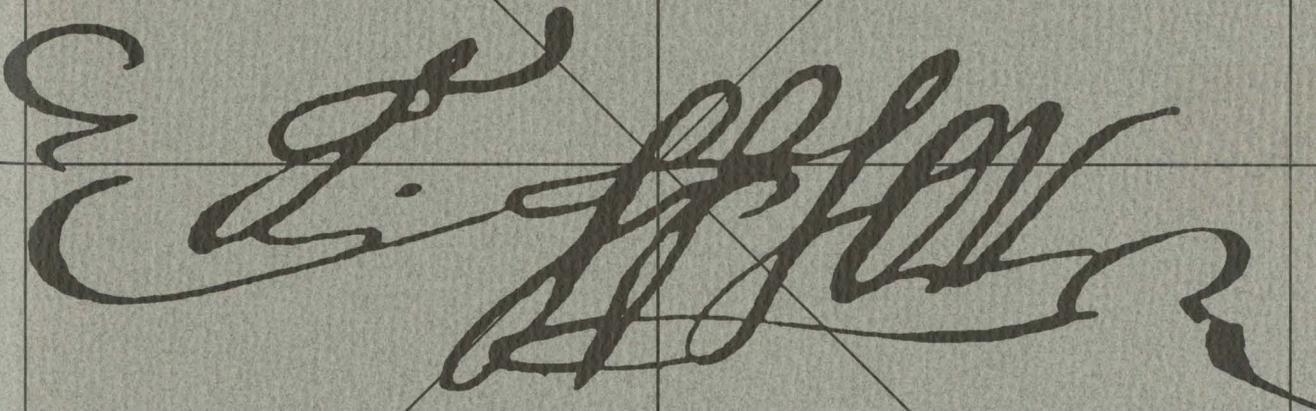


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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate inquiry. He also solicits abstracts and/or offprints of articles (with full publication data, please),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

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## TO OUR READERS

98.01 Spenserians everywhere will have been saddened by news of the death, on December 15, 1997, after long illness, of Hugh Maclean, fourth editor of the *Spenser Newsletter* (1982-86; see *SpN* 94.91), editor of the Norton Critical Edition of *Edmund Spenser's Poetry*, a dedicated and inspiring teacher, and, as Anne Lake Prescott says in the tribute appearing as item 98.09, "a generous and gentle man." My own acquaintance with and respect for Hugh began at the 1969 Frederickton, New Brunswick well-spring, and was periodically refreshed at subsequent Spenser gatherings in Pittsburgh, in Kalamazoo, and in various MLA cities; and while I cannot say that it ever evolved into the virtue of Book IV, it did deepen in the mysterious ways that long-term acquaintance does, to the point that his death leaves an abiding sense of loss. This issue of *Spenser Newsletter* is dedicated to his memory.

## BOOKS: REVIEWS AND NOTICES

98.02 DiGangi, Mario. *The Homoerotics of Early Modern Drama*. Cambridge Studies in Renaissance Literature and Culture, 21. Cambridge: Cambridge UP, 1997. xi + 216 pp. ISBN 0-521-38341-1, hardback, \$54.95; 0-521-58701-8, paper, \$18.95.

Dedicated to the proposition that the term *sodomy* fails to describe the "variety of same-sex relations that were central to the social organization and literary culture of early modern England," and in the interest of "advancing a materialist understanding of early modern sexuality and society," this book seeks to examine "the full range of sodomitical and nonsodomitical homoerotic relations represented in English drama from about 1590 to 1620" (ix), with the primary stress given to non-Shakespearean, lesser-known drama. Following an introductory chapter, which assesses the current state of lesbian and gay scholarship on early modern England, so as to "establish a genealogy and a context" for the author's own "engagement with the particular issues," the book is then divided into four subsequent chapters, each focusing on the homoerotics of a particular dramatic genre and of "an ideology or institution characteristically explored by that genre." Thus Chapter 2, "The Homoerotics of Marriage in Ovidian Comedy," critiques "the heterosexism of modern definitions of the 'family' and the ahistoricism of projecting a modern notion of the heterosexual nuclear family back onto the Renaissance household" (23). Chapter 3, "The Homoerotics of Mastery in Satiric Comedy," examines the "pervasive homoerotic dynamics of plots in which men master other men," especially in the master-servant bond (24). By concentrating on how the court favorite's "physical proximity to the monarch both upholds and undermines sovereign power," Chapter 4, "The Homoerotics of Favoritism in Tragedy," explores first how Marlowe's and Jonson's tragedies bear out these opposed claims, and then how Chapman's four tragedies are "crucial in demonstrating the existence of a nonsodomitical homoerotic discourse about the early modern court" (24). The final chapter, "The Homoerotics of Masculinity in Tragicomedy," examines militarism and male gender identity in the plays of John Fletcher and his collaborators, first by examining several plays which reveal the disruptive effects of disorderly male heterosexual desire, and then by contrasting these with Fletcher's *Island Princess*, which reconciles male honor and heteroerotic desire within a colonialist ideology that

valorizes "the 'masculine' European conquest of a 'feminine' Indian nation" (25). In each of these chapters, DiGangi is concerned (1) to emphasize the "pervasiveness" of nonsdomitical or nonsubversive homoerotic relations; (2) to call attention to the "diversity" of the homoerotic relations that are represented; and (3) to draw out the "implications" of homoerotic relations within social, economic, and ideological power structures. Chapter 2 contains a reading of Spenser's treatment of Ganymede, Hylas, and Orpheus in *FQ* 3 and 4. See the abstract in item 98.11. (Ed.)

**98.03** du Bellay, Joachim. *Antiquitez de Rome*, translated by Edmund Spenser as *Ruines of Rome*, with an introduction and notes by Malcolm C. Smith. Asheville, NC: Pegasus, 1994. ISBN 0-86698-126-8. \$8.95 paper.

Malcolm Smith does not much admire Spenser's versions of Joachim du Bellay's *Antiquitez de Rome* (1558) and its coda, "Songe," often resorting to such words as "mistranslates," "dilutes," "omits," "blurs," "weak," "distorts," "otiose," and "loses." Spenser had called these poems, it will be remembered, "The Ruines of Rome" and "Visions of Bellay" and put them in his *Complaints*, his "Visions" revising earlier work in van der Noot's *Theatre for Worldlings*. Smith includes the French and English texts, together with van der Noot's pictures. His introduction and notes offer the valuable contextual and literary information that one would expect from a distinguished editor and seziémiste who has long pondered what he justly calls these "hauntingly evocative poems." He has read a good deal on Spenser's link with du Bellay, too, although his fine bibliography misses an essay by M.L. Stapleton in *Comparative Literature Studies* 27 (1990) that defends the quality of Spenser's versions; interested readers might also want to see my "Spenser (Re)Reading Du Bellay" in *Spenser's Life and the Subject of Biography*, eds. Judith Anderson, Donald Cheney, and David Richardson.

It is good to have this volume. When I use it in advanced seminars on Spenser or the Renaissance sonnet, though, I will give students two caveats.

The first is that Smith has, if not a whole ax to grind, then an argumentative edge to hone. Without suggesting that du Bellay was Protestant, Smith teases out an allegory of papal pride and corruption punished by winds and floods, barbarians and eagles from the Lutheran north--and not, or not only, from the Imperial north (German troops had sacked Rome in 1527) or of the "barbarian" tribes who had done the same long before. Smith seems undecided as to how much Spenser caught of du Bellay's meaning and how he took it--images of Roman hegemony collapsing before a Lutheran onslaught might please a Protestant, but he might react with the same grief. (It is worth remembering, though, that sophisticated English writers did not think all Catholics implacable enemies or ultramontane fanatics and some might have known that Cardinal du Bellay, Joachim's older cousin and employer in Rome, had belonged to a pro-English faction at court.) Another complication is that to see in the fall of ancient Rome an anticipation of the papal city's ruin was common in England by 1591, something Smith might have explored further. Van der Noot himself had adapted "Songe" to foretell

modern Rome's replacement by the New Jerusalem, and a great deal of the rhetoric finding its way into pamphlets and polemics after the defeat of the Armada inscribes with triumphant relief or persistent nervousness something like du Bellay's fascination with collapsing walls, violent invasion, civil conflict, and Time's belligerent appetite.

*Complaints* itself seems to have reinforced and accelerated a discourse of ruination that affected texts from Mary Sidney's psalms to Daniel's *Delia* to Shakespeare's *Sonnets* to Spenser's own later work. So common did the "Ruines of Rome" manner become that Tom Nashe (who read du Bellay's *Regrets*), could parody it. He had a "crochet" in his head, he writes in *Lenten Stuffe*, to look for English coastal towns' antiquities, "digging up their dilapidations, and raking out of the dust-heape or charnell house of tenebrous eld the rottenest relique of their monuments, and bright scoured the canker eaten brasse of their first bricklayers and founders, and commented and paralogized on their condition in the present, and in the pretertense" (*Works* ed. McKerrow, III.167). A joke on the new antiquarianism, but also on du Bellay and Spenser. This sort of language as applied to the fall of *old* Rome was often transferred proleptically to papal Rome. Just how "Songe" and *Antiquitez* should be located in this discourse remains, for me, unclear. Du Bellay was hardly the first Catholic to think modern Rome deserving of divine wrath. On the other hand, ancient Rome's physical ruin and literary persistence had such fascination for European writers that it would be a pity to let geopolitical allegory, no matter how powerful, no matter how relevant, reduce the complex resonance of these meditations on loss and time, erasure and identity, upward striving and humbled pride, grandeur and nothingness. Smith does intend to do this, of course, but his readings carry that risk.

His theory also requires Smith, when he can, to find Spenser nudging his models away from a Catholic outlook. Maybe. The evidence is ambiguous. In *Ruines* 17, for example, Smith reads du Bellay's German rook that mimics the Roman eagle as Lutheranism, although he notes what for him is the less likely possibility that du Bellay directs his irony at the Imperial (pseudo) eagle. Smith concedes that perhaps Spenser simply misread du Bellay's "feindre" ("mimic") as "fendre" when he had the German bird "cleave" the Roman one. But he prefers to think that Spenser recognized an attack on Lutheranism and so converted mimicry to victory. Perhaps, but simply in avian terms an eagle-claiming empire makes a better raptor wannabe than a does a religion. Rooks, after all, are mere scavengers, picking over the bones of the dead.

My second caveat concerns what Smith's sour vocabulary suggests is a taste for near equivalency in a translation. (On the pleasures of both flexibility and precision in wrestling one French Renaissance poem into English, see Douglas Hofstadter's newest bravura performance, *Le Ton beau de Marot*.) It is true that Spenser's French can let him down. Translating "cernant" ("encircling") as "having seene," for example, can be due only to thinking "cerner" means "discern," while in *Ruines* 15, Spenser can even confuse "dessous" ("below") and "dessus" ("above"), thus making a hash of du Bellay's shivery surmise that one of Rome's builders might be lying beneath the poet's own feet. Sometimes, however, when

Smith notes how Spenser "fails" to do this or that, another reader might just as easily find signs of intelligent struggle.

Let me give two examples, not of passages in which Spenser is "right" but in which he communicates the meaning well enough or is arguably thoughtful. *Ruines* 10 ends with lines alluding to fratricidal battle among the men who sprouted from the soil on which Jason the Argonaut had sown dragon's teeth: Roman soldiers "Mow'd downe themselves with slaughter mercilesse / Renewing in themselves that rage unkinde, / Which whilom did those earthborn brethren blinde." This translates "Se moissonnarent tous par un soudain orage, / Renouvelant entre eulx la fraternelle rage / Qui aveugla jadis les fiers soldats semez." According to Smith, "In the conclusion there is no equivalent in Spenser for "fiers soldatz (or in Du Bellay for 'unkinde')." But "slaughter mercilesse" connotes fierceness and Spenser's "unkinde," which must carry the old sense of "unnatural," picks up "fraternelle." Spenser has indicated earlier that the "earthborn" men were draconian soldiers and the last line recalls that they were "brethren."

On occasion Spenser may even have hoped to improve his original. When du Bellay's "pluie dorée" ("golden rain") that quenches a lovely flame in "Songe" 11 becomes a "silver dew," Smith says crisply that the shift "seems to miss the point." What if Spenser believed that silver (which Smith reads as simony) better suits falling water, or that it recalls Judas, or that a "golden rain" might evoke risibly irrelevant thoughts of Danae? In sum, instead of so often *judging* Spenser, it might be more valuable to ask *why* he does what he does. Smith can speculate, but he misses some good bets, sometimes by forcing what he finds into Catholic/Protestant and French/English dichotomies. He suggests that Spenser omitted a poem to Henri II because he was "disinclined to extol a French monarch." Perhaps, even though by 1591 France had a king Spenser could admire, at least until Henri IV gave up his Huguenot Una for his compromised Duessa. But Spenser does not address an English monarch either. Instead, he adds lines praising first du Bellay and then du Bartas. Smith reads this as the superseding of a Catholic poet by a Protestant, but it may be equally important to observe that Spenser had exchanged a poem flattering a crowned head for one celebrating the "garland of free poesie."

This review by now sounds fit for a new *Complaints*. But Spenserians and their students will profit from Smith's work: the notes do show how Spenser, too, can nod, and even their occasional harshness provokes thoughts on the mutable art of translation.

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**98.04** Herman, Peter C. *Squitter-wits and Muse-haters: Sidney, Spenser, Milton and Renaissance Antipoetic Sentiment*. Detroit: Wayne State UP, 1996. 284 pp. ISBN 0-8143-2571-8. \$28.95

In this clear and convincing book, Peter C. Herman seeks to demonstrate that the bias against poetry during the English Renaissance, rather than simply impeding poetic activity, "constituted a significant, shaping factor in the works of Sidney, Spenser, and Milton" (13). According to Herman, all three of these authors partly sympathize with antipoetic sentiment and incorporate it into their works. After an initial chapter that lays out the specifically Protestant suspicion of poetic imagination in England, Herman devotes five chapters to his three authors. He shows that many of Sidney's examples and arguments in the *Apology* end up confirming rather than refuting the charges made by poetry's detractors (chapter two), and he discusses how *Astrophil and Stella* questions the value of poetry by staging a "crisis of masculinity" (95) that reveals poetry's complicity with an emasculating femininity (chapter three). Chapter four's account of *SC*, beginning with Spenser's aggressive concealment of his authorship, explores the tension between ambition and a fear of overreaching, while chapter five examines how the distinction between good and bad versions of poetry tends to blur in *FQ*. The final chapter on Milton's early poetry argues that, like Sidney and Spenser, Milton offers examples of good poetry that end up either resembling bad poetry or that indirectly confirm the Muse-haters' attacks on poetry that Milton sought to confront.

While Herman identifies many instances of antipoetic sentiment in Sidney, Spenser, and Milton, his most common move is to demonstrate that various textual moments that seem like defenses of poetry operate, at another level, as evidence of poetry's moral culpability. He uses this interpretive strategy well, exemplifying the complicity between poetry and antipoetic thought in both the texts and English Renaissance culture. For example, Sidney's mention of the tale of Gyges' ring in his objection to Plato's attack on poetry indirectly reveals, as Herman shows, precisely the troubling effects that Plato warns against: an amoral sense of politics and the human inclination to do evil (81). Herman's reading of the punishment of Bon/Malfont demonstrates that Spenser's attempt to defend poetry by distinguishing between its good and bad uses falls apart because the episode, failing to make clear Malfont's crime, ends up obscuring the initial distinction (157-59). It does seem to me that when Herman concludes that the lack of explanation encourages the audience in Mercilla's palace to "regard this tableau as an allegory of the state's power, perhaps its brutality" (159), he unintentionally opens the possibility that the episode *defends* poetry at a deeper level by suggesting that those who denigrate poets are slanderers, not figures of justice. Nonetheless, Spenserians will be interested in this interpretation of an episode of the *FQ* that has attracted increasing commentary in recent years.

One of the strengths of this book is Herman's ability to locate so many disparate topics in the texts he studies and relate them compellingly to his thesis. The first sonnet of *Astrophil and Stella* serves, under Herman's scrutiny, as an occasion to discuss a wide variety of poetry's dangerous effects: falsehood, carnality, adultery, emasculation, damnation, narcissism, and idolatry (96-100). Examining Colin's insistence that he will "conne no skill" (65) of the Muses' power in the June eclogue, Herman views this episode in terms of pastoral's relation to heroic poetry, Colin's development as a poet-figure, public vs. coterie poetry, the Protestant suspicion of the imagination, and, most interestingly, Spenser's revision

of Ovid's account of the strife between Apollo and Pan (Spenser punishes the figure of pastoral poetry, Pan himself, instead of Midas) (141-42). The reader of this book can also look forward to close readings of the poetry that are both ingenious and convincing. These skills are most in evidence in the chapter on *FQ*, in which Herman shows his gift for recognizing linguistic and imagistic parallels between different episodes. Discussing the ambiguity of the Graces as figures for idealized poetry, Herman demonstrates how the word "delight"—which Spenser uses four times to describe the Graces—evokes earlier, negative uses of the word in contexts that suggest the dangers of poetry (168). Herman makes a similar analysis of Colin's description of the Graces: "they alwaies smoothly seeme to smile" (6.10.24), offering multiple negative examples of both "smoothly" and "seeme" in episodes that implicitly express antipoetic sentiment (171). Of course, this kind of close reading is apt to make one initially skeptical—how easy it is, especially with Spenser, to show that poems use the same word differently in different contexts. To Herman's credit, however, he almost always avoids easy textual connections, showing a convincing link between both language and context, and reading the verse in a manner at once imaginative and disciplined.

My discussion of the book has so far focused on details because that is where its strengths lie. Its larger argumentative trajectory is a bit less satisfying. The thesis that antipoetic sentiment played a part in the work of these poets is not significantly developed in the course of the book, nor is it brought to a greater degree of thematic, theoretical, or historical specificity. As a result, there is occasionally a slight sense of repetition, as if Herman were bringing in new pieces of evidence to make the same point. This feeling may be exacerbated by the fact that the book's basic thesis of the antipoetic strain inhabiting these poems is not, in itself, especially new—think of Greenblatt's point about Spenser's sacrifice of his art for the sake of ideology (*Renaissance Self-Fashioning*, 1980). Thus, while Herman quite compellingly discusses specific topics related to antipoetic sentiment—emasculatation, moral corruption, idleness, idolatry, as well as elements of the poets' careers—there is little sense of how these topics add to our understanding of Renaissance antipoetic sentiment as a theoretical or cultural category.

That being said, I want to underscore again the success of this book as an analysis of the works it examines. Herman's readings are lucid, convincing, and informative. He always makes an effort to write as clearly as possible, a pleasing exception to a critical climate that sometimes seems to cultivate obscurity. Spenserians interested in the status of art and the question of poetic career will find this book a useful resource.

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**98.05** Maley, Willy. *Salvaging Spenser: Colonialism, Culture and Identity*. New York: St. Martin's, 1997. 207 pp. ISBN 0-312-17234-6. \$49.95.

"My own method of exposition," Willy Maley says early in *Salvaging Spenser*, "corresponds closely to Spenser's preferred mode of historical inquiry--anachronistic, probabilistic, positioned. I will cite, and often, from contemporary works:

but unto them besides I adde mine own readinge and out of the[m] both together, with comparison of times, likewise of manners & customes, affinity of words and names . . . and many other like circumstances, I doe gather a likelihood of truth, not certainly affirming anything, but by conferring of times, language, monuments, and such like, I doe hunt out a probability of things, which I leave to your judgement to believe or refuse.

This eclecticism allows new insights to coexist peaceably with established scholarship, without the reductive one-sidedness which disfigures much academic debate" (12). This is a shrewd self-assessment, and Maley's comparison of his own historico-critical method with Spenser's in the *Vewe of Ireland* is apt. But this comparison should give us pause. The *Vewe*, as Maley reminds us at some length, is a pervasively enigmatic text. Spenser composed it under volatile circumstances, and he appears to have designed it to meet and negotiate among the demands of specific, and in many ways conflicting, audiences. It is overdetermined and notoriously debatable. Is the *Vewe* the treatise to take as a methodological model? One of the achievements of *Salvaging Spenser* is that it manages, more often than not, to make a virtue of what can be a fairly haphazard style of "readinge." Because Maley's account is "anachronistic," we get a clear sense of the lived connections between the early modern poet he has taken as his subject and the fraught politics of contemporary "Britain." "The hyphens" that bisect allegedly "British" identities--"Anglo-Scottish," "Scottish-Irish," etc.--"have to be negotiated," says Maley in the midst of a consideration of the *Vewe*, "not in order to return to some unique origin or essence, but rather, to arrive at a politics of plurality and difference rather than polarity and deference" (146). Because his account is "probabilistic," Maley handles complex questions without, for the most part, arriving prematurely at foregone conclusions. And because it is "positioned," we always know where Maley is "coming from"--even though it is his cogent point that "coming from" an originary locale is precisely what the "politics of plurality" will complicate. "As a descendent of the 'Northern Scots', as well as the Western Irish," Maley declares, "I feel a sense of loss that has resulted from the focus on Ireland in Spenser studies to the exclusion of the matter of Britain, generally, and the Scottish dimension in particular" (161). *Salvaging Spenser* goes a long way towards restoring that and other dimensions. It is a problematic but relentlessly innovative attempt to reposition Edmund Spenser on a new geopolitical terrain.

*Salvaging Spenser* is especially worthwhile when it puts the "matter of Britain" to work. "The argument of this book," Maley says, is that "Spenser's texts were produced within the context of a peculiar colonial struggle in Ireland between, not just two English communities, but two concepts of Englishness, two kinds of English culture, and that this conflict has to be viewed within a wider British context, in relation to what historians have come to call the 'British Problem'" (8). In fact, Maley does not have much to say about the

emerging historiography that is now coalescing around this "Problem," but he deploys its essential insights with unprecedented results. "The premises must be," said J. G. A. Pocock, an early proponent of the "British history," "that the various peoples and nations, ethnic cultures, social structures, and locally defined communities, which have from time to time existed in the area known as 'Great Britain and Ireland,' have not only acted so as to create the conditions of their several existences but have also interacted so as to modify the conditions of one another's existence." In Maley's hands, such premises are worked out so as to place Spenser at a nexus between the engagements of various "British" peoples and to demonstrate that his texts are traversed by the traces of those encounters.

In his book's most arresting chapter, Maley demonstrates that the Spenser's works should be placed on a much more extensive map than previously, one that, especially, includes Scotland. "Written in Ireland, banned in Scotland, *FQ* tells the story of the English nation from the perspective of an expatriate" (155), he says. The *Vewe*, he maintains, is imbricated with Scotland at many points: its author "cites the Scottish humanist George Buchanan as his principal intellectual influence" (138), makes great play with the argument that the Irish are in fact, genealogically speaking, Scottish (both are "Scythians"), and even claims a virtual identity for the two locales--"Ireland was, in Spenser's view, originally Scotland" (147). This chapter is the most sustained and interesting application of the questions entailed by the "British Problem," but Maley also adeptly finds his way across multiple borders in the second chapter, where he suggests that "Spenser's Irish English," while "certainly influenced by Chaucer," as we are often told, "was also inspired by the survival of an ancient dialect of English in Elizabethan England"--that is, the hybrid *lingua franca* spoken in Ireland. And Chapter Three provides a usefully in-depth analysis of the influx of New English settlers into Munster and of the consequences for Spenser's own experience of the province. In these chapters, Maley's commitment to a wide ranging, amalgamating style of argument serves him well, since it is in synch with his commitment to considering the "Britishness" of Spenser's milieu, and this is best brought out by a willingness to link previously disparate settings to one another in unexpected ways.

When he is not dealing with the issues adumbrated by the "British Problem," however, such associative techniques do not always serve Maley well. In some places, he abandons them in favor of theses that can seem abrupt and reductive. The first chapter on *SC*, for instance, concludes with the suggestion that "Rosalinde, Colin Clout's unrequited love... is Ireland" (28-9). Well, perhaps. In other places, these techniques yield diffuse results. Maley calls, for instance, for more "cultural biography," or "prosopography," of Spenser and his Irish circle. This, according to a definition of Lawrence Stone's, is "the analysis of the social and economic affiliations of the workings of a political machine and the identification of those who pull the levers" (50). The pay off for such an approach in Spenser studies would be high, as Maley says. But in *Salvaging Spenser*, it produces a series of thumbnail sketches of figures known to have connections with the poet, as in the "Dubliners" section of Chapter Three. Context of this sort is generally helpful, but Spenser's exact placement in relation to it is mostly implied. An aggregate of facts substitutes for an argument.

The tendency to amass related items is particularly evident in Maley's treatment of Spenser criticism. In Chapter Four, he points out that "[t]here is nothing new in viewing *FQ* as, literally, the product of Ireland" (79). This is, of course, right. The chapter itself, however, consists of tenuously linked examples of critics and historians whose claims have been variously informed by this premise. Here, it is not that Maley's insights "coexist peacefully with established scholarship." Instead, the scholarship overwhelms any points that he himself might be making. This chapter is valuable mostly as a compendium of existing positions. Much more successful is Chapter Eight, the last in the book. In this, Maley intervenes in the debate occasioned by the recent claims of Jean Brink. She has cast doubt on the notion that the *Vewe* was directly "censored." Indeed, she speculates that Spenser might not have authored the treatise at all. With a distinct set of assertions to play off of, Maley is able to make the case that "Spenser's work has undergone another kind of censorship, not official, but informal" (177). His "probabilistic" method, working in tension with Brink's more definitive style, allows him to develop a nuanced view of questions that are, perhaps, finally unanswerable. "Brink's case," he says, "made with much wit and good sense, remains, to use a Scottish ruling unavailable in England, 'Not Proven'" (191). Chapter Six, "How Milton and Some Contemporaries Read Spenser's *View*," is also well constructed and highly informative. It provides the best account I know of the reception this text was accorded in the half century or so following the author's death.

In *Salvaging Spenser*, Maley displays a knack for taking a clear cut assertion and pressing on it until a more complicated understanding emerges. I think that this is its main strength. For instance, in response to the claim (my own) that Spenser was "a royal servant, not just by employment, but as a self-appointed apologist and theorist," Maley notes that the poet was probably "something [more] of an incipient republican," was versed in Bodin, Buchanan (not a royal favorite), as well as Machiavelli, was not directly rewarded by Elizabeth I, but Lord Grey de Wilton, and was, more than anything else, a "frustrated courtier who lived most of his creative life away from court" (115). Clearly, this is a more comprehensive way of conceiving Spenser. It takes into account a variety of intellectual influences as well as the ambivalences of the poet's situation in Ireland. Like the book as a whole, this description argues for a Spenser who does not fit into any of our more readily available categories, a Spenser who must be understood to be as heterogeneous and contradictory as the trans-island politics that produced him. "English and Irish, natives and newcomers, kingdom and colony; such simplistic divisions," insists Maley, "do not do justice to the complexities of the political situation in early modern Ireland" (52). When he argues in this vein, Maley is able to intimate a Spenser whom we have not seen much of yet. This will be a Spenser who answers to the insights that several new kinds of history are beginning to make available. *Salvaging Spenser* offers an intriguing foreshadowing of that Spenser.

98.06 McGuinness, Frank. *Mutabilitie*. London: Faber and Faber, 1997. 101 pp. ISBN 0-571-19342-0. ú6.99.

About ten years ago, in Cambridge, Hiram Morgan, whom Spenserians will know as an historian of the Tyrone Rebellion, suggested that he and I write a play about Spenser and Raleigh, a topic we agreed had considerable dramatic potential. We never followed it up, and now the territory has been claimed by one of Ireland's most challenging and provocative contemporary playwrights, Frank McGuinness. McGuinness is a prolific and versatile writer and translator who teaches at University College, Dublin, and is the author, among other works, of *Observe the Sons of Ulster Marching towards the Somme* and *Carthaginians*. But in a move that will confuse historians even as it delights literary critics, McGuinness adds another layer to the story of Spenser and Ireland by having Raleigh supplanted by Shakespeare, thus raising the question of how these two crucial Renaissance figures might have interacted.

*Mutabilitie*, which opened at the Royal National Theatre in London in November 1997, is a stark and moving account of Edmund, "an English poet in the service of the English crown," who is visited at his Irish estate by a playwright called William. Both are English, but where Edmund is a Protestant at odds with the local community, and ultimately betrayed by his own servants, William is a Catholic whom the Irish embrace as their saviour. According to a prophecy, they have been waiting for a bard who "shall gleam like a spear" and emerge from a "river, meaning aibhne," pronounced avon (2). Shakespeare, as the Bard of Avon, fits the bill, though he himself does not like the title: "Bard of Avon? What an extraordinary description. Quite barbaric really. I don't like it" (55). A recusant dramatist, what Shakespeare brings to Ireland is stagecraft, and a cultural form that will prove as potent a site of resistance for the Irish as will the Church to which William still apparently adheres.

Those who have read Stephen Greenblatt's essay on *King Lear* will be intrigued by what McGuinness does with the idea of theatre as a place where Protestant hegemony could be questioned and challenged. One of Spenser's servants asks: "Are you not a priest in this new religion that may attach itself most secretly, most devoutly to the old abandoned faith?" Shakespeare, like his fellow playwrights and actors, is "a Catholic in honest service to a Protestant nation that shall keep the true faith through your fire, your theatre" (57). Shakespeare's arrival on the scene in Munster shakes Edmund's identity to the roots. Catholicism and homoeroticism threaten to undo the Protestant imperialism of the post-Reformation English state. William does not merely play Eudoxus to Edmund's Irenius (though he does this too). He actually undermines the latter's security in his own Englishness, prompting Edmund to ask, in a neat reversal: "What is my nation?" (51)

McGuinness has a gift for scenes of economy and impact, and for dialogue that is lyrical and poignant. Throughout the text, passages from the *Vewe* are juxtaposed with verses from *FQ*, and these Spenserian fragments are juxtaposed with lines and themes from Shakespeare, most explicitly and obviously *The Tempest*, but there are echoes too of *King Lear*

and *Henry V*, as well as deft recitals of sonnets 18 and 87. What comes through most emphatically in the use of the *Vewe* is just how dramatic it is as a text.

For example, the infamous description of the Munster famine is recited twice, first rehearsed accompanied by the blows of an axe, then performed broken into pieces as the Irish close in on the poet's estate. Other extracts appear, and, though familiar, they are endowed with a refreshingly immediate resonance in McGuinness's hands. The play ends with an instance of the appropriation, infiltration and mutation that it celebrates. When Edmund and his wife, Elizabeth, are burned out of their castle, one of their children flees and is lost, only to be discovered by the servants. They decide to foster him. Fostering and theatre are the two forms of transformation at the heart of *Mutabilitie*. Adoption and adaptation are the means by which change is brought about.

In *SpN* 95.08 I discussed Robert Welch's novella *The Kilcolman Notebook*. And in 93.35 Hugh Maclean reviewed George Macbeth's *The Testament of Spenser*, a novel that uses the poet's Irish adventures as the haunting undertow of a story set in modern Ireland. Since Ireland has moved to centre stage in Spenser Studies, shifting from colony to Empire, there is a fascinating essay to be written on the subject of Spenserian fictions. McGuinness's play in particular offers an intriguing interpretation of the politics of identity, of genre and of genius. I personally found it one of the most elegant and profound engagements with Spenser and Ireland that I have encountered, fictional or otherwise.

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98.07 Medine, Peter E., and Joseph Wittreich, eds. *Soundings of Things Done: Essays in Early Modern Literature in Honor of S. K. Heninger Jr.* Newark: U of Delaware P, and London: Associated U Presses, 1997. 341 pp. ISBN 0-87413-606-7. \$48.50.

The peculiar title of this festschrift comes from Sir Philip Sidney's description of Historiographers: "although they lippes sounde of things doone," they "borrow both fashion and perchance weight of Poets." The historicization that marks almost all of the twelve essays collected here may appear to borrow in the other direction, finding the weight of literary works in their historical placement, but the authors perform this maneuver with consistent skill and with an eye-opening Heningerian skepticism toward too-sweeping historical pronouncements.

The three essays that will most interest Spenserians occur in the first half of the volume, in a section devoted mainly to studies of single texts. The essays in Part II, however, which consider groups of texts, could all prove potentially useful. Edward W. Tayler, for example, writes on Henry More's Spenserian philosophical poems of the 1640s, which show an emergent vocabulary of individualism. Another connection to Spenser's reception could be made from Joseph Wittreich's consideration of the earliest reactions to *Paradise Lost*.

Although Wittreich concentrates on Milton's unique political situation at the time of publication and describes how the revolutionary politics of the poem become transferred onto the relatively denigrated *Samson Agonistes*, his point about the uses of *PL* for very unMiltonic politics reminds us how much in the seventeenth century appropriation was the essence of critical reputation. Stanley Stewart's essay on "Donne's Recreative Misogyny: The Critic as Spoilsport" looks skeptically at more recent appropriations of early modern texts, in this case "The Perfume" and "The Anagram," for the cause of sexual politics.

Three other essays in this section, though they too consider nonSpenserian texts, take up an important topic for Spenserians: space. Arthur Kinney's study of Elizabethan and early Jacobean maps--especially Christopher Saxton's--poeticizes political space, paralleling chorography and cosmography and reading the maps themselves as poems. Don E. Wayne politicizes poetic space in "the Rhetoric of Country Life," exposing shifts from feudal arrangements to capitalist agricultural systems, the valorization of intellectual labor, and the connection of domestic order to political power in poems by Lanyer, Jonson, and Herrick, among others, and in Hardwick Hall's architecture and tapestries. Anne Lake Prescott starts with a more ludic than land-based space, the chessboard in Francesco Colonna's *Hypnerotomachia*, in the fifth book of *Gargantua et Pantagruel*, and in Middleton's *Game at Chess*. The boards are erotic as well as political, but the free will of the movers becomes the central concern in her reading.

The essays in Part I of the collection usually focus more narrowly on specific texts: Peter Medine writes on "Roger Ascham's Bid for Royal Patronage: *Toxophilus*," Susanne Woods explains Donne's forceful presentation of poetic authority in the "Anatomy of the World" and Lanyer's more complex presentation of this authority in *Salve Deus Rex Judeorum*, and Richard S. Ide traces "The Renaissance Dramatic Heritage of *Samson Agonistes*," in particular the traditions of Renaissance adaptations of the Senecan revenge play and conqueror play.

The three essays that specifically address Spenser's works all focus on the perils and powers of words themselves. Richard C. McCoy, in "Eulogies to Elegies: Poetic Distance in the April Eclogue," explores the dangers of self-promoting eulogies, especially in such venues as Leicester's entertaining of Queen Elizabeth at Kenilworth, where Elizabeth herself thwarted authorial self-promotion. *SC* recognizes these traps and counteracts the appearance of worldly ambition by various devices of framing and distancing: keeping away from too obvious references to present occasions, presenting praise in voices distanced from the poet, as with the nested voices of Hobbinol, Colin, and Spenser in *Apr.*, and the turning of encomium to elegy: "Spenser is playing a very complicated game . . . one which allows him an advantage over those more directly engaged in courtly entertainment and intrigue" (58).

Judith Anderson's "Weighing Words with Spenser's Giant" is less historically entangled than the other essays here, as she examines the "strain . . . between metaphorical and material dimensions of meaning" in Book V (70). Here justice is often defended by the

weight of words, as with the repetition of "politically potent" culturally "frozen" statements (75-76) in the battle of sententiae between the Giant and Artegall. But justice must ultimately act upon the physical world. Thus the images of the mutilated bodies of Munera and the fallen giant undercut any abstraction of their fates into the realms of idealized allegory.

Jean R. Brink's "Appropriating the Author of *The Faerie Queene*: The Attribution of the *View of the Present State of Ireland* and *A Brief Note of Ireland* to Edmund Spenser" notes how words that can be assigned to Spenser achieve their own political potency, to the detriment of accuracy in attributions. She opens the question of authorship of "Spenserian" prose works on Ireland, raising doubts about the *Vewe* and demolishing claims for *Brief Note*. Both works are belatedly attributed to Spenser, and Brink suspects a desire to exploit his reputation and make these texts more valuable and authoritative determined the attribution (94). The first pronouncement of the *Vewe* as Spenser's comes in the 1633 edition by James Ware. Although Matthew Lownes asked for a license to print the *Vewe* in 1598, Brink argues (among other points) that Lownes would have published it in his Spenserian folios had he thought the work was Spenser's (96). The evidence against *Brief Note* as Spenser's is more thorough and supported with pictures of relevant documents. The attribution depends on Alexander Grosart's incorrect claim that the manuscripts are in Dudley Carleton's handwriting and that they are noted as being by Spenser--but, Brink argues, so noted in a much later hand than the documents themselves. Brink supplements such detective work by describing how these three short documents differ in political attitudes from those in the *Vewe*, so that, at any rate, maintaining all these texts as products of Spenser's pen becomes untenable.

Taken together, the essays in Medine's and Wittreich's book are things done well, sound literary studies that reflect upon each other and upon Spenser in intriguing ways.

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**98.08** White, Robert Sommerville. *Natural Law in English Renaissance Literature*. Cambridge: Cambridge UP, 1996. xx + 285 pp. ISBN 0-521-48142-2. \$54.95.

This fine, ground-breaking study analyzes the literature of the period from More to Milton for its engagement of the tradition of natural law, once crucial but now hardly ever remembered until very recently. This venerable tradition, usually identified as beginning with the Stoics' stress upon the immutable laws of nature, refreshingly commences with the pre-Socratics in White's treatment, quoting Heraclitean paradoxes (21); and it abruptly ends with Hobbes, who so modernized classical natural law (243-45) as to make it unrecognizable to previous adherents. Spenser proves the most "Hobbesian" (xiv, 15) of the authors read in detail (chapters on More, Sidney, Milton; two on Shakespeare). The Swan of poets does not receive a whole chapter but only scattered remains from *FQ 5* and the *Vewe* (59-71, 117). His politics of justice perhaps embarrasses White. A remarkable buried paragraph (260, note 38) nobly admits as much: *FQ 5* "surprised me, because it is a complete work dealing with the

material of this book. . . ." The work "exploded" his book's carefully evolved thesis, namely, that the English writers very favorably received and treated in their literary works the interdisciplinary traditions of ancient natural law. Alone among the poets, Spenser, or pieces of him, strongly resisted the law. Forty "shards and splinters" left by way of White's references tell of a stormy battle indeed.

Before the literary analysis are four chapters richly overviewing the complex history of natural law and its growing reception and debate in sixteenth century England. Prominent among Tudor conduits of continental natural law theory was a public disputant of More, Saint German (50-54), heavily indebted to medieval canon law (Gratian, Jean Gerson), where natural law in its Roman form at least had come to reside. Also well summarized are the natural law positions of Hooker (54-57), Bacon (57-59), and William Lambarde (53-54, 160), and the influence of Inns of Court where the Roman Digest's eloquent first sentences were no doubt memorized and debated. Natural law, White stresses, proved a flexible concept for a diversity of disciplines and institutions, serving various rhetorical, legal, philosophical and poetic purposes in Renaissance culture.

White indicates that history shows various ideological attempts to deploy it. It has been used to denounce slavery or, more commonly, to uphold it; support or thwart women; resist or acquiesce to popes and kings (J. Muldoon 1979); and, in "new world" connections largely not regarded by White, to include or not include the Amerindians in the congress of international nations (Robert Williams 1990). This last use or abuse of it arguably severed "ius naturae" (rights and duties of natural kinds) from "ius gentium" (law of nations) long before Hobbes did so in 1651. White's book, as he recognizes, partially traces the eclipse of natural law by the rise of the modern State as defined in international law today (Green and Dickason 1989).

The explication of texts that follows the historical introduction finds, to put White's epilogue in Spenserian terms, that all the writers prove more communitarian and less Calvinist towards natural law than Spenser (218, 228). Adam and Eve's Fall has clouded conscience and reason's access to natural law (or even simply common sense), and most densely so in Spenser's view. This is why his Book of Justice appears to give sway over natural law to imperial law, also found in the *Digest*, as in the phrase arrogated by many a pope and emperor, not mentioned by White, denoting what Jean Bodin in his *Methodus* called pure sovereignty, "*princeps solutus legibus*," the ruler unbound by laws. Such power does describe, as a "Hobbesian" reading of Spenser implies, the untrammled or "absolutist" aspects of Gloriana, whose radiant figure symbolically resides like a sacred body at the center of and "beyond" the structures of the massive poem. On the other hand, White acknowledges less legally monolithic implications in *FQ* whose playful, allegorical strategies readily compare to the way fiction operates in the concepts and practices of all English law. Like the poem, "the most self-consciously 'as-if' work in the period" (104), English law "could be used effectively and successfully only by those able to suspend disbelief and accept some basic fictions in the interests of achieving substantial justice" (91). Furthermore, Spenser, as in the

trial of Duessa, portrays the need for laws to work together, and necessity, as White points out often, is always the province of natural law. Artegall, like a "traveling assizes in the common-law system" (59), is trained by Astraea, representing natural law, and must be saved by Britomart, representing equity (63), as does Mercilla. "Precedents and customs," which Edward Coke saw as defining the often "prohibitively expensive" common-law courts (47-49), as well as the principle of equity and mercy, associated with Chancery, the court "of the King's Conscience" as John Selden termed it (46), must both share the burden of ascertaining justice if any true form of it is to occur in a rightly ordered commonwealth. Further softening the view of Spenser, White observes that unlike Luther, Calvin, and the poet (247), the political realist Hobbes in *Leviathan* does not even posit a Protestant elect able to "read and act aright" without an absolute monarch at the center of the State. Surely, the poet of nature, arguably the English Lucretius, often paints a less brutish and nasty view of things natural than does Hobbes.

In contrast to the positivist view of natural law, the Roman jurists and, of course, Aquinas depict natural law as fundamental to understanding justice. For them, it served as an unwritten "intellectual model" (xiv) for the unending process of reason that should follow virtue and shun vice. It corresponded to the rights and duties common to all living creatures, defining justice (Ulpian) as a constant and perpetual process of determining what these were for each. God wrote such law into the minds and hearts of humankind, entrusting it with the right of usufruct and the duty of stewardship, not direct dominion, of the earth and all its creatures (Aquinas). As A.P. d'Entrèves (1951) has stressed in a work inspirational to White's study (200), the specific meanings of these altruistic but vague doctrines were far less important than the function that natural law played in Western civilization. Along with divine law, it delimited a boundary from which to criticize human or positive, civil and canon law, comprising a legal system of "intrinsic value" (d'Entrèves 31) without compulsive force yet necessary for evaluating the ethical dimension of all laws. An unjust law, for example, is no law because all law must seek what is forever equitable and good. This idea of law and morality's having to act in tandem to achieve justice will seem very strange to modern legalist eyes (13-14, 75).

White, especially in the *King Lear* chapter, very convincingly investigates how this ancient conception of law, so attractive in theory, so difficult to apply, was basically synonymous with "poetic justice" (7 ff.) in Renaissance literature. More, Spenser, Sidney, Shakespeare, and Milton all appeal to it by the frequency with which their characters tend to find justice, the virtuous rewarded or at least acknowledged, evil doers punished or implicitly vilified. The lack of ideological closure in their works that results from a "clash" (159) of views represented faithfully throws the onus of decision and judgment upon the reader. The writers thus show some real trust in the natural abilities of readers to choose aright. As does law in its generic "Roe and Doe" reasonings, their fiction presents "as-if" situations for consideration, requiring critical examination of positive laws represented in the work itself (for example, European views in *Utopia*; the anti-fornication law in *Measure for Measure*; Lear's Act 1 decree to divide his kingdom; Basilius' decision to hide his court and daughters away

in *Arcadia*). Repeatedly in the poets' works, sexual desire, like a law unto itself, runs afoul of positive law's attempt to curb it (11, 38).

This is a rich and important book.

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### FOR HUGH

**98.09** All Spenserians will lament the death on December 15, 1997 of Hugh Maclean, a generous and gentle man, a fine scholar, the author of illuminating essays, a much-admired teacher, and editor of Norton Critical Editions of Spenser and Jonson.

Born in Spain to Scottish parents but brought up in New York City, Hugh went to school at Andover, his beloved Princeton, and the University of Toronto, where he did his graduate work and made friends with Bert Hamilton. In World War II, Hugh served with the Argyll and Sutherland Highlanders of Canada and then, after teaching in Canada and Ohio, taught at the State University of New York, Albany, retiring in 1986 from the classroom (where he had won awards and, in spite of his admirable strictness, popularity) but not from teaching fellow scholars more about Renaissance poetry. On the editorial board of *Spenser Studies* from 1976-1986, he was president of the Spenser Society in 1985, on the board of editors for *The Spenser Encyclopedia*, and editor of this journal from 1982-1986. Hugh was also my friend, and so I would like to share some memories of him and of our work together for the Spenser Society and as co-editors of the third edition of the Norton Spenser.

When we were together, Hugh and I tended to talk shop, but while we worked on the Norton Spenser he would also sometimes mention his work with Lieutenant Colonel Sir John Bynes, with whom he was editing their fathers' letters and memoirs of World War I. Hugh was pleased that his father's military experiences would not fall into oblivion. The only time Major Hugh Maclean, ret., came close to boasting about his own war experiences, though, was when I was giving him directions on how to reach my house from Danbury, where he had been meeting with the people who designed the MacCaffrey award and trying to bring them to a better mind about how to spell "Spenser" (the award had been his idea, and his own money had helped finance its creation). I must have looked dubious about encouraging out-of-staters to navigate my area's serpentine roads through many a Wood of Error, for he said, laughing, that he had at one point been a transport officer in the European war theater and thought finding his way down Connecticut's Route 7 well within his capabilities. I almost saluted.

Except for that engaging flicker of cockiness, Hugh was an amazingly modest man, astonishingly--granted his distinction and firm convictions--open to suggestion and

disagreement. As soon as we started work on the new Norton, we agreed that we would need to take account of the recent revolution in Renaissance studies. Knowing his catholicity of taste and broadness of outlook, to say nothing of his savvy about Norton's preferences, I was not surprised that Hugh felt this need for change so urgently or that he would so readily agree to toss out some older essays that he still admired and add some by scholars with a grittier approach to Spenser. But I was unprepared for the self-abnegation with which he tolerated often drastic revisions of his glosses and notes. We may talk, nowadays, about the death or cultural construction of "the Author" and of the illusory nature of the "self," but most of us still sign our names to what we write and a few even enjoy being praised ("Just because the self is an illusion," said one up-to-date Spenserian to me after I teased him about relishing my compliments, "doesn't mean it isn't real"). Hugh's chief and perhaps only loyalty as a co-editor, however, was to what he thought would help students, not to his own turf, reputation, or words. Only once was he adamant, although I still do not know why he thought he needed to be. When I arrived at the Princeton Club to discuss which essays to include in the volume's selection of criticism, I found him looking particularly solid and granite-like. "Now," he began, "We must include Anderson's essay about St. George pricking on the plain." "Great," I agreed. "I just won't brook opposition," he continued. "OK," I nodded. "We *must* have it." "OK, OK, OK," I said, beginning to get worried. It was the only time he talked like that, and I think now it must have been some uncharacteristic suspicion that I would find Judith's humor too adventurous. We soon got it all straightened out, though, and turned to harder decisions.

I will always treasure those lunches with Hugh and, later, my visit to his place in Delmar, where his wife Janet welcomed me with grace and warmth. He was one of the most courteous, fair, and open-hearted men I have known: Calidore without the sneakiness, Artegall without the iron sidekick. As Margaret Hannay told the 1997 meeting of the Spenser Society, "We remember Hugh Maclean as the true knight of Courtesy--a man known for gentleness who was also a war hero." He loved life and those who in his view generated or adorned it: God, Spenser, colleagues, family, even Margaret Thatcher ("I know you're a Democrat and don't like her," he told me over one lunch, in the tone of a Elizabethan diplomat discussing his queen with a bemused Jesuit, "but you have to admit she's quite a woman and puts on quite a show"). He loved his students, too, and it was warming to hear him praise Margaret Hannay and Tom Bulger with nearly fatherly pride. Like them, like all who knew him, I will miss him terribly.

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*ARTICLES: ABSTRACTS AND NOTICES*

- 98.10 Bergvall, Åke. "Between Eusebius and Augustine: Una and the Cult of Elizabeth." *ELR* 27.1 (Winter 1997): 3-30.

Alongside the persistent influence on Tudor political thought of Augustine's dichotomy between earthly and heavenly societies (primarily in Luther's version), there was also present a strain of "imperial theology," deriving ultimately from Eusebius, whose *Life of Constantine* argued that the missions of Christ and of the Roman Empire had a single divine origin. It is in fact the Eusebian strain that most strongly colors the official propaganda concerning Elizabeth's headship of both state and church. The Elizabethan establishment, however, vacillated between Eusebius and Augustine, and Spenser's own attitude toward the "cult of the queen" was ambivalent. Many recent readers of *FQ* 1, neglecting the political tensions between the Eusebian and Augustinian visions, have taken too simple a view of the role of Elizabeth in the poem--e.g., Thomas H. Cain's "wholesale identification of Elizabeth I with Una," which tends to make the Queen "identical with the True Church." A more rigorous reading would look at contexts and make distinctions: if Una stands for the Anglican Church, that is only because at a more basic level, she stands for the universal church, and Spenser's account of her adventures in cantos 3 and 6 are determined by Augustine's four-stage view of history--*ante legem, sub legem, sub gratia*, and *in pace*--with her adventures in canto 3 occurring under the law and those in 6, before or outside the law. Abessa represents the legalistic impulse throughout history, while Una stands for the covenant of grace both in Biblical and Tudor times. The satyrs in canto 6 stand for pagan societies living outside the law altogether (the appropriate gloss on that episode being Romans 1.21-25), while Satyrane is the acme of such a society. Una's progression is toward the heavenly city; while Elizabeth, as head of the Church of England, "has a part to play in that city, her own progression toward peace lies primarily on the personal level. Gloriana is not Una."

**98.11** DiGangi, Mario. *The Homoerotics of Early Modern Drama*. Cambridge Studies in Renaissance Literature and Culture, 21. Cambridge: Cambridge UP, 1997. 31-38, 42-45.

In a chapter dealing with "The Homoerotics of Marriage in Ovidian Comedy," provides, in the first section, a reading of Fancy, who leads the Masque of Cupid, as the "potential of male erotic desire to disrupt marital chastity." Fancy personifies both a female and a male fantasy. As an "iconographic representation of a disorderly psychological process," the association with women's wit and the stress on idleness and its correlates gender the fantasy as feminine: Amoret's own fantasy is responsible for generating the images that torment her. But at the same time, Spenser's depiction of Fancy as an effeminate and effeminizing *boy*, implicates Scudamour ("Busirane's allegorical substitute") as the subject of disorderly homoerotic fancy. By comparing Fancy to Ganymede, Spenser draws not on the initial "abduction" part of the myth but on its later, "more discordant" development, in which Jupiter angers Juno by replacing Hebe with Ganymede as cupbearer. Shows how other writers alluded to the myth this way. At the same time, by also comparing Fancy to Hylas, Spenser suggests that Scudamour's homoerotic lust manifests itself not only as effeminate debilitation, but also, paradoxically, as hypermasculine aggression, stressing the fact that Britomart discovers him while chasing Ollyphant. "At once effeminizing and hypermasculinizing, homoerotic lust renders Scudamour impotent to achieve orderly sexual fulfillment with his

wife." Draws an analogy between this situation and *Twelfth Night*. In the second section, similarly reads Spenser's comparison of Daunger to Orpheus in the Temple of Venus: it evokes "the complex ideologal connection between male homoerotic desire, misogyny, and sodomy." See also 98.02.

**98.12** Dughi, Thomas A. "Redcrosse's 'Springing Well' of Scriptural Faith." *SEL* 37.1 (Winter 1997): 21-38.

Proposes a reading of Redcrosse's two falls in Book I, canto 11 that is consonant with a militantly biblical Protestantism. The context of Book I is not the corporate life of the church (as argued by John Wall and implied by many other readers) but Protestant Biblical theory and rhetorical practice. Book I as a whole is inspired by the great dream of the Reformation: that the words of a book possess the power thoroughly to transform the soul's deepest structures. Moreover, Book I's narrative shape and method are rooted in basic Protestant insights into *how* God's Word works its transforming magic. Canto 11's refreshing falls represent the end result of this process: Redcrosse falls almost literally into God's Word as it generates--and regenerates--faith within the soul of the righteous man. In the first fall, the governing allusion to John 4:14 makes clear that it is not baptism *per se* that is meant, but the "spiritual reality of which scriptural waters and baptismal well are fleshly images." And in the second, he again "falls into a composite scene that functions as a synecdoche for the rhetorical workings of the Bible as a whole." (TAD; modified by Ed.)

**98.13** Edwards, Philip. *Sea-Mark: The Metaphorical Voyage, Spenser to Milton*. Liverpool English Texts and Studies. Liverpool: Liverpool UP, 1997. 19-49.

In Chapter 1, "Spenser: 'Who fares on sea may not commaund his way,'" argues that the sea voyage, used in the first two books of *FQ* predominantly as an image of purposeful moral life, undergoes marked changes in the course of the poem. Spenser's faith in the "idea of an individual life as the determined overcoming of obstacles in the progress toward a spiritual trophy" becomes "exhausted" through the very process of writing the poem. As the poem progresses, his handling of the sea indicates that "instability and the unpredictable are more certain presences than order and meaningfulness," and it is this conviction that leaves the poem "uncompleted and uncompletable." This decline is seen in the case of Florimell, whose apparent purposefulness in seeking Marinell, already suspect by the way Spenser introduces it "retrospectively," becomes "etiolated" over the course of her quest to the point that the celebration of their final union, dismissed by Spenser as "worke fit for an Herauld," has been "emptied of meaning." In considering the political implications of this change, especially in light of voyages of exploration and colonization, concludes that "however we look at it, the wavering in the use of the metaphor of the voyage, the distance between Guyon the determined pilot and Calidore resting in harbor, is a wavering in Spenser's commitment to Gloriana."

- 98.14 Fukuda, Shohachi. "A List of Pronunciations and Etymologies of Spenser's Names in *The Faerie Queene*." *Memoirs of the Faculty of Education, Kumamoto University: The Humanities*. No. 46 (1997): 225-29.

Many names of characters and locations in *FQ* are coined from Greek, Latin, Italian, or French. Since these names exist only in this poem, it is not always easy to know how to pronounce them. Based on the pronunciation provided by three Spenser Scholars [Hamilton, Fowler, Hieatt], a list of pronunciations of 125 names is presented with the etymology of each and its first mention in the poem. (SF)

- 98.15 Huntington, John. "Furious Insolence: The Social Meaning of Poetic Inspiration in the 1590's." *MP* 94.3 (Feb. 1997): 305-26.

In the final section of an essay devoted more broadly to demonstrating that the Platonic notion of poetic fury provided Elizabethan writers like Chapman, Matthew Croyden, and others a means to affirm a "cultural nobility" giving them a "social authority" that could "sometimes be traded for material wealth," shows that Spenser's use of the concept in *FH*, in *SC*, in *Colin Clout*, and in *FQ* 6 displays "tensions" that are not evident in Roydon or Chapman. For Spenser, the concept falls somewhere between Chapman's bold use of it to announce an "alternative basis of social rank, an aristocracy of the inspired in place of the aristocracy of birth," and Sidney's skeptical and ironic dismissal of inspiration in the *Apology*, an attitude which derives from his own social security. In *FH*, Spenser "hedges his idea of rapture with moral limitations and puts it in the service of courtly wooing." *SC* displays a mixed attitude, with E.K. mocking furor in the epistle to Harvey, but seeming to approve it in *Oct*. In *Colin Clout*, the phrase "furious insolence" expresses the social danger that inspiration presents: the idea that the lowly but inspired poet is superior to the titled courtier, while not *explicit* in the poem is *implicit* in the way Spenser uses the trope of furor. And in the Mt. Acidale episode, Spenser "brings to a point" the social dilemma motivating *Colin Clout*: "the class differences between Calidore and Colin are explicit, and Calidore's apology for disturbing his social inferior denotes a social awareness that is special."

- 98.16 Morris, Jeffrey B. "To (Re)Fashion a Gentleman: Raleigh's Disgrace in Spenser's Legend of Courtesy." *SP* 94.1 (Winter 1997): 38-58.

In considering how Raleigh is a part of the "real conditions" of the genesis of *FQ* 6, argues that his various appearances in that book constitute an attempt to "restructure [his] life as a courtier" after it was undermined by his marriage to Elizabeth Throckmorton. The Calepine-Serena story reveals how Raleigh's personal affairs have led to his disenfranchisement at court. In the Timias-Mirabella episode, Spenser displays Raleigh's inability to revive his career at court according to the scripted roles of lover-courtier/loved-queen through which he initially distinguished himself. And as Calidore, he shows Raleigh as a privileged and public recipient of the vision of true courtesy, from which he learns that private love is the source of social order and harmony. Thus it is wrong to think either that Book VI fails to

engage history or that Spenser has become disillusioned: "his attempts to draw from history and to shape it through the literary refashioning of his patron suggest that he has not forsaken his poetic agenda." See also 98.19.

- 98.17 Mulryan, John. "Is my team ploughing?": The Struggle for Closure in *The Faerie Queene* 1590 (3.45)." *The Ben Jonson Journal* 3 (1996): 145-46.

The witty reference to journey's end that conclude the rejected stanzas of the 1590 *FQ* contain punning references to the art and labor of writing: *journall* in 47.4 means "writer's journal" as well as "daily"; and references to a yoked team refer to an earlier method of writing that imitated the back-and-forth movement of the plowman and his team, called by the Greeks *boustrophedon* (meaning literally "ox-turn-like").

- 98.18 Murrin, Michael. "The Audience of *The Faerie Queene*." *EIRC* 23 (1997): 1-21.

A revised version of the talk given at the Spenser Society Luncheon at the 1995 MLA meeting in Chicago (abstracted in 96.38). Argues that the romance form, especially in England, had traditionally appealed to middle-class interests, and continued to do so in the face of the successful efforts of humanists to dissuade "fickle" lords and ladies from reading romances. Vernacular romances like *Huon of Bordeaux* experienced a "brief revival" at Elizabeth's court in the 1570's, the years coinciding with Spenser's university studies and stay in London, at the same time that a new vogue for Spanish and Portuguese romances was beginning. While humanists attacked this material, the lower classes read it avidly. The popular Portuguese *Mirroure of Princely Deedes and Knighthood* provided Spenser with material for the House of Busyrane. The social and aesthetic distinctions that we are prone to make between high and low romance did not apply to Spenser's formative years, but began in earnest only while Spenser was working at *FQ*'s second installment. While this shift in taste eventually limited the poem's appeal to the upper class, it continued to affect lower-class readers through Richard Johnson. *FQ* in fact depicts many lower-class scenes; and Book I, while lacking such scenes, *assumes* popular tradition in its basic plot of George and the dragon. Why would lower-class Londoners want to read a form which scorns or passes by their mode of life? One answer may be found in the general appeal of stories of adventure and travel. But a more fundamental one is in the example that the poem offers to social-climbing bourgeois--such as Edmund Spenser, for example, whose "career curve" closely parallels that of Redcrosse. Romance suited lower- and middle-class aspirations better other genres (e.g., realistic prose fiction) precisely because it assumed aristocratic values. Now may be a good time to reconsider J.H. Hexter's argument that the middle class in Tudor England was a "myth."

- 98.19 Warner, J. Christopher. "Poetry and Praise in *Colin Clouts Come Home Againe* (1595)." *SP* 94.3 (Summer 1997): 368-81.

Proposes an argument aimed at resolving the contradiction inherent in the two prevailing critical views of *Colin Clout*: that on the one hand Spenser rejects the pastoral of courtly service to Gloriana in favor of personal devotion to Rosalind, but that on the other the poem promotes Raleigh's bid to restore himself to Elizabeth's favor. Claims that Spenser juxtaposes the shared image systems of Neoplatonic idealizing and Petrarchan courting in ways that challenge his court audience to distinguish between the different motives they reveal and the different behaviors they motivate. Spenser's strategy demands that we see that Cynthia and Rosalind are praised in like languages but with very different senses, "for the world must hold them both." Shows that Spenser's apparent "inconsistencies" are in fact discernible elsewhere in the volume, in the discrepancies between *Astrophel* and Bryskett's *Mourning Muse*, both of which insist on Stella's "emblematic function." Demonstrates how Spenser marshalls his Neoplatonic language to praise Cynthia as "all" while at the same time treating the courtly ladies as "paragons" who complete her "perfect perfection." If the ladies can be described this way without displacing Cynthia, then why must we think that Rosalind does displace her? A recognition of Spenser's different motives leaves us free to see that his attempt to intervene in Raleigh's debacle centers on the revisionary allegory of Colin's river fable: what makes Raleigh deserving of Elizabeth's favor is "not the passion in his heart or the quality of his song, but his valor and expertise in undertaking voyages." See also 98.16.

#### SPENSER AT MLA, 1997

At the 1997 MLA meeting in Toronto, two sessions were arranged by the Spenser Society: 345, "**Interruptive Modes: History, Poetics, and Representation in Spenser**," chaired by Susanne Lindgren Wofford (U of Wisconsin, Madison), and 679, "**Edmund Spenser's Rhetoric of the Passions**," chaired by Elizabeth Fowler (Yale U). Here presented are abstracts of the six papers read at these two sessions, together with a brief summary of the ensuing discussions. Also included is a report of announcements made at the annual luncheon of the Spenser Society, as well as an abstract of the paper read there by Andrew Hadfield and an account of the discussion that followed. I am grateful to Mark Rasmussen, who attended the meeting in my stead and reported on the paper sessions and luncheon, and to John Webster, Secretary of the Society, who filed the separate report on actions of the Executive Committee in item 98.31.

**98.20** Lowell Gallagher (UCLA) opened his paper, "The Face and the Call of History: Spatial Memory in Spenser, Levinas, and Merleau-Ponty," by recalling the Cymochles/Phaedria episode in *FQ 2*: in pursuit of Guyon, Cymochles comes to the bank of a river and seeks passage to the other shore in Phaedria's boat, but instead her drifting gondola bears him to an island that he had no intention to visit. This episode might be read as an allegory of contemporary critical practice, with Cymochles' desire to cross the river evoking a materialist criticism whose empiricism may situate texts too narrowly, and Phaedria's boat representing the now-outmoded alternative of deconstructive drift. Perhaps, though, Merleau-Ponty's meditations on chiasm, together with Levinas' challenging notion of "the face," may

open up a third possibility, one that imagines a "more fully situated criticism" whose motion of thought may be represented "in recursive and oblique movements that convey an ungeneralizable sense of historicity both found and constituted." What would be ethically at stake in such a critical practice would not be "meaning as truth but meaning as a unique responsiveness and responsibility."

**98.21** In "History and Allegory Cross-Dressed and Undressed on Mt. Acidale," Marshall Grossman (U of Maryland, College Park) examined Calidore's interruption of the dance as a witnessing of the poem's primal scene. The indeterminacy of poetic origins staged in that scene, where Elizabeth Regina is displaced at the center of the ring by Colin's unnamed shepherd lass (presumably Elizabeth Boyle but not explicitly so named), is "a precisely determined indeterminacy" occasioned by the accident celebrated in *Am* 74 that Spenser's mother, wife, and queen share a name. This dissemination of the name of Elizabeth is exemplary for the poem as a whole, where the poem's engagement with the contingent events of its day renders its allegory indeterminate, since the metonymic chain of events on the literal level evades metaphorical closure. Calidore's intrusion on Mt. Acidale represents an encounter between the court and its poet, in the person of Colin, but that intrusion also releases Colin from his compulsion to repeat the act of epideictic mimesis, and Spenser from his own "inability to unify England and its destiny by speaking its national voice." In Lacanian terms, the interruption jolts Colin from the imaginary to the symbolic, from metaphor to metonymy. This abandonment of epideictic ambition "is elided by an inevitable, yet contingent, collapse into the personal"; in following the Queen, Spenser "follows but himself."

**98.22** Tracey Sedinger (U of Northern Colorado) argued in "Historicizing Spenser's Sexual Poetics" that both historicist and feminist critics tend toward a "refusal of reading," an elevation of represented content over rhetorical or narrative form. This focus on content may cause critics to overlook disruptive possibilities occurring within the text at the level of form. So, feminist critics of *FQ* 3 tend to view its representation of female sexuality as fundamentally heterosexual. Yet as an unrepresentable essence, a "perfect hole," female chaste desire can only be given content within the poem through scenes of reading, and such scenes always bring with them the possibility of misinterpretation. Malecasta is one of several characters who misreads Britomart as male, a misreading that brings into the text the possibility of female homoerotic desire. Here and elsewhere in *FQ* 3, "the split between Britomart's interior truth and her exterior appearance also produces aberrant libidinal possibilities, just as a figural meaning can potentially abuse the literal meaning which it references." While on the level of content the poem excludes sodomitical sexualities, on the level of form such possibilities are repeatedly marked, though our own refusal of reading may cause us to neglect their presence.

**98.23** The scheduled respondent, Roy Henry Sellars (Cornell U), could not be present, but Susanne Wofford read his questions to the panelists. Applauding their shared emphasis on the interruptive mode of *FQ* as enjoining a move away from "historicist business-as-usual," he

first asked Lowell Gallagher to comment on Adorno's argument for negative dialectics as another kind of interruptive mode and to address how Marshall Grossman's reading of metonymic moments in Spenser might relate to his own ethical criteria for critical engagement. He then asked Marshall Grossman whether he meant to imply that metonymy was a more historical trope than any other, and whether a comparison could be made between the function of Lacan within his own argument as determining the structured circulation of desire and the function within the Mt. Acidale episode of the ironically interruptive Calidore. Finally, he asked Tracey Sedinger to define further what constituted "a reading" in her account, and to comment on the figuring of gender in the episodes explicated by the other two panelists. Time constraints prevented the speakers from responding fully to these questions, though Marshall Grossman noted that the answer to both of the ones addressed to him was "yes."

**98.24** In "Ovidian Grief and Spenser's Women," Cora Fox (U of Wisconsin, Madison) examined Spenser's allusions in *FQ* to Ovid's re-telling in the *Metamorphoses* of the rape of Prosperina. While the story in Ovid represents limited forms of female subjectivity and agency, Spenser's uses of it highlight "the female subject's response to the threat to women which lies at the heart of [Spenser's] romance/epic genre." In *FQ* 3, the wounded Marinell is a parodic male version of Proserpina, with his mother Cymodoce an excessively protective and grieving Ceres, but the true Prosperina figure is Florimell, with her pursuit by a succession of Plutonian would-be rapists and her seven-month sojourn in the cave of Proteus. The dilation in her story of Pluto's virtually instantaneous rape of Prosperina in Ovid shows the dependence of romance narrative on periodic eruptions of violent male desire. So, too, echoes of the Prosperina episode in Amoret's abduction by Lust in *FQ* 4 encourage us to see that abduction less as a failure of Amoret's own self-control than as a function of the romance's dependence on a perpetually self-regenerating narrative of rape.

**98.25** In "Arthur in Love," Jeff Dolven (Harvard U, Society of Fellows) noted that the intensity, even eroticism of Arthur's expressions of love for his squire Timias poses a puzzle in *FQ* 6. Attempts to solve that puzzle by tracing the history of those expressions backward through *FQ* only deepen the confusion: Arthur is father, knight, and lover by turns. In allegory passion often has a fundamental explanatory force, as the daemon of its action; here passion solicits and thwarts narrative explanation. This ambivalence between cause and effect may be explored both in relation to changes in Renaissance theory of the passions and in relation to the difficulty of explanation in the poem generally; Arthur's ineffectiveness, melancholy, even exhaustion in his final cantos may be considered as a symptom of this dilemma. (Abstract supplied by Jeff Dolven, slightly modified by MR)

**98.26** Finally, Heather James (U of Southern California) explored the phenomenon of Spenserian "Pity" in her talk of that title. Often in Spenser, pity is presented as a "welling up of social obligation" that may or may not need to be re-directed by a higher authority. Three episodes from *FQ* show the range of this "politicization of sympathy." In *FQ* 1, the satyrs' compassion for Una brings them "to the threshold of social contract." In the Mercilla episode in *FQ* 5, pity for Duessa moves from the people to Arthur to Mercilla, whose tear of "piteous

ruth" appropriates for political authority a dangerous popular sentiment. And in *FQ* 2 Guyon's pity for Amavia, described as an overthrow of monarchial reason by tyrannical passion, results in a vow that "compromises various authorities--life, reason, the Palmer, and Gloriana herself."

**98.27** A brief but lively discussion ensued. Andrew Escobedo (U of California, Berkeley) asked the panelists to explore a bit more fully the relation between passion and identity in *FQ*: is passion a sign that a character within the poem is fulfilling his or her proper role, or a sign of alienation from such fulfillment? Carol Kaske (Cornell U) noted that the figure of Prays-desire at the Castle of Alma presents a moderated passion as the moving force behind virtue. Lowell Gallagher (UCLA) noted that pity necessarily involves distance between the pitier and the object of pity, a distance that may be read in terms of social placement. Audience members eagerly posed other questions to the speakers, and the session came to a close only when sober-browed MLA officials pried conversing panelists and auditors apart so that the next group could gain entry to the room.

**98.28** The annual luncheon and business meeting of the Spenser Society was held in the Windsor Ballroom of the King Edward Hotel with the Society's outgoing president, Susanne Wofford, presiding. She introduced Margaret Hannay (Siena C), who spoke a few words in memory of Hugh Maclean. Describing him as a man of grace, humility, and learning, she recalled his remark that "the Spenserians are my real colleagues."

The Isabel McCaffrey Prize for 1996 was awarded to Elizabeth Fowler (Yale U) for her essay, "The Failure of Moral Philosophy in the Work of Edmund Spenser," *Representations* 51 (Summer 1995): 47-76. Several announcements of actions taken during the earlier Executive Committee meeting were made (see item 98.31, below). Lauren Silberman (Baruch C-CUNY) will assume the presidency for 1998-99, and Patrick Cheney (Penn State U) has been nominated as the next vice president (to assume the presidency in 2000). Nominated for three-year memberships on the Society's Executive Committee were Lowell Gallagher (UCLA), Willy Maley (U of Glasgow), and Dorothy Stephens (U of Arkansas), with Andrew Hadfield (U of Wales, Aberystwyth) and Katherine Eggert (U of Colorado, Boulder) nominated as alternates.

The two sessions sponsored by the Society at next year's MLA convention in San Francisco will be "Spenser as Reader and Read," chaired by Lauren Silberman, and "Spenser and Women Writers," chaired by Mihoko Suzuki (U of Miami) and Susan Frye (U of Wyoming).

The Society's Secretary-Treasurer, John Webster (U of Washington), announced that for tax purposes it has become necessary for the Society to re-constitute itself, and the Executive Committee has decided to take this opportunity to re-name the organization "The International Spenser Society." The Committee's action was approved unanimously.

**98.29** In his luncheon address, Andrew Hadfield (U of Wales, Aberystwyth) posed the provocative question, "Was Spenser a Republican?" Rather than an uncritical celebrator of monarchy, as in older critical views, or the disaffected poet in flight from politics of more recent critical fashion, Spenser may be understood in both the *Vewe* and *FQ* to be exploring political alternatives to absolutist rule. His dedicatory sonnet to Lewkenor's translation of Contarini's *Commonwealth and Government of Venice* at least implies republican sympathies. In urging the need for colonists to be granted a broader scope of action in the face of a vacillating crown, *Vewe* makes an argument for the exercise of civic virtue that is republican in its orientation. *FQ* 5 offers a similar perspective, contrasting the temporizing Mercilla and her inert court with the active virtue of Arthegall, while links between Mercilla and the usurper Jove call the authority of hereditary monarchy into question. In short, "Spenser's hostility towards what he saw as Elizabeth's inadequate Irish policy . . . led him to question the very need for monarchy in *FQ*." The poet "was in fact, a republican."

**98.30** Discussion focused on a number of topics. Paul Alpers (U of California, Berkeley) asked whether the republican cast of some of the arguments in *Vewe* might not be due more to the unusual situation of the settlers in Ireland than to an actual questioning of the bases of monarchy. Andrew Hadfield replied that in *FQ*'s world of contingencies sacrifices are necessary, perhaps including sacrificing hereditary monarchy. Mihoko Suzuki noted that Marvell seems to view Spenser as representing a republican ideal, and Andrew Hadfield wondered out loud about what Milton might have picked up on in Spenser, particularly given his implied brief for regicide in the Mercilla/Duessa episode. Paul Suttie (U of Cambridge) wondered how Spenser could have gotten away with making anti-monarchical arguments in print, and Susanne Wofford noted the double readership for *FQ* implied in Andrew Hadfield's argument: on the one hand, Elizabeth and her court, who are to be persuaded through praise, and on the other a readership that would be alert to more covert political meanings. Andrew Hadfield agreed, identifying this second audience with a political class of influential men who stood ready to take over the functions of the queen. In the end, he said, this is more a poem about the queen than one addressed to her.

Mark Rasmussen  
Centre C

**98.31** Minutes of the Spenser Society Executive Committee Meeting, 29 December 1997.

Present: Patrick Cheney, Elizabeth Fowler, Linda Gregerson, Roland Greene, Lauren Silberman, Mihoko Suzuki, John Webster, Susanne Wofford.

The 1997 Executive Committee meeting began at 10:30 a.m. with a brief discussion of how communication problems among board members and membership in general might be eased by increased use of e-mail. Since the 12 board members now meet only once a year, at the MLA, few actually take part, since only a few come to any one MLA. Wofford agreed to look into finding ways to create a Spenser Society list, along with a board list.

The Committee then turned to the question of by-law review, first with respect to electing members of the Executive Board. The current procedure is for the board to nominate new people, and for the membership present at the Luncheon to approve or disapprove. Wofford suggested that e-mail would make it possible to ask the membership as a whole for nominations, and to hold a vote by e-mail. That would require a revised set of by-laws. The second by-law related issue was the Society's financial and tax status. Treasurer Webster explained again that the society, though well-meaning and certainly not a profit-making body, was nevertheless not currently in compliance with all applicable tax laws. In response the board unanimously approved a plan to get straight with the government by acquiring a new tax number, and by reconstituting ourselves as The International Spenser Society. This too would require by-law revision. Consequently, the board agreed that a by-law review was in order, and appointed a committee of Greene, Frye, Silberman and Webster to carry it out and report at the next MLA.

The Committee next considered nominations for next year's board positions, for Vice President, and for membership on the McCaffrey Award Committee. Following discussion of the value of expanding representation geographically, board nominees were Willie Maley, Dorothy Stephens, and Lowell Gallagher, with alternates Andrew Hadfield and Katherine Eggert. Patrick Cheney was nominated for Vice-President. Patrick Cheney, Susan Frye, and John Webster were designated next year's McCaffrey committee.

Discussion then turned to the proposed 1999 Spenser conference in Ireland. Having considered questions of whether a Spenser meeting in Ireland was politically advisable, and having decided that it was, all agreed that the idea of a conference was a good one. We were, however, concerned that the time line was too short, particularly since we have not completed investigations of possible sites, dates, and directors. The board approved the nomination of next year's Spenser Society president, Lauren Silberman, as co-director; we urged Silberman and Cheney--already involved in discussing such a convention--to seek out an appropriate trans-Atlantic co-director. We urged consideration of setting the date not in 1999 but in 2000.

The board then turned to setting up MLA sessions for next year. After much discussion the board agreed both that the President's session be titled "Spenser as Reader and Read," and that the second session, "Spenser and Women Writers," be chaired by Mihoko Suzuki and Susan Frye.

Roland Greene at this point raised the question of the current Spenser-L list; the current list master, Richard Bear of the University of Oregon, has been reported to be looking for a way to transfer ownership. Greene and Webster agreed to investigate.

Final matters of discussion included 1) whether the Spenser Society should take a more active role in promoting Spenser at conferences other than the MLA (because this raised questions both of time commitments by board members and of difficulties over conflicts about MLA sessions, the board thought such a new role would not at this point be in our best

interests); 2) whether and in what form some message might be conveyed to the Spencers regarding Diana's death (after a good deal of back and forth, no action was taken).

John Webster, Secretary and Treasurer  
U of Washington

### ANNOUNCEMENTS

**98.32 CALL FOR PAPERS.** "SPENSER AND WOMEN WRITERS." MLA, San Francisco, 1999. Abstracts or papers by 15 March to Mihoko Suzuki, Dept. of English, U of Miami, PO Box 248145, Coral Gables, FL 33124-4632 (fax: 305 284-5635; msuzuki@miami.edu)

"SPENSER AS READER AND READ." MLA, San Francisco, 1999. Responses to works of other writers in the poetry of Spenser or responses of other writers to the poetry of Spenser. Abstracts or 20-minute papers by 15 March to Lauren Silberman, Dept. of English, Baruch Coll., PO Box G-0732, New York, NY 10010 (fax: 212-387-1785; lsilberm@newton.baruch.cuny.edu)

"JOHN FOXE AND HIS WORLD." 29 April-2 May 1999, Columbus. Inquire or send proposals for papers or panels to Kevin Lindberg, Dept. of English, The Ohio State University, 164 West 17th Ave., Columbus, OH 43210-1370 (fax: 614-292-7816; lindberg.2@osu.edu)

**98.33 CONFERENCES.** South-Central Renaissance Conference, 2-4 Apr. 1998, Baylor U. *Inquire* John R. Ford, Div. of Langs. and Lit., Delta State U, Cleveland, MS 38733 (601 846-4108; fax 601 846-4016; jford@dsu.deltast.edu)

West Virginia Shakespeare and Renaissance Association, 16-18 Apr. 1998, West Virginia U, Morgantown. *Inquire* William W. French or Byron Nelson, Dept. of English, West Virginia U, PO Box 6296, Morgantown, 26506-6296 (304 293-3107; fax: 304 293-5022; wfrench2@wvu.edu)

Northeast Modern Language Association, 17-18 April 1998, Baltimore. *Inquire* Michael Tomasek Manson, Executive Director, Northeast Modern Language Assoc., Anna Maria Coll., Paxton, MA 01612-1198 (508 849-7192; fax: 508 849-3362; nemla@anna-maria.edu; <http://www.anna-maria.edu/nemla/>)

International Marlowe Conference, 29 June-3 July 1998, Cambridge, England. *Inquire* Sara M. Deats, 9049 Quail St., Tampa, FL 33647 (813 974-2421; fax: 813 974-2270; sdeats@chuma.cas.usf.edu)

South Central Modern Language Association, 12-14 Nov. 1998, New Orleans. *Inquiries* Jo Hebert, SCMLA, Dept. Of English, Texas A&M U, College Station 77843-4227 (409 845-7041; fax: 409 862-2292; scmal@acs.tamu.edu; http://engserve.tamu.edu/files/scmla)

Modern Language Association, 27-30 Dec. 1998, San Francisco. *Inquire* Convention Office, MLA, 10 Astor Place, New York, NY 10003-6981 (212 614-6372; fax: 212 477-9863; convention@mla.org)

**98.34 SIDNEY AT KALAMAZOO, 7-10 May 1998.** Three sessions and a business meeting are scheduled as follows:

**Sidney I** (Friday, 8 May, 10:30 am) Presiding: Arthur F. Kinney (U of Massachusetts).  
 a. Ted Steinberg (SUNY, Fredonia): "Sir Philip Sidney's Tragical-Comical-Historical-Pastoral *Arcadia*." b. Victor Skretkowicz (U of Dundee): "Sir Philip Sidney and Nationalistic Rhetoric." c. Elizabeth Porges-Watson (U of Nottingham): "Folklore in *Arcadia*: Mopsa's "Tale of the Old Cut" Recut and Set." d. Response by Daniel Fischlin.

**Sidney II** (Friday, 8 May, 1:30 pm) Presiding: Robert E. Stillman (U of Tennessee).  
 a. Anne Lake Prescott (Barnard College, Columbia U): "Circles and Tangents: Expanding Sidney's French Connections." b. Roger Kuin (York U, Toronto): "Absent Presence: Sidney and Mornay's Library." c. Mike Dzanko (U of Aberdeen): "'Sayings worthy to be marked': Sidney and the Early Modern Reader." d. Response by Robert Stillman.

**Sidney III** (Friday, 8 May, 3:30 pm) Presiding: Mary Ellen Lamb (Southern Illinois U).  
 a. Michael J. Everton (U of Tennessee): "Critical Thumbprints in *Arcadia*: Pastoral and the Legacy of Critique." b. Amelia Sandy (Marquette U): "Allegory, Secrecy, and Narrative Form in Mary Wroth's *Urania*." c. Benjamin Scott Grossberg (U of Houston): "Leaving *Urania*: Maturity and Shifting Desire in Sidney's *New Arcadia*." d. Responses by Mary Ellen Lamb and Marianne Micros.

**Business Meeting** (Friday, 8 May, 8:30 pm).

A Colloquium on Blair Worden's *The Sound of Virtue: Philip Sidney's Arcadia and Elizabethan Politics*. Participants: Blair Worden (U of Sussex); Robert E. Stillman (U of Tennessee); Roger Kuin (York U); Victor Skretkowicz (U of Dundee), with contributions and discussion from the floor. A Cash Bar will be available.

SPENSER AT KALAMAZOO, 1998 PROGRAM

SPENSER I:

Apocalypse "Later" and the Afterlife of the Poet

Opening Remarks: Thomas P. Roche (Princeton U)

Presider: Judith Owens (U of Manitoba)

Andrew Escobedo (U of California, Berkeley)

"An English New Jerusalem? Apocalypse and Nationhood in *The Faerie Queene*"

Greg Kneidel (U of Chicago)

"E. K., St. Paul, and Spenser's 'Strange' Speech"

Jerome S. Dees (Kansas State U)

"Spenser's *Fowre Hymnes* and the Neoplatonism of Aemilia Lanier"

Responses: Peter E. McCullough (Lincoln College, Oxford U)

Susanne Woods (Franklin and Marshall College)

SPENSER II:

Pedagogy and Poetry

Presider: Nina Chordas

Julia Koslow (Rutgers U)

"Schooling Spenser: Tudor Protocols in *The Faerie Queene*"

Susan Ahern (Yale U)

"Spenser's Defence of Poetry in the House of Busirane"

Lisa Broome (U of Kentucky)

"Penning Women and Remapping the Morphic Body: Erotic Intersections between  
*Muiopotmos* and *The Faerie Queene*"

Respondants: Michael Schoenfeldt (U of Michigan)

Sheila Cavanagh (Emory U)

SPENSER III:

**The Kathleen Williams Lecture**

Presider: Gordon Teskey (Cornell U)

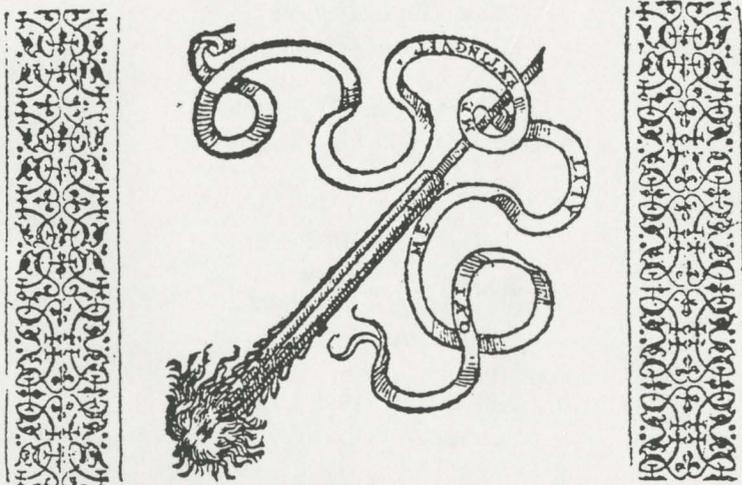
Angus Fletcher (City U of New York)

*"The Spenserian Threshold"*

Closing Remarks: Anne Lake Prescott

**Annual Meeting of the International Porlock Society**

Saturday 9 May, 8:30 pm

*Qui me alit me extinguit.*

**E**VEN as the waxe dothe feede, and quenche the flame,  
 So, loue giues life; and loue, dispaire doth giue:  
 The godlie loue, doth louers crowne with fame:  
 The wicked loue, in shame dothe make them liue.  
 Then leaue to loue, or loue as reason will,  
 For, louers fewde doe vainlie languishe still.

# THE INTERNATIONAL SPENSER SOCIETY

## OFFICERS -- 1998-99

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

Patrick Cheney, Vice President  
*Pennsylvania State University*

John Webster, Secretary-Treasurer  
*University of Washington*

## EXECUTIVE COMMITTEE

Elizabeth Fowler, 1996-98  
*Yale University*

Susan Frye, 1996-98  
*University of Wyoming*

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

Linda Gregerson, 1997-99  
*University of Michigan*

Roland Greene, 1996-98  
*University of Oregon*

Willy Maley, 1998-2000  
*University of Glasgow*

Dorothy Stephens, 1998-2000  
*University of Arkansas, Fayetteville*

Michael Schoenfeldt, 1997-99  
*University of Michigan*

Mihoko Suzuki, 1997-99  
*University of Miami*

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*Scribit in marmore laesus.*



**I**n marble harde our harmes wee alwayes graue,  
 Bicause, wee still will beare the same in minde:  
 In duste wee write the benifites wee haue,  
 Where they are soone defaced with the winde.  
 So, wronges wee houlde, and neuer will forgiue,  
 And soone forget, that still with vs shoulde liue.

*Nec sibi,*

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