d'oeuvres, rehashing the day's arguments, schmoozing, networking, thinking about dinner, and admiring an exhibit of "Spenseriana: From Illustrated to Spurious Spenser," curated by Jennifer Klein Morrison. Among the many items arranged in seventeen cases, I'm drawn

to a playful "mock charter" presented to Burleigh by Elizabeth at a 1591 entertainment; some "newly discovered" and "never before published" works by Spenser, mostly originating in the 18th Century; musical settings for Spenser's poems; samples of "Spenser Illustrated" (including a set of five large watercolor drawings by Lady Diana Beauclerk, ca 1781, my favorites); "imitations" of Spenser (ranging from such such well-known items as Fletcher's *Purple Island* to lesser known items like Mary Leapor's "The Temple of Love" [1748] and William Mickle's *The Concubine* [1766]); some "Spenser for Kids; three sumptuous 20th Century "deluxe editions" of his works; and a sampling of "Spenser at Yale," ranging from John Trumbull's 1769 bawdy parody of *Epith* to Henry Seidel Canby's 1913 lecture notes on *FQ* for a junior English seminar.

{{I am among those fortunate to be near the fine vocal ensemble, directed by Hannibal Hamlin, who perform Renaissance and modern settings of Spenserian texts. Attention wanders, but I'm not alone listening intently to voices rising above the din; I spot two of the Fowre Hims who once entertained the Porlock Society. As the crowd thins, I join Richard Peterson, his wife, and William Kennedy for a walk to a quiet Indian restaurant.}}

My own too-hasty tour of the exhibit ended, on my way back to the bar I stop to kibitz as David Richardson describes to Judith Rice Henderson the impressive quality of some of the articles in the *DLB* volume he is editing. In line at the bar Wayne Erickson and I start a conversation that somehow finds us later sitting on the floor as I listen to him describe the music scene in Atlanta; we discover a mutual fondness for Norman Blake. About that time a muted gong signals the end of the reception, and I make my way to the door, where Bill Oram and Ron Bond are weighing dinner options. We agree on Caffe Adulis, a nearby Ethiopian restaurant that, to our shared delight, features a good selection of micro-brewery beers.

The game resumes Saturday morning with Susanne Wofford's lecture on "The Enfolding Dragon: Arthur and the Moral Economy of *FQ*." Her guiding question, "Why does Spenser give Arthur a dragon helm when in the epic tradition it's always associated with bad guys?" leads her through typology and other symbolic structures, ambivalence and doubleness, Richard McCabe and Darryl Gless, toward the conclusion that the violence inherent in both image and tradition cannot be elided in such a way as to make possible a single coherent meaning. {{The dragon's menacing vitality and the plenitude of cultural traditions informing it lead Wofford to describe Arthur's emblem as an apotropaic talisman, countering the "evil eye" of reductive allegorical reading. Magic of this kind involves a symbolic violence which forestalls the danger posed by whatever one fears most. In discussion, Angus Fletcher caps this observation by pointing out that the origins we desire are allied with the threats we fear. Dragons inhabit the boundary which civilization erects against terrorists. Wofford wraps up the wide-ranging discussion with a warm tribute to Bart Giamatti, speaking as one who had on occasion opposed him, remembering the spirit with which he interpreted the struggle of ceremony against disorderly force.}} Darryl is at some pains to assure Susanne that "we do not really disagree." Perhaps because I'm thinking of

my own upcoming session, I record only Angus Fletcher's suggestion that dragons are "boundary figures."

In that panel, "Currencies," devoted generally to Spenser and money, Don Cheney leads off by putting forth evidence for "a Horatian matrix to Spenser's poetics," found in "a family romance of authorship and publication" shared by the conclusion to Horace's first book of *Epistles* (arguably the "first full-fledged envoi" in Western literature) and by Spenser's own *SC*. Heather Dubrow and James Nohrnberg then shift the rhythm of the game to Book VI of *FQ*. Dubrow argues for a culturally and generically situated reading of Spenser's treatment of "thievery" in the episode of the Brigants, drawing attention to the crime's prevalence both in England at the time and in pastoral and romance. Thievery is an action involving invasion; its agent is a neighbor reconstructed an an "outsider"; and its result is corruption and contamination. Spenser's representations of this felony invoke "the category of 'the north,'" and not just Ireland. Nohrnberg ends the inning with a dazzling, pun-laced unravelling of the discourse of money, market, and economy that pervades Book VI, invading even Acidale. He situates his examination within the twin claims that the initial phase of capitalism in Europe was grounded in spoil, piracy, and theft, not in frugal industry, and that the origins of capitalism might be analogized to the origins of civilization as envisioned by Freud. Throughout, he is concerned with the several ways that Raleigh-Elizabeth Throckmorton get reinscribed in Book VI.

{{The panel devoted to "The Racial Polity" begins with a paper by Richard McCabe, who interprets the attitudes of Spenser and other "new" English colonists toward the English and Gaelic languages. In the ideology of colonialism, the language of the colonizers is not only a civilizing instrument; cultural otherness and even racial diversity are explained with reference to language. If (and only if) speakers of Gaelic can be made to adopt English as their "mother tongue," they will be fully human; similarly, the English colonists must avoid the dangers to their culture and polity posed by "savage Irish women" in the practice of fosterage, wet-nursing, and intermarriage. Since most of a person's nature is taken from the mother, such customs are at odds with any program for fashioning a gentleman. "Translation" is supposed to work only one way, from Gaelic to English; even basic knowledge of the native tongue is dangerous and not to be admitted, although it must have been a functional necessity for someone in Spenser's position. It is not clear how Colin and Irenius could have felt at home in Ireland. Linda Gregerson's paper deals with Milton's as well as Spenser's ideas about "Englishness" and national identity. In Spenser's *Vewe*, it is remarkable that conversion of the Irish to Protestant faith and worship is put off to a later date, after the government has been reconstituted. The civilizing of the Irish is first and foremost a secular undertaking. Ireland is regarded as both a territory to be subjugated and a subject of knowledge; force and civilization go together. In "Irishmen, Aristocrats, and Other White Barbarians," Deborah Shuger explores the presence, within humanist ideology and the colonial experience, of ideas tending to undermine the prestige of knighthood, redefining "gentility" as the product of a civilizing process. Spenser confronted in Ireland, both among the native Irish clans and the old English landowners, a feudal system defended by "noble" barbarians. In the emergent new order, the crown and commons had coinciding interests in

a "civil society," where the weak are protected from the strong and prosperity is linked to productive labor. The utopian tendency of Spenser's project is comparable to More's at several points: dirty fighting gets the job done quickly, and no conquering heroes emerge to be celebrated. In the discussion, Shuger's argument is challenged: the Earl of Essex, whose favor Spenser sought, embodied the values of the decadent, divisive feudal order. Someone else observes, on the other hand, that the *Cantos of Mutabilitie* constitute a georgic text, in which a feudal aristocracy is found in heaven, not on earth.}}

After a vegetarian lunch of black bean soup and a falafel sandwich at Claire's--where I first start to wonder whether some kind of conference genii of remembering and repeating have decreed that I shall always have meals with Bill Oram and either Ron Bond or Wayne Erickson--I opt for the afternoon's panel session on "Spectacle," my intrigue at Rick Rambuss's sub-title, "Spenser and New Orleans Mardi Gras, 1871," outweighing the desire also to hear what Paul Alpers, Elizabeth Bellamy, and Bert Hamilton might say about "Spenser in the Nineties." I am not disappointed by Rick's slide-assisted demonstration of how *FQ*, *Paradise Lost* and other classical and Renaissance literary works were employed as "cultural capital," in the process whereby, beginning in 1857, private organizations such as the Mystic Crew of Comus, formed by the white Anglo commercial and cultural elite of New Orleans, gradually "take over" and transform what had to that time been a creole festival. The audience seems most intrigued (to gauge by the questions) by slides of one of the floats in the 1993 Crew of Rex parade (the only crew that did not that year boycot newly imposed rules of non-discrimination) which depicts an armed Guyon on horseback surmounting a very large and recumbent Acrasia--an image which Rambuss, following other cultural critics, interprets as an allegory of resistance to the new regulations. In "After Britomart: Nation and the Gender of *FQ*, 1596-1996," the audience is treated to a richly illustrated dialogic presentation by Nicola Watson and Michael Dobson (whom Humphrey Tonkin has introduced as "probably the only person at the conference who has acted Shakespeare's Henry VIII"). Their lecture-performance centers on two aspects of the cultural use of Spenser's poem in representations of Queen Elizabeth between the seventeenth and twentieth centuries. Exemplifying one tradition that depicted her as a cross-dressed Britomart figure, for example, is a 1620 engraving of an armoured Elizabeth being presented a lance by Truth which initiates a visual convention that is still present in some fairly recent dramatic presentations, including *Elizabeth R.* Exemplifying the second tradition are a number of later writers, especially novelists and playwrights in the eighteenth and nineteenth centures, who drew upon the Timias-Belphoebe episode as a way of representing their conceptions about Elizabeth's sexuality and her status as a "woman in love."

{{The panel devoted to "Spenser in the Nineties" echoes, in some respects, the retrospects and prospects offered in the opening Roundtable. Paul Alpers comments on the sea-change observable over the decades of his career in the kinds of attention given to *FQ* V. The touchstone for his own remarks is a line from Spenser's brief account of the marriage of Florimell and Marinell: a complete record "Were worke fit for an Herauld, not for me" (V iii 3.6). Spenser is drawn to other things, more complicated or conflictual, but he cannot entirely disown a herald's work, and often he clearly relishes it: in *Prothalamion*,

in the pageant brought by Mutabilitie before Nature, in the lists of participants in the Marriage of the Thames and the Medway. The line near the beginning of *Epithalamion*, "Whom ye thought worthy of your graceful rymes," invokes the muses with a reminder that both the poet and his subjects were worthy in the past; when at the stanza's end he resolves to sing "unto my selfe alone," he seems to be renouncing that past, but the renunciation is only his prologue. As if out of place between two knightly presences, Elizabeth Jane Bellamy bolts Florimell-style through rough terrain, asking what place *FQ* has in a postcolonial (i.e., de-colonized) curriculum. Having explored such a curriculum, as many of us have not, she has little use for "marginality," whether it is taken to be good or bad. There is some danger that in the future Spenser's poetry may be reduced to exotica, cultivated in a new Orientalism, when in fact the poem, like Ariosto's, invites a reading that undoes the polarities of East and West. The poem's "political unconscious" will save it; just how, I was not quick enough to grasp. A. C. Hamilton has a heart-felt message for his mixed audience, and the graduate students in the packed room may not know what to make of this man who announces, with a twinkle in his eye, that he began graduate school fifty years ago. He has been reading criticism published since his Longman edition of *FQ* appeared in 1977 with an eye to revising the glosses, and he finds little that clarifies the poem's language or the poet's learning. He proposes a revival of "exact knowledge of all the virtues," which Ben Jonson knew to be the poet's title to an honorable place in society. His aim is to remind readers of what they know but have forgotten, abstracted as they are from that "sacred noursery/ Of vertue . . . deepe within the mynd" (VI Pr. 3 & 5). When Bert urges his audience to "grasp the poem in its wholeness," I sit in some awe of his confidence and clarity, having myself, over the years, unmade *FQ* and its author several times; I now delight most in its interminable "play of double senses." After his lecture, Bert is confronted directly by Paul Alpers: "Is the poem complete?" Bert's answer, if I remember (none of this is in my notes): "It's as long as it needed to be." Between events in what remains of the conference, some who were thrilled by what they heard from Hamilton wonder out loud how many were refreshed by the message, how many had ears but heard not.}}

We return to Sudler Hall for the game's last two at-bats-- Maureen Quilligan's lecture "On Epic" and Willy Maley and Andrew Hadfield's dialogic "View of the Present State of Spenser Studies"--the two separated by a much-needed "seventh inning stretch" for light refreshments, which affords a dwindled crowd the opportunity to dwindle further. The faithful, however, are rewarded by some of the conference's testier questions. Quilligan draws on Fredric Jameson's theories of genre formation to argue that crucial to the rebirth of classical forms in the Renaissance is the form of slavery and that epic in particular is "the genre of the slave mode of production." She contends that in the episodes of Guyon-Mammon, Artegall-Radigund, and Pastorella and the Brigants, Spenser confronts problems arising from vast influxes of new wealth from the Americas and from the enforced labor conditions that made the new wealth possible. {{Adding her voice to others in the conference examining how *FQ* accomplishes "cultural work," Quilligan analyzes the poem's refraction of modes of production emergent in the transition from feudalism to mercantile capitalism.}} Sayre Greenfield wonders whether Quilligan knew of any reasons why readers

in the mid-seventeenth and late-twentieth centuries seem to be interested in precisely the same passages in Books II and V, and Susanne Wofford wonders if the same forces lie behind the encoding of demonic slaves in the Merlin episode in Book III. Anne Prescott surprisingly siezes on the Brigants to challenge Heather Dubrow's earlier contentions about Spenser's use of "the category of the north": what we have are specifically "Celts" and not "northerners."

The Maley-Hadfield dialogue, parodying the style of the *Vewe* (I never did figure out who was Irenius), rehearsed three "evils" that currently beset Spenser criticism: colonialism, gender, and religion. Starting from Greenblatt's provocative and influential 1980 claim that "Ireland pervades *FQ*," they disagreed over the extent to which Ireland has commandeered the field; they debated the charge made by both feminists and queer theorists that Greenblatt's essay enacted a displacement of gender. They seemed to conclude that sexual politics ought not be read solely as an allegory of colonial politics and that while the current focus on Ireland is a good thing, we need to keep in mind that since the history entailed is as open to dispute now as it was in Spenser's own day, we would be best served "to put *FQ* back into the world" through dialogue and questions. {{Claims that *FQ* is "all about" Ireland, or sexuality, or religion have entertainment value only in relation to each other.}}

{{We file out of the conference's last site, a hall which Tom Roche tells me was long ago the scene for Maynard Mack's Shakespeare lectures; and for much more, I'm sure. Later, with Judith Anderson, David Richardson, and Bill O'Neil, I am lucky to find a table at the Caffe Adulis after we've wet our whistles in the hotel bar. Washington, D. C., with its lion's share of the Ethiopian diaspora, offers better food, but in my experience none of the world's best micro brews, found here in macro bottles. I fill my long stomach, finish the last beer on the table, and since a jazz group has begun to play upstairs I decide to hang out after the others leave. Four young and as yet nameless musicians, led by a graceful and decisive tenor player who has listened closely to his elders, work over ballads in comfortable tempos as the crowd thins out, rain comes and goes, my cognac disappears, and I watch the clock slip past midnight. Sunday morning, the driver of the cab Judith Dundas and I share to the airport, another tenor player of an older generation, allows as how he knows the guy I found so tasteful. In the airport lounge I find Linda Gregerson, compliment her on her new book of poems, and fall into discussion of one of my pet themes, the bearing of Sidney's and Spenser's poetry upon adventurous contemporary writing in English. Too soon, it's time to fly home.}}

There remains for the conferees but to decide on that night's dinner and entertainment, which eventually will include dancing at "The Bar." A substantial number seem to hit upon Barkies; once again the "conference fates" decree that I'll join Bill Oram, along with Anne Prescott, Roger Kuin, but sans Ron Bond. We exit Barkies at the same time as David Miller, Ken Gross, and Susanne Wofford and as Anne and Roger advise Bill to drive carefully (he's returning to Northampton), my eye catches David practicing some dance moves on the sidewalk. Since I have to arise at 5:30 the next morning to catch a flight, I opt for bed instead of Bar (later suspecting I'd made a mistake when a reliable

source tells me that around thirty people dropped by, that some closed the place down, and that there was "wild dancing by many generations of Spenserians."

At 6:15 next morning, sufficiently cowed by the airlines' insistence that we be at the check-in gate at least a full hour before take-off, Sheila Cavanagh and I meet in the hotel lobby to share a taxi ride. By the time the ticket clerk sets up shop, with some 20 minutes left before take-off, we have been joined by over twenty fidgeting would-be passengers. The flight takes off forty-two minutes late. And thus the whirligigs of time come round, the conference ending for me much as it had begun.

{{The conference's long afterglow leads me to look ahead with some eagerness to 1999, hoping that Spenserians will find suitable ways to commemorate the poet's passing. Where? and How? Perhaps even now, committees are forming to gin up applications for the necessary funds. Personally, I hope that California will be hospitable, and that the several universities and future-oriented libraries of the Bay Area can put together plans that will add something new to the world of Spenser studies that we in New Haven surveyed North Atlantically. Having no credentials as a prophet, I'll still predict for the fun of it that our great gathering in New Haven will have been the last of its race; the next large-scale undertaking should provide for virtual participation via WWW, and offer hypertext access to its proceedings before, during, and after the "event." Many of our colleagues in medieval studies are far ahead of us in hypertext and hypermedia, and since Chaucer too died in '99, we might plan for the future together. I'm imagining, in addition to reports from a Kilcolman contingent, a group in Westminster Abbey testing the truth of Thomas Fuller's observation that where Spenser and Drayton are buried near Chaucer, the company is "enough (almost) to make passengers feet to move metrically, . . . where so much *Poetical dust* is interred."}}

Jon Quitslund, George Washington U, and Ed.

SPENSER BIBLIOGRAPHY UPDATE, 1994

96.117 The following checklist includes Spenser items published in 1994 plus a number of earlier items not included in previous updates. Items reviewed in the *Spenser Newsletter* are referred to by year and item number. 94.10 refers to the tenth item in the 1994 volume of the *Spenser Newsletter*.

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111. Sharrad, Paul. "Pastoral, Romance and Post-colonial Consciousness: Spenser and Koch." *Commonwealth* 14 (Autumn 1991): 111-22.

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C. *Complaints*

1. *The Ruines of Time*

113. Bath, Michael. "Peacham's Spenserianism." pp. 108-10 in his *Speaking Pictures: English Emblem Books and Renaissance Culture*. Longman Medieval and Renaissance Library. London: Longman, 1994. xiv + 310pp.

D. *Amoretti and Epithalamion*

1. *Amoretti*

114. Friedman, Roberta Z. Gunod. "Ideal Love and Lovers in Three Victorian Sonnet Sequences." Univ. of Maryland at College Park, 1993. *DAI* 55.4 (Oct. 1994): 972-A.

115. Kennedy, William J. "Authorizing Petrarch in England: Spenser's *Amoretti*." pp. 195-280 in his *Authorizing Petrarch*. Ithaca: Cornell UP, 1994. xiii + 301pp. 95.100

116. Sagaser, Elizabeth Harris. "Shakespeare's Sweet Leaves: Mourning, Pleasure, and the Triumph of Thought in the Renaissance Love Lyric." *ELH* 61.1 (Spring 1994): 1-26.

2. *Epithalamion*

117. Edgecombe, Rodney Stenning. "Donne's 'A Nocturnall upon S. Lucy's Day, Being the Shortest Day.'" *Expl* 52.3 (Spring 1994): 142-45.

118. ____. "Keats's 'The Eve of St. Agnes.'" *Expl* 52.2 (Winter 1994): 77-79.

119. Fukuda, Shohachi. "Spenser's *Epithalamion* and Hidden Numbers" [Japanese]. *Eigo Seinen*. 140.6 (Sept. 1994): 270-74. 96.15

120. Gleason, John B. "Opening Spenser's Wedding Present: The 'Marriage Number' in the "Epithalamion.'" *ELR* 24.3 (Autumn 1994): 620-37. 95.13

E. *Colin Clouts Come Home Again*

1. *Astrophel*

121. Falco, Raphael. "Rhymes to Please the Dead: Spenser's 'Astrophel.'" pp. 95-123 in his *Conceived Presences: Literary Genealogy in Renaissance England.* Mass. Studies in Early Modern Culture. Amherst: U of Massachusetts P, 1994. xii + 235pp. 96.02

122. Klein, Lisa M. "Spenser's *Astrophel* and the Sidney Legend." *SNew* 12.2 (1993): 42-55. 96.17

123. Pask, Kevin. "The 'mannes state' of Philip Sidney: Prescripting the Life of the Poet in England." *Criticism* 36.2 (Spring 1994): 163-68.

VII. *Prose*

A. *A View of the Present State of Ireland*

124. Hadfield, Andrew. "Spenser, Ireland, and Sixteenth-Century Political Theory." *MLR* 89.1 (Jan. 1994): 1-18. 95.14

125. ____. "Was Spenser's *View of the Present State of Ireland* Censored?: A Review of the Evidence." *N&Q* ns 41.4 (Dec. 1994): 459-63. 96.56

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ANNOUNCEMENTS

96.118ERRATA. Several errors crept into Verne Underwood's article, item 96.72 in the last issue. A misspelling of Heffner and a transposition of numbers in footnote 1, were from my carelessness. However, Verne writes that he "misstated that Jonson is the first source for attributing the cost of Spenser's funeral to Essex"; Jonson merely asserts that Essex sent "20 pieces" to relieve a still-living Spenser, and thus Camden's 1627 account remains the first to attribute the cost of the funeral to Spenser.

96.119CALL FOR PAPERS. Papers are invited in any area of Renaissance studies--art history, history, language, literature, music, philosophy, science, or theology--for the annual meeting of the South-Central Renaissance Conference, meeting 20-22 March 1997 in Austin Texas. Send *completed* conference papers (20-minutes reading time, 8-10 pages) in duplicate, with SASE and 100-word abstract, to Liana DE Girolami Cheney, UMASS

Lowell, 112 Charles Street, Boston, MA 02114. Phone: 617-367-1679; FAX: 617-523-2759.

Papers are also invited on any subject from Charlemagne to Charles II, with particular emphasis on international and intercultural aspects--papers dealing with the history, literatures, and art of Africa, Asia, eastern Europe, with or without reference to contact with western Europe; with literatures in languages other than English; and with pedagogical questions and the use of new technologies in teaching medieval and Renaissance subjects--for the annual meeting of the Rocky Mountain Medieval and Renaissance Association, meeting in Banff, Alberta, Canada 15-18 May 1997. Send *completed* papers before 31 January 1997 to Jean MacIntyre, Department of English, U of Alberta, Edmonton, Alberta, Canada T6G 2E5. (e-mail: jean.macintyre@ualberta.ca) Membership in the RMMRA is required for participation. For details, contact Kenneth Graham, English, New Mexico SU, Las Cruces, NM 88033 (kgraham@nmsu.edu).

96.120SPENSER 400. I learned belatedly of another Spenser fest, "Spenser and The Renaissance: A Celebration of Four Centuries of *The Faerie Queene*," sponsored by the English Department and the Therese Kayser Lindsay Chair of Literature at Southwest Texas SU, San Marcos, TX, on 2-4 October. Events were organized by Dan Lochman and included a keynote address by Sheila Cavanagh, a concert of Renaissance music, a display of first editions of *FQ*, and a reading of Books V and VI of *FQ* (from 8:00 am to 9:30 pm), in which the Mayor of San Marcos participated.

96.121THE POET'S POET? Readers interested in the question of whether Spenser still exerts influence on today's poets, may wish to look at the moving essay by Eiléan Ní Chuilieanáin, "Acts and Monuments of an Unelected Nation: The *Cailleach* Writes about the Renaissance," appearing on pages 570-80 of *The Southern Review* 31.3 (July 1995), a special issue on Ireland. There a "Gaelic speaking female papist" writes about the importance of maintaining a quality of strangeness with regard to language and history--of keeping intact "one's own distance and difference from any comprehension of even the most passionately contemplated past." She describes the effect that Spenser's account of the execution of Murrough O'Brien in the *Vewe* had on her own poetry, quoting from an early poem inspired by the passage.

96.122SPENSER ON SALE. Professor Naseeb Shaheen writes that he still has copies of his *Biblical References in* The Faerie Queene that he can make available to readers of *SpN* at the original price of $12.50 + $1.50 for shipping and handling, a total of $14.00. Payment can also be made in British pounds at a cost of £12.00, including cost of postage to England. These are hard-bound volumes in their original shrink wrappers. Those desiring a copy should send a check for either $14 or £12 to Dr. Naseeb Shaheen, Department of English, The University of Memphis, Memphis, TN 38152.

96.123CONFERENCES. Midwest Modern Language Association, 7-9 Nov. 1996, Minneapolis. Inquiries: Tom Lewis, 302 English and Philosophy Bldg., Univ. of Iowa, Iowa City 52242-1408 (319-335-0331; mmla@uiowa.edu).

South Atlantic Modern Language Association, 8-10 Nov. 1996, Savannah. Inquiries: R. Barton Palmer, SAMLA, Georgia State Univ., University Plaza, Atlanta 30303-3083 (404-651-2693).

Massachusetts Center for Renaissance Studies: Cultural Exchanges--Nations, Classes, and Genders in the Early Modern Period, 14-17 Nov. 1996, Univ. of Massachusetts, Amherst; Mount Holyoke Coll.; Smith Coll. Inquiries: Arthur F. Kinney, Dept. of English, Bartlett Hall, Univ. of Massachusetts, Amherst 01003.

Modern Language Association, 27-30 Dec. 1996, Washington, DC. Inquiries: Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (convention@mla.org).

Crossing Boundaries: Issues of Cultural and Individual Identity in the Middle Ages and the Renaissance, 13-15 Feb., 1997, Tempe. Inquiries: Robert E. Bjork, ACMRS, Arizona State Univ., PO Box 872301, Tempe 85287-2301 (602-965-5900; fax: 602-965-1681; robert.bjork@asu.edu).

John Donne Society, 20-22 Feb. 1997, Univ. of Southern Mississippi. Inquiries: Eugene R. Cunnar, Dept. of English, New Mexico State Univ., Las Cruces 88003 (505-646-4816; fax: 505-646-7725; ecunnar@nmsu.edu).

Medieval, Renaissance, Baroque Studies Symposium: Spirituality, 21-22 Feb. 1997, Miami. Inquiries: Jane E. Connolly, Ashe 525C, Dept. of Foreign Langs., Univ. of Miami, Coral Gables, FL 33124 (305-284-5585; fax: 305-284-2068; jconnolly@umiami.ir.miami.edu).

Sixth Annual Cultural Studies Symposium: Property, Commodity, Culture, 6-8 Mar. 1997, Kansas State Univ. Inquiries: Tim Dayton, Dept. of English, Kansas State Univ., Manhattan, KS 66506-0701 (913-532-6716; fax: 913-532-7004; e-mail: tadayton@ksu.edu).

South-Central Renaissance Conference, 20-22 Mar. 1997, Saint Edward's Univ. Inquiries: Liana De Girolami Cheney, 112 Charles St., Boston, MA 02114 (617-367-1679; fax: 617-523-2759).

Renaissance Society of America, 3-6 Apr. 1997, Vancouver. Inquiries: Paul Budra, Simon Fraser Univ., Burnaby, BC V5A 1S6 (604-291-3008; fax: 604-291-5737; budra@sfu.ca).

International Conference on Narrative, 3-6 Apr. 1997, Univ. of Florida. Inquiries: Elizabeth Langland, Dept. of English, Univ. of Florida, Gainesville 32611 (352-392-2230; fax: 352-392-3584; langland@english.ufl.edu).

West Virginia Shakespeare and Renaissance Association, 10-12 Apr. 1997, Marshall Univ. Inquiries: Edmund Taft, Dept. of English, Marshall Univ., Huntington, WV 25755-2646 (304-696-3155).

Cincinnati Conference on Romance Languages and Literatures, 8-10 May 1997, Univ. of Cincinnati. Inquiries: Sandrine Collomb (French and Italian) or Kerry Kautzman (Spanish and Portuguese), Dept. of Romance Langs. and Lits., Univ. of Cincinnati, Mail Location 0377, Cincinnati, OH 45221-0377 (513-565-1827; fax: 513-556-2577).

Ohio Shakespeare Conference: Textual Practice and Theatrical Labor--Shakespeare and His Contemporaries, 16-18 May 1997, Ohio State Univ. Inquiries: Luke Wilson or Chris Highley, English Dept., 164 West 17th Ave., Ohio State Univ., Columbus 43210-1370 (614 292-6065; fax: 614-292-7816; wilson.501@osu.edu; highley.1@osu.edu).

Rocky Mountain Medieval and Renaissance Association. 16-18 May 1997, Banff National Park, Banff, Alberta, Canada. Inquiries: Jean MacIntyre, Department of English, Univ. of Alberta, Edmonton, Alberta, Canada T6G 2E5 (e-mail: jean.macintyre@ualberta.ca).

American Literature Association, 22-25 May 1997, San Diego. Inquiries: Gloria Cronin, English Dept., Brigham Young Univ., Provo, UT 84602 (croning@jkhbhrc.byu.edu).

The Faerie Queene in 1596
Fri, Dec 27, 7:00-8:15 pm, Marshall, Sheraton Washington
Arranged by The Committee on Literature of the English Renaissance, Excluding Shakespeare
Chair: Kenneth Gross (U of Rochester)

James Nohrnberg (U of Virginia)
"'Is This the Faith': Belphoebe's Honor Revisited"

Elizabeth Mazzola (CUNY)
"Spenserian Remains: A Mortuary Poetics"

Golrdon Teskey (Cornell U)
"Irony and Courtesy"

Spenser Society Luncheon
Sun. Dec 29, 1996 11:30-1:30, Mrs. Simpson's
(2915 Connecticut Ave, NW)

Judith Anderson (U of Indiana)
"Locupletion: Linguistic Meaning in Spenser's Time"

Spenser's *Psychopathia Sexualis*
Sun, Dec 29, 1:45-3:00 pm, Kansas, Sheraton Washington
Arranged by the Spenser Society
Chair: David Lee Miller (U of Kentucky)

Stephen Orgel (Stanford U)
"What Knights Really Want"

Katherine Eggert (U of Colorado, Boulder)
"Spenser's Ravishment: Rape and Rupture in the House of Busyrane"

Heather James (U of Southern California)
"Spenser's Literary History of Sexuality"

"Spenser and Nationhood"
Mon, Dec 30, 1996, 1:45-3:00 pm, Atrium I, Sheraton Washington
Arranged by the Spenser Society
Chair: Patrick Cheney (Pennsylvania State U)

Rhonda Lemke Sanford (U of Colorado, Boulder)
"Marriage Pageants and Ceremonial Maps: Spenser's Marriage of the Medway and Thames"

Swen Voekels (U of Rochester)
"Surveying England's Others: Edmund Spenser's *View of the Present State of Ireland* in Cartographic Context"

John Webster (U of Washington)
"(W)Ri(gh)ting the Nation: Erotic Discipline in Greene's *Friar Bacon* and Spenser's *Faerie Queene*"

Respondent: Richard Helgerson (U of Calif., Santa Barbara)

(continued from inside front cover)

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