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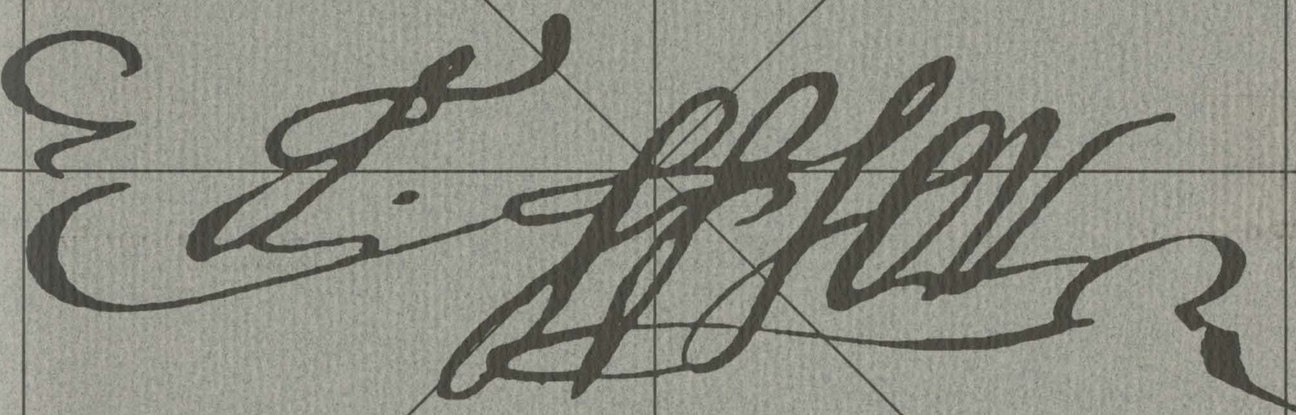

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CONTENTS

TO OUR READERS 1

BOOKS: REVIEWS AND NOTICES

Greenfield, Sayre N. *The Ends of Allegory* 1

Kuin, Roger. *Chamber Music: Elizabethan Sonnet-Sequence and the Pleasure of Criticism* 4

Martin, Catherine Gimelli. *The Ruins of Allegory* 9

McEachern, Claire. *The Poetics of English Nationhood, 1590-1612* 11

Moss, Ann, ed. and trans. *Latin Commentaries on Ovid from the Renaissance* 13

ARTICLES: ABSTRACTS AND NOTICES 17

SPENSER AT KALAMAZOO, 1999 24

(continued inside back cover)

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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.

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

TO OUR READERS

99.47 I want to express my thanks to a number of people for assistance in producing this issue: to Julian Lethbridge and Susan Parry again for helping with the abstracting of articles; and especially to my new Editorial Assistant, Loren Blinde, for (as we say) service beyond the call of duty during the summer *before* her official duties were to begin. In addition to abstracting articles, when Jane Bellamy, this year's designated reporter for "Spenser at Kalamazoo," became ill and unable to file the report, Loren volunteered to take on that duty, at long-distance, by reading and abstracting those papers and responses that she received. And although this year's report necessarily lacks account of audience discussion, I think most will agree that she has done an excellent job. We wish Jane a speedy recovery.

We received over a dozen corrections to the biennial Spenser Society Membership list published in the last issue. Readers may wish to photocopy pages 39-40, on which appear the *complete* (and dare we hope?) *correct* addresses, to keep them with the original in 30.1.

We call everyone's attention to the announcement in item 99.99, especially its last sentence.

BOOKS: REVIEWS AND NOTICES

99.48 Greenfield, Sayre N. *The Ends of Allegory*. Newark: U of Delaware P, 1998. vi + 184 pp. ISBN 0-87413-670-9. $36.00.

Granted certain founding premises, to which I'll return, Sayre Greenfield's *Ends of Allegory* offers a provocative consideration of the characteristics of allegory and, especially, of readers' responses to it. Greenfield argues that allegory is "essentially conservative," that it "controls elements of our perceptions that might prove disturbing," and that its "potential . . . for radicalism inheres in aspects of the texts that do not define the *genre*" (13, 17-18: my emphasis). These aspects are the "exemplative fictions" or relatively realistic examples in allegorical texts that resist allegory and, in an argument recalling both Stephen Barney's and Gordon Teskey's, that introduce disjunctive contexts. Shifting from such descriptions of the form to a dominant emphasis on readers' responses, Greenfield stresses "how little allegory inheres in the text itself and how much it depends on the processes of reading" (15). Since allegory is "a way of reading," it necessarily occurs "under the critical gaze" (18). In this view, allegory becomes essentially allegoresis.

Greenfield refers to a number of Spenserian examples—*Mother Hubberd*, the House of Pride, Malecasta's tapestry, the Gardens of Adonis, the Bower of Bliss, and *FQ* VII—but not extensively. I was more struck by his discussion of Shakespeare's *Venus and Adonis* and by his treatment of (old) New Historicism as itself a form of allegoresis. Greenfield, having frankly indicated his own predilection for a moral reading of Shakespeare's poem, offers a wickedly clever historical alternative, complete with persuasive historical referents: since Louis Montrose and David Quint, in related contexts, take a garden of Venus for the court, and several passages of *FQ* relate Queen Elizabeth as Belphoebe to Venus and, via Diana, to hunting, Shakespeare's Adonis must be a courtier reluctantly made to focus his attention on the monarch. The effort of Venus to dissuade Adonis from the dangerous hunt aligns easily with "Elizabeth's restrictions on her younger courtiers to prevent them from pursuing a more aggressive foreign policy." It is but a step from these associations to the death of Sir Philip Sidney, subsequently eulogized by some poets as Adonis, dying from a wound in the thigh (112).

After this exemplary tour de force, Greenfield's major example of influential Marxist or New Historicist allegoresis is Greenblatt's reading of the Bower of Bliss. New Historicists trained in the 60s, he suggests, converted textual metaphors to radical metonymies between literature and politics. In this way they created the connections they were disturbed to find elusive or simply lacking in the texts they interpreted. Allegory "becomes a type of wishful thinking," Greenfield argues but adds that the unexpected conjunctions of such allegory can also be illuminating. This is the way—the only way in his view—that allegory can make things happen, rather than just reinforcing the political and epistemological status quo (131).

Roman Jakobson's distinction between substitution and combination, similarity and contiguity, metaphor and metonymy provides the underlying rationale of Greenfield's argument. Of course this distinction derives from Saussure's between selection and combination or paradigmatic (also termed "associative" or "selective") and syntagmatic ("combinative") dimensions of human expression, and Jakobson's narrowing of it to two tropes is itself highly metaphorical. Applied to allegory, which, rhetoricians know, is a continued metaphor or dark conceit, Jakobson's bi-polar tropes separate this form from the necessarily material dimension of continuous story—of "history," temporal unfolding, or time. At one point reflecting on the human mind's incapacity for prolonged abstraction, Greenfield briefly notes that metaphor inevitably "implicates the text in physical or social reality," but he never seriously pursues the radical bearing of the split reference of metaphor on his subject (43).

Curiously, the more engaging discussions of allegory in recent years—Susanne Wofford's, Teskey's, and now Greenfield's—have all tended to identify "allegory" with abstraction and to separate it from narrative, the dynamic, material dimension without which it does not exist. As I've written elsewhere, we can't have an allegory of a clam, but we can have an allegory of a clam opening. Allegory may start with a set of identifications, but it is the unfolding, exploring, developing, straining, or questioning of these that proves of greatest

interest, and this is accomplished in narrative. Borderline cases, such as emblems, and metaphorical extensions of the term "allegory" to a landscape, for example, are illuminating to grapple with, but they do not define the form. Although Greenfield includes a chapter called "Defining Allegory: As Rhetoric, Literary Text, and Reading," the only definition to which he commits his argument is the one already cited: allegory is "a way of interpretation" or reading (52). Greenfield's examples—excellent when closely read—indicate that he assumes the necessity of historical credibility and textual demonstration, but he doesn't argue it, and I wonder what might have happened to what is logically a total relativism in *Ends of Allegory* had he tried to do so.

Greenfield's treatment of the nature of metaphor itself (in a chapter delightfully subtitled "A Sick Rose and Chocolate Shrimps") acknowledges that metaphors both create contiguities and are built out of them. He attributes this view to Paul Ricoeur, who rejects Jakobson's bi-polar view at length in *The Rule of Metaphor*. Citing only Ricour's brief essay in Sheldon Sacks's collection *On Metaphor*, however, Greenfield may underestimate the extent of Ricoeur's opposition to Jakobson's "substitution view" of metaphor. The "*predicative assimilation*" that Ricoeur attributes to metaphor is not simply contiguity; it is active and necessary, where contiguity is passive and contingent. It offers cognitive content, not simply stimulation. Content, moreover, does not depend essentially on the response of a reader.

Although next tempted by deconstructive thoughts about the inevitability of the other's inclusion in either term of a binary, Greenfield counters this threat to the bi-polar view on which his argument depends with an appeal to a phenomenological sense of separation between metaphor and metonymy: the one feels artificial, the other natural and necessary (137). In fact, he observes, metonymy is the basis of all thought, and he cites from Sacks's collection a fascinating study of children's responses to metaphor suggesting that children when very young translate metaphor to metonymy and only when older grasp metaphor directly (143, 151-52). The artificiality (why not fiction or construction?) of metaphor is important to Greenfield's view that allegory consists in the reader's imposition of meaning, and it is significant that a study by developmental psychologists should support it.

But a consideration of the nature of metaphor must go further. I think of a twice-published essay by Harry Berger on Metaphor and Metonymy that is developed in historical terms: the medieval period is metonymic; the Renaissance metaphorical. Yet construction or fiction is rampant in medieval scholasticism, even if it is regarded as truth, and the minds that were responsible for it were both fully human and fully mature. In a word, I think I want more information about the assumptions behind the questions the developmental psychologists asked. Since the publication of Sacks's collection in the late 1970s, exciting work has been published suggesting that human categorization is fundamentally metaphoric and that metaphorical schemata, embedded in our earliest bodily experience, precede even the language

that wires our brains. While I am grateful to a witty book like Greenfield's that genuinely engages our need to consider the nature of metaphor, and thence allegory, I also have a sense that there is more to be heard of than in its philosophy.

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99.49 Kuin, Roger. *Chamber Music: Elizabethan Sonnet-Sequence and the Pleasure of Criticism*. Toronto: U of Toronto P, 1998. xi + 289 pp. ISBN 0-8020-4188-2. $50.00.

At a time when we have repeatedly been told that "theory is dead," when various forms of New Historicism and Cultural Materialism dominate the critical discourse of early modern studies, Roger Kuin's *Chamber Music* seems both nostalgic and novel, a remembrance of the heady early days of the arrival of Barthes, Derrida, and Riffaterre on North American shores and a breath of totally fresh air on the current critical scene. This is not a book for the faint of heart or mind: Kuin's commitment to the rigors of both semiotics and deconstruction is serious and deep. But for those bitten by the bug of what Kuin calls "the pleasure of criticism," the challenges here are often exhilarating.

As Kuin himself says in the Appendix, *Chamber Music* is really two books: one about sonnet sequences using modern methods of analysis; the other about modern criticism using three Elizabethan sonnet sequences (233). These two books must be read simultaneously, in the same way that Kuin reads the three core sequences—Sidney's *Astrophil and Stella,* Spenser's *Amoretti,* and Shakespeare's *Sonnets*—against, across, and through each other. Throughout the study, Kuin seeks to identify those semiotic and hermeneutic features that make sonnet *sequences* uniquely difficult literary experiences. Part of their difficulty stems from the indefinite relationships of individual sonnets to each other within the sequence as a whole; part of it stems from their unusual combination of emotion and craftsmanship. Kuin's own *passion* is to challenge his readers to stop treating sequences as literary objects to be studied, analyzed and annotated and to begin to see them as full ludic subjects: to give them voice, as it were, and to join our voices with theirs in the ongoing, commingled discourses of present and past, passion and intellect, love and death. (Although this is a commendable goal, it is hard to imagine how readers who don't already enjoy sonnet sequences are going to get "turned on" to them through structuralism and post-structuralism.)

It is difficult to do justice even to the structure of Kuin's study, for each chapter adopts a particular theoretical discourse to address some aspect of one of the sequences. Given world enough and time, a proper review of the book would follow the musical metaphor of Kuin's title, weaving, as he does, individual themes through various movements of elaboration and variation. Such a formal structure matches Kuin's view of the sonnet sequences themselves,

which he sees not so much as individual poems in a narrative sequence as constantly varying moments of key and tempo in a larger musical score. On every level, following Kuin's baton through this composition requires a reader whose interests are not only nonlinear but genuinely schizophenic: s/he must enjoy *both* individual sonnets *and* the architecture of the sequences, *both* individual sequences *and* the genre's sophisticated intertexts, *both* early modern poetry *and* contemporary (French) theory.

In "Prelude," Kuin argues that since the defining traits of the contemporary intellectual situation are pluralism, discontinuity, and uncertainty (4), we need to adopt a form of criticism that will ensure that the truths we arrive at concerning a given text are also multiple, discontinuous, and uncertain (10). This urgency leads Kuin to distinguish criticism from scholarship. Although scholarship—teaching or learning facts about a text—is a requisite basis for criticism, criticism is the art (game) of thinking through and with the text, not so much the study of a text as an interrogation of it. Kuin insists that the pleasures of scholarship and criticism are very different, and his own aim is to incite in readers a new "critical hedonism" (23) in which they can fully enjoy the pleasures of thinking in counterpoint with modern critical *and* early modern literary texts.

In chapter 2, "Three Easy Pieces," Kuin uses the methodology of Riffaterre's *Semiology of Poetry* to read heuristically and hermeneutically some of the "ungrammaticalities" in *AS* 29, *Am* 15, and *Sonnet* 61. These two levels of reading could be mapped upon the earlier distinction between scholarship and criticism, but the larger argument of this chapter is that semiotics, as a hermeneutic method, is particularly suitable for reading a form like the sonnet, which combines an unusually dense compact of formal textual elements and a loosely organized, cumulative system of intertextuality. The importance of this argument lies simply in the fact that Renaissance criticism has, to this point, made relatively little use of semiotics. Kuin's demonstration is thus also a challenge.

Although each of these opening chapters raises a number of intriguing and provocative points, both seem at times to be fighting a battle either already won or not quite worth the effort. To the extent that both argue that sonnets demand particular readerly skills and a deliberate "openness" to textual surprises, illogicalities, or ambiguities, few would object. Not everyone, however, is likely to agree that interrogation of a sonnet sequence requires either knowledge or application of Riffaterrean semiotics, nor is it likely that a majority of modern readers would find the charting of semiotic structures either as instructive or entertaining as Kuin does.

Chapter 3, "Polyphony," argues that sonnet sequences are what Barthes would call "writeable texts"—works we are called upon to perform, play with, interrogate, and complete (45). Kuin begins, as he often does throughout the book, with a disarmingly simple assertion: that the presence/omnipresence of duplicity in love poetry ought to shock us into recognizing

that sonnet sequences are games played in a fallen world and that, for this reason, plurality and undecideability lie at their very core. In Sidney and Shakespeare, this plurality is most obvious in confusions of identity—in the nexus of unresolvable ambiguities concerning Astrophil/Philip and Stella/Penelope, in the exploding possibilities of Will as speaker, author, protagonist or as name, organ, and faculty. In Spenser, plurality inheres in the very language of the text, in the archaisms that serve as both a conscious sign of language itself and of the passage of language through and in time. These particular pluralities are but prelude to broader ones that comprise the genre: the "schools of love" that are continually speaking together throughout the sequences, or the thematic fold in each that makes love the sign of death and death the sign of love.

There is a sense in which Chapter 3 completes the opening movement of *Chamber Music*, adding a Barthesian fascination with textual *plurality* to the earlier treatments of critical *uncertainty* and textual *discontinuity*. Barthes, in fact, is Kuin's critical muse throughout the book, particularly the late Barthes of *The Pleasure of the Text* and *Fragments of a Lover's Discourse*. One sign of Kuin's achievement here is the extent to which he is able to bring his own voice as a critic into meaningful dialogue with the critical intelligence, playfulness, and openness of Barthes: if one wanted to imagine what kind of book Barthes himself might have written about sonnet sequences, *Chamber Music* could well be that text.

Chapter 4, "Tempo/Sequenza," begins with a brief meditation on the difference between "says" and "said," between lyric tense and critical tense, story and narrative. Here Kuin argues that we must separate the role or nature of time in the story told in the work (diegetic time) from the temporal dimension of the act of reading, from the way this dimension is structured and controlled by the text's formal elements (textual time). Using *Astrophil and Stella* (and Ricoeur's notion of triple mimesis) as the test case(s)—primarily because *AS* combines a strong sense of narrative regularity with the irregularity of diegetic time—Kuin here posits four fundamental assumptions about sonnet sequences: (1) "the sonnet-sequence is a macrotext composed of an *indefinite* number of semi-autonomous microtexts"; (2) "the ordering of the microtexts within the macrotext is *neither linear nor random*"; (3) "the order of the microtexts, *being largely indeterminate also*, makes of the macrotext an 'open work' (in Eco's sense)"; and (4) "the sonnet-sequence being a minimally coded lyrical macrotext composed of maximally coded lyrical microtexts, we may expect time to play as unusual and significant a role in it as plot" (61; my italics). Two key conclusions follow from these assumptions. First, the indefinite, indeterminate, and undecideable ordering of the individual sonnets compels the reader—every reader—to group them according to her/his own perspectives. In this act, the reader becomes a co-creator of the sequence, for the resulting macrotext is a form which s/he must define and reinvent. Second, the production of both text and meaning in a sonnet sequence is necessarily retroactive, an ongoing temporal process of interacting with unpredictable discrete experiences and continually adjusting the overall textual organization. Here too it is the retroactive production of a sense of diegesis, of "plot," that charts the reader's role and responsibility in "accomplishing" the sonnet sequence.

Chapter 5, "Two-Part Invention," is a brilliant (Derridean) reading of Shakespeare's *Sonnets* against Spenser's *Amoretti*. Kuin begins this reading by suggesting that Spenser deliberately uses the tripartite structure of Daniel's 1592 *Delia* (e.g., sonnet sequence, something short and hellenistic, and a longer "complaint") to "write across" (re-write) the text of Sidney's *Astrophil and Stella*. Shakespeare, then, uses the same structure and method to "write across" Spenser's *Amoretti*, Anacreontics, and *Epithalamion*. Mimesis here becomes mirroring, the critical act of overt deconstruction. The *Sonnets* are the ruin of the sonnet-sequence as Spenser has shaped it; they are the absolute and thorough con/in-version of the preceding work, turning it into/seeing it as a bare ruined temple/choir. From the smallest of points—Shakespeare's beginning with procreation inverts Spenser's ending with "fruitfull progeny"—to larger ones—Shakespeare's ceaseless praising of the friend for virtues that are shown to be increasingly cruel inverts Spenser's ceaseless naming of a "cruelty" that is always being rewritten as virtue—Kuin shows the *Sonnets* criticizing, subverting, reversing, and finally exploding, the *Amoretti*. His conclusion is worth citing in full: "For every gain and upward movement of the [Spenserian] intertext, [Shakespeare's] text substitutes a loss and downward step; for every verisimilitudinous joy and assurance, an equally mimetic mourning and terror; and for the crowning ceremony of cosmic and sacramental signification, a bald and unconvincing narrative of mendacity, banality, and despair" (97).

Chapter 6, "Theme with Variations," reads all three sonnet sequences as embodiments of various failures of the attempt to define, characterize, or even praise Beauty. In the sonnets, Beauty is always and only Beauty-as-sign: sign of the catachresis that fills the "empty slot" of Beauty's indescribability in the blazon-catalogue; sign of the inevitable fold that makes the beautiful body simultaneously the body of Death. What interests Kuin here is the way sonnet sequences, while fully cognizant of their inability to describe Beauty, nonetheless repeatedly turn to tautology and comparison in an attempt to remedy this discursive failure. In fact, Kuin argues, the sonnet sequence is a new form of discourse generated precisely in and on this failure, this fault (110).

Chapter 7, "From the New World," is, as Kuin admits, one of the stranger pieces of the study. It presents itself as the diary of "Will Archer," Cupid's own tale of his "warriors" in the "forested and Northern isle." What Cupid tells us, in effect, is that "the force that drives a man to a woman" is one of those uncontrollable phenomena that men can make sense of only by constructing an ironic tale within a tale. The point, Kuin explains, is to try to make Myth come alive, to convince us that myths speak. Unfortunately, the method here seems too forced for the serious treatment of myth that Kuin intends.

Chapter 8, "Ein Heldenleben," is another ironic tale within a tale, here the story of how the ostensibly self-written Courtier-text that we read as "Sir Philip Sidney" gets rewritten (by Death) as the tale of a fallen hero. Here Kuin shows how a set of Barthesian codes (Family, Faction, Fashion, Function, and Favorite-status) can be used to reveal the way

textual (and personal?) identity itself is not only plural, but ultimately undecideable, always already deferred, always already being retroactively transfigured. The experiment in this chapter is more successful than the myth of the preceding chapter, but the tale itself is curiously disconnected from Sidney's sonnet sequence. I wonder whether Kuin would not have been better off here to attempt a reading of the codes of "Astrophil" rather than those of "Sidney"? Of course, he could well respond, I guess, that the one infiltrates, implicates, the other.

In chapter 9, "Death and the Maiden," Kuin grapples with the various ways in which sonnet sequences, as organizational structures, consistently use death as the guarantee that they are addressing some extra-textual reality. The "architecture" of the sonnet sequence, Kuin suggests, was established on 19 May 1348, when news of Laura's death reached Petrarch in Parma: from that moment on the "experience" of this form became cumulative and intertextual. Petrarch, in short, could *not*, in this founding moment, avoid thinking of the *Vita Nuovo* any more than we can experience the *Canzoniere* without attending to "the graph of that text's distance" from its predecessor (157). Kuin traces the shadow of this architecture in the three later sequences. Denied the Petrarchan option of another death of yet another maiden, each subsequent poet is shown to have grasped the principle of Petrarch's architecture, but been forced to choose a new mechanism to deploy it. For Sidney, the solution is to fragment the integrity of the Poet/Lover himself, to let Astrophil, as a morally fallible lover, suffer a kind of "moral" death while his Poet counterpart is accorded the bays. Spenser, likewise deprived of extratextual death as the guarantor of the "reality" of his love, sacramentally creates out of the "old" man and "old" woman a new "one flesh" in which Death itself is "transcoded" from Eros to Agape. Shakespeare, as we might anticipate, takes the play one step further: the Death that guarantees the extratextual reality of the *Sonnets* is that of love itself as Shakespeare once again turns the external reality-code inside out.

Chapter 10, "Divertimento," is another brilliant *tour de force*, a bibliographical account/detective story of Abraham Fraunce giving Thomas Nashe a copy of *Astrophil and Stella*, which Nashe, much to the horror of the entire Sidney circle, immediately turned over to the bookseller Thomas Newman (this is Ringler's Q1). The story woven here is an illustration of the status of sonnet sequences, endlessly shifting between two distinct, undecideable positions: as *Texts* to be sold, impounded, disseminated and distributed by printers, booksellers, and other fellows of the marketplace; or as *Works* to be interpreted and appreciated, honored, and enjoyed. Of course, each Text/Work is itself only a subsection of a larger desiring-machine, the printing and bookselling system: "the valorization of the signifier, the multiplication of hands on pages, the machine that draws into itself a whole world, that can allow an apprentice to buy a Countess, thumb her, stain her, and forget her, and can use the gaps inherent in a sonnet-sequence to deconstruct Nobility and let in the disseminative flow of Text" (190).

Chapter 11, "Four-Part Fugue," deploys a number of theoretical "gaps" (labelled Ingarden's, Iser's, Derrida's, and the White Gap) to show again how various indeterminate and undecideable elements of sonnet sequences incite further activity on the part of the reader. One of the curious effects of this chapter is that the more Kuin urges the unique status of sonnet sequences as "open works" in which the reader is an essential co-creator of meaning, the less generalizable this readerly engagement becomes to other early modern texts, even though that is the challenge I take him to be holding out in the final chapter, "Encore."

I am not sure, finally, that *Chamber Music* offers very much that could be called new knowledge about or a new interpretation of the three primary sonnet sequences, but that is not Kuin's primary goal. The real accomplishments of this study are two. The first lies in showing how modern semiotic and hermeneutic methods can be used to theorize a form that has proved so difficult to define and characterize. What Kuin consistently demonstrates is that the sonnet sequence is a poetic form uniquely suited to both the intellectual rigors and the mental gymnastics of modern critical theory. The second accomplishment is freeing the study of this genre from the constraining discourse of traditional critical practice (what Kuin calls "Neo-German Expository") and recalling us to the usefulness *and* the pleasures that attend the interpenetration of theory and practice, one text and another, one voice and another. Even where this *process* of critical reading doesn't quite work—and for me this is in Chapters 6, 8, and 11—the issues it allows Kuin to take up are central and serious to any full appreciation of the Elizabethan texts in question. Where it does work—in Chapters 3, 4, 5, 9, and 10—Kuin's study is challenging, provocative, and great fun. It should remind us that effective criticism, like great literature, aims to instruct, delight, and move us.

Leigh DeNeef
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99.50 Martin, Catherine Gimelli. *The Ruins of Allegory*. Durham: Duke UP, 1998. 385 pp. ISBN 0-8223-1980-2. $69.95 cloth; ISBN 0-8223-1989-6. $23.95 paper.

Catherine Gimelli Martin has written a study of *Paradise Lost* as a moment in intellectual history, a poem reassessing the grounds of knowledge amidst the upheavals of Descartes' century. Her Milton writes as the new science is sweeping away an old order of cosmic hierarchy and ritual sanction. This threshold, as Angus Fletcher might say, is a propitious site for prophecy, and Martin credits her poet with an especially long view. She not only compares him to his philosophical contemporaries (especially Descartes and Pascal), but probes his affinities with twentieth century theorists of what she broadly defines as "uncertainty," from Wittgenstein to Gödel and Heisenberg. The epic "proleptically foreshadows the mysterious dynamism inherent in uncertainty itself, a potential that seemed to be foreclosed both by Cartesian thought and by the more 'certain' allegorical tradition then drawing to a close" (7). Allegory, then, is the backdrop to this prophecy of postmodernity;

but she is also concerned to describe how Milton transforms, rather than simply abandoning, Spenser's mode in defining the poetics of *Paradise Lost*.

Martin's account of Miltonic allegory faces two challenges: Coleridge's influential praise of Milton's turn from allegory to symbol, and the emphasis in recent criticism on the monism of *Paradise Lost*, which would seem to defy allegorical polyvalence. In making her answer she turns to Walter Benjamin's concept of baroque allegory from *The Origin of German Tragic Drama*. Benjamin treats the allegories of the seventeenth century as partial survivals, no longer either comprehensive or quite believed in; "Allegories are, in the realm of thoughts, what ruins are in the realm of things" (45). Martin locates these ruins primarily in Milton's hierarchical cosmography and epic machinery. They are not ruins so much because they are broken as because they are challenged or qualified by other developments in the poem: the universe redescribed by Galileo, Satanic and then human self-making, and the evolving terms of domestic relations in Eden. Milton's monism and vitalism argue that the old orders in fact rest on a substratum of chaos, and among Martin's most interesting claims is that his baroque allegory is turned upside down. Instead of pointing up to the top of the ladder of being, *Paradise Lost* derives energy and authority from an inspirited matter fundamental to all things and governed by a generative indeterminacy (here she draws on recent writing about Milton's chaos by Rumrich and others). In privileging such uncertainty in time over eternal order, Martin follows Benjamin by describing a kind of allegory that deserts myth for history.

The book has seven chapters, plus an introduction and conclusion, arranged to reflect *Paradise Lost*'s "descending structure and the ways in which it inverts the traditional allegorical ascent" (28). It moves from questions of cosmological order down to the bower of our first parents. Along the way Martin poses questions about the relation between magical and naturalistic causality (Chapter 4) and allegory and history (Chapter 7) that will be of particular interest to students of allegory. Her range of reference is wide, and takes in not only a number of twentieth century literary theorists and philosophers, but authorities in the fields of physics and mathematics as well. The highly generalized notion of indeterminacy that this syncretism creates may be the book's greatest weakness. To call Milton a prophet of intellectual developments from ordinary language philosophy to chaos theory is not always helpful in explaining either side of the equation. There is also some danger to the proclamation that Milton grasps the postmodern credo, "contradiction, not consistency, seems to lie at the basis of human systems of thought" (324). Milton's chronic self-contradiction cannot always be resolved into a philosophical position; it must remain a thorny problem for rhetorical and psychological criticism as well.

Spenserians who take up this book *qua* Spenserians will have two principal interests here: its contributions to the theory of allegory and its treatment of *FQ*. Among recent theorists of the mode Martin relies primarily on Fletcher and Gordon Teskey. One of her

services to early modernists is to bring Benjamin back within reach of the sixteenth century, and she develops out of his work a useful notion of meta-allegory: the ruined allegory which, no longer dominant, comes to stand both for itself and for its lost authority. Her thoughts about the orientation of allegory in a vitalist context are also provocative, and her meditation on ruins might open interesting avenues in recent discussions about allegory and iconoclasm. There are many other stimulating ideas in a book that is nothing if not intellectually well-traveled. It must be said, however, that they are often locked in a relentlessly demanding style. The diction does not discriminate between striking insights and familiar ones: the reader has to work equally hard for both. This difficulty is likely to hamper the reception of the book's best ideas.

The treatment of Spenser's poetry is glancing and in another context would hardly merit mention. It does, however, make for a cautionary tale about the sort of epistemic criticism Martin has assayed. Arguments for sweeping historical change often flatten the background from which the innovations they cherish must emerge. Spenser, with Dante and Augustine, ends up standing for the "mystically 'numinous' mode" (30) of old-style allegory. Martin takes it for granted, for example, that the Garden of Adonis is "conceived in terms of an Augustinian theology" (51) and that Redcrosse receives a ritually effective "symbolic purification" (67) in the House of Holiness. Fair enough as far as it goes, but there is no acknowledgment of the myriad ways in which *FQ*'s allegory questions itself and the cultivation of its own meta-allegorical practice. Spenser is treated as a true believer for maximum contrast with the revolutionary Milton. If Spenser—a better teacher than Scotus and Aquinas, in Milton's own words—had only this lesson to convey, it seems unlikely that his student could have written the poem that Martin describes.

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99.51 McEachern, Claire. *The Poetics of English Nationhood, 1590-1612*. Cambridge Studies in Renaissance Literature and Culture 13. Cambridge: Cambridge UP, 1996. xii + 239 pp. ISBN 0-521-57031-X. $57.95.

The ambitious claim of this slim though densely argued book, in Claire McEachern's own words, is that

> English nationhood is a sixteenth-century phenomenon, and not, contrary to the claims of many political theorists and historians, a nineteenth-century one. Further, this nation is founded in and by the religious culture and ideology of Elizabethan England. . . . The Tudor-Sutart nation . . . is a performative ideal of social unity founded in the ideological affiliation of crown, church, and land, imagined not in opposition to state power, but rather as a projection of the state's own ideality. [It] is not a "proto"

> or "emergent" form of some later, fully achieved nationhood. It is in fact part of the task of this project to challenge the narrative of national realization and its evidentiary criteria. Rather, the nation is an ideal of community that is, by definition, either proleptic or passing, ever just beyond reach. (6)

She pursues these claims in four chapters. The first, "This England,"devoted to definition and methodology, is followed by three lengthy chapters that seek to show how each of three specific works bodies forth the idea of nationhood in connection to one of her three main coordinates of church, crown, and land. In each work this transaction is effected by means of the formal rhetorical device of prosopoeia: *FQ* portrays the true church as an "elusively chaste woman"; in *Henry V* Shakespeare represents the crown as a "reasonably personable monarch"; and in Drayton's *Poly-Olbion* the land is "a series of animated, eroticized natural features . . . gathered together in his frontispiece in the form of a fecund woman" (12). It is a crucial part of her argument that nationhood is gendered—or, as she stresses elsewhere, gender is "absolutely fundamental . . . to national identity in this period" (29).

McEachern is in polemical dialogue on two fronts: first with contemporary political theorists such as Eric Hobsbawm, Gerald Newman, and Katherine Firth, who would deny any "real" formation of English nationhood before the 19th century; and secondly with the New Historicists, whose twin principles that literature is "subversive" and that it is necessarily coopted as "containment" she rejects. Rather, for her literature and propaganda are in a relation of "fellowship"—both equally capable of expressing "the state itself as a utopian structure" (23).

Thus her survey of the cultural topography takes in an impressively wide swath of what in an earlier time would have been called "background writings" but which for her seamlessly mesh with her primary "literary" texts, in all of which she is drawn to—or is at pains to uncover—ambiguity, indeterminacy, irresolution, and above all paradox. She locates these qualities, first, in her "ur-text," John Bale's 1545 *Image of Both Churches*, in which she finds "a poetics, a narrative shape, and affective model for subsequent vocabularies of nationhood" (27), including her stress on gender as well as her privileging of ambiguity. For Bale, "the fragile difference between a woman and a whore denotes the necessary identity for a nascent faith"; this same "fragility" she finds in Spenser's treatment of the relations between Una and Duessa. Also, just as for Bale "the difference between religions depends as much upon resemblance as opposition, upon joint membership in a common set, rather than exemption from the category altogether," so also, emphatically, for religious polemicists of the last quarter of a century—and for Spenser. Bale "formulates the foundational poetics of religious, and hence national identity." It is a poetics which demands "difference and borders and insularity" but at the same time "resemblance, passage, and permeability." In McEachern's hands it promotes an argument that recongizes and depends on opposition, but also incorporation and affiliation, as well as on "complex exchanges between the internal and external relations of the nation" (29-30).

Some readers may suspect from my (selective) quotations that she is carefully setting up an argument in which she can always "have it both ways"—or at least suspect that her argument will wither away in such tenuously abstract claims as this: "As a collection of diverse agents, the 'state' could be assumed to have multiple and competing interests. Of these we might suppose the imagination of an integrated and beneficial social unity to be as authentic as any other" (23). Or this: "The significance of the Tudor church for the nation lay in its ambition to inscribe a homogeneity of belief internal to the population of England and Wales, as well as a self-conscious reflection on the way in which such belief was held" (25). Or this: Nation "holds no particular form, but its form is, nonetheless, particular" (13). Or, finally, consider the carefully worded sequence in which she insists that she does not claim "the comprehensive cultural penetration of an ideology of social unity" for the period; nor does she claim that "an ideology of social unity must be comprehensively disseminated to rate existence"; but rather she does claim that "it is precisely this England's own self-conscious concern with the nature and quality and method of such saturation that marks it as a nation" (16). One might suspect some considerable difficulty in squaring such statements with an equally strong insistence that the "*material effects* and the comprehensive scope" which later political theorists have thought necessary to define a nation are "in fact present within early modern English formulations of religious uniformity" (15; my italics). While not all readers will conclude that she has successfully confronted these implicit dangers in the long second chapter on Spenser, they should agree that the evidence marshalled from the religious polemicists is especially full and convincing. If the corresponding evidence for Spenser seems thinner and more dependent on overdetermined readings (e.g., that of 1.1.49 on pp. 42-43), nevertheless it is almost always provocative. And the occasional neatly turned phrase can make reading on a reward in itself—for example, this one concluding a lengthy contrast of Una and Duessa: "False gods, unlike the true, accessorize." See 99.65 below for abstract of Chapter 2. (Ed.)

99.52 Moss, Ann, ed. and trans. *Latin Commentaries on Ovid from the Renaissance*. Library of Renaissance Humanism. Signal Mountain, TN: Summertown, 1998. xv + 260 pp. With Plates. ISBN 1-893009-02-5. $45.00.

By the late sixteenth century, the hermeneutic environment in which Latin readers like Spenser encountered Ovid's *Metamorposes* was unusually volatile. The allegorical tradition that dated back to medieval commentators like Arnulph of Orleans and Giovanni del Virgilio was yielding to a humanist focus on grammar, rhetoric, and style. Exegetes continued to stress Ovid's ethical value, but they read the fables as moral exempla rather than as allegories in which the characters personified virtues and vices. Since editors grouped commentaries written decades and even centuries apart in the margins surrounding Ovid's text, they gave readers an enormous range of hermeneutic choices.

Situating Spenser's reading—or readings—of Ovid within this environment is not simple. Although scholarly attention to the allegorical and moral traditions has enriched our

appreciation of Spenser's mythmaking, more work needs to be done on his relationship to Ovid's language, poetic textures, and rhetorical configurations. Above all, critics and literary historians need to address the dialogue that a poem like *The Faerie Queene* stages among the multiple Ovidian identities suggested by competing Renaissance commentaries. With an edited and translated edition of *Latin Commentaries on Ovid From the Renaissance*, Ann Moss has laid important groundwork for such investigations. Moss is specialist in the French Renaissance, and her previous scholarship has focused on Ovid's French reception and more generally on French mythic narrative. She retains a primarily continental orientation throughout this volume. She never mentions Spenser directly, and the only British commentator that she includes, Thomas Farnaby, published his commentary in Paris as late as 1637. Nevertheless, Moss's presentation of the evolving tradition of commentary on the *Metamorphoses* raises questions about early modern classicism, hermeneutics, and rhetoric that are directly relevant to Spenser's poetry. The general availability of continental editions in England throughout the sixteenth century establishes their relevance for a study of Spenser's Ovidian heritage.

Since most of these commentaries have never before been translated or excerpted, the collection has strong pedagogical value. In preparing a class on the Faunus-Diana episode of *FQ* 7.6, for example, one could use this book to assign not only Ovid's account of Actaeon but also several excerpts from its Renaissance commentators. The range of interpretations—running from astrological commentary to observations about ethics, history, and politics—would encourage students to see Spenser's imitation of the episode from an equally wide range of perspectives. I can think of no better strategy for historicizing *FQ*'s characteristic creation of meaning from multiple layers of allegorical significance.

Since single commentaries on the *Metamorphoses* were often several hundred pages long, Moss could only convey the range of Ovidian exegesis by offering a sample from each of the major Renaissance examples. Despite this constraint, she has provided a stable basis for comparative and contrastive readings by excerpting from each commentary the sections on three important episodes: Apollo and Daphne, Actaeon, and Echo and Narcissus. For the Spenserian, Moss's selection could not have been better, since each of these episodes plays a major role in *FQ*. Attention to these particular commentaries promises new insight into *Mutabilitie*, Fradubio and Fraelissa's arborifications (*FQ* 1.2), Faunus's pursuit of the nymph (2.3), Britomart's experience with Merlin's mirror in Book (3.2), and other instances of Ovidian imitation. Less familiar readings can help us to recognize Ovidian elements in episodes that we associate more often with Homer or Virgil. Several commentators, for example, read Actaeon's metamorphosis as a parable about moral degeneration. At least one scholiast, Jacobus Pontanus, not only connected it with the Circe episode in Homer but explicitly compared Actaeon to Gryllus. This particular exegetical line raises interesting questions about the connection between Actaeon's fate and those of Acrasia's victims. Scholars have long talked about Acrasia as a demonic Venus, but it might also be worthwhile to think about her as a kind of negative Diana. One might further consider the significance

of the links that the Ovidian subtext establishes between her, Belphoebe, and the enraged Diana whose curse defaces Arlo Hill.

For the twentieth-century reader, the allegorical and moralizing commentaries are often the most interesting, in part because they reflect hermeneutic assumptions that differ strikingly from our own. Humanism eventually triumphed over a reading culture that allowed Pierre Bersuire to gloss the Actaeon episode as an allegory celebrating Mary as the vessel of the Incarnation: "Actaeon signifies the Son of God, who . . . came to the wood of this world, where in the fountain of mercy Diana, that is to say, the Blessed Virgin, was continually bathing" (92-93). By contrast, the later grammatical and rhetorical commentaries may strike us as tedious because their interpretive approach is so familiar. At first glance, the glosses in Raphael Regius' 1493 commentary look like the footnotes in twentieth-century annotated editions:

> '*Opaca herba*,' shady. '*Inexpleto lumine*,' eyes that could not have enough of gazing. '*Mendacem formam*,' the spurious image of the youth. . . . *Ecquis* is one word and is written with a *c* and not with a *t*, a misspelling found in almost all the manuscripts. (55)

Unlike the moralizing commentaries, moreover, the philological ones would be difficult for readers to follow without some proficiency in Latin. But for Latin readers, working through Ovid's text in the company of these early humanist readers brings intellectual and aesthetic rewards. One learns a lot simply by observing what phrases or tropes a given commentator chooses to gloss. The discipline of close textual observation leaves one with a greater awareness and understanding of Ovid's style. By the mid-sixteenth century, commentators showed increasing concern with Ovid's persuasive forms of expression, the ingenuity of particular passages, his stylistic "extravagances," and his interweaving of particular stories into a complex narrative whole. At times, their characterizations of Ovid's verbal artistry seem equally apt to a discussion of Spenser's, and may well indicate further aspects of the latter's Ovidian self-fashioning.

Moss's edition makes a fine introduction to the subject of Ovidian hermeneutics for the general reader of Renaissance poetry. She opens the volume with the Latin text of the three episodes under consideration, and provides as a parallel English text George Sandys's 1632 translation. Unfortunately, Sandys's translation is not exact enough to allow the non-Latin reader to follow the more textually focused exegetes. Commentators like Regius sometimes gloss Ovidian phrases that Sandys simply deletes. I appreciate Moss's commitment to a period-specific translation. But for the purposes of her audience, the volume would have been better if she had included a more exact translation. I would also have liked an appendix summarizing exactly which commentaries appeared in which editions. At times, it was difficult to figure out just which commentators might be juxtaposed in a single edition and which ones were not. Since the impact and significance of a given commentary might change according to its place next to other commentaries within a single marginal format, I would have appreciated a clearer, more schematic presentation of their publication histories.

Latin Commentaries on Ovid From the Renaissance would be a fine addition to any Spenserian's personal library, and it should certainly be purchased by all college and university libraries. Since it is fairly expensive and published by a small press, you might need to encourage your local librarian to purchase it. It would substantially enrich your institution's holdings in Renaissance hermeneutics and in the history of the book.

John Watkins

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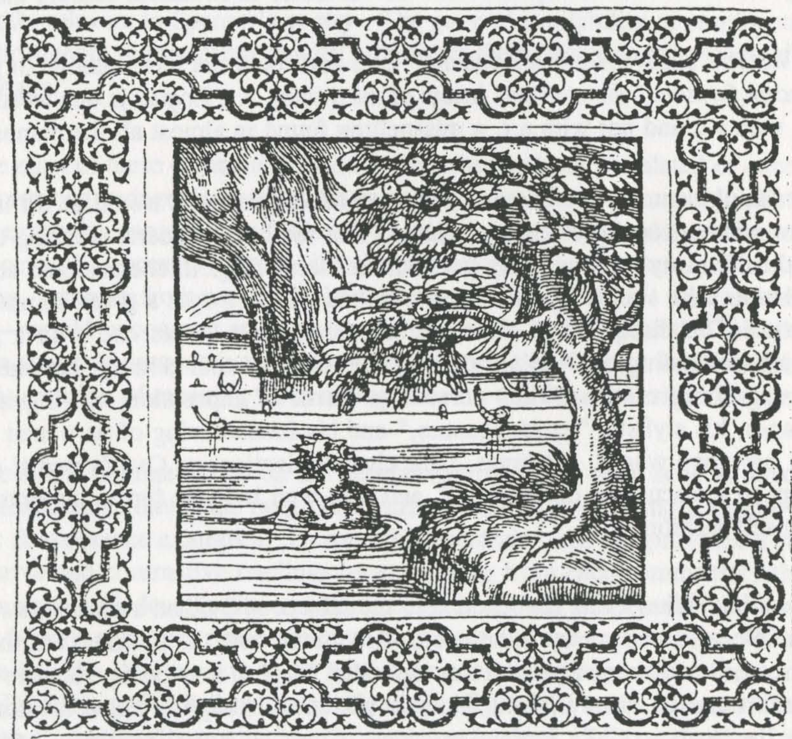

99.53 Barker, Ann. "Principles of Exclusion: Erotic and Spiritual Visions in Spenser's *Faerie Queene*." *Touchstones: American Poets on a Favorite Poem*. Ed. Robert Pack and Jay Parini. Hanover and London: Middlebury College P, 1996. 15-19.

In the similarities between the "sacred, mystical" vision of Book I and the "romantic, erotic" vision of Book VI, Spenser "suggests the beauty and fulfillment unique to each kind of aspiration." Redcrosse's vision comes as a result of his having "transcended his dark side" in a process that fits him to see the "deepest truth"; it is the "antithesis" of the "process of purification" that gives rise to Calidore's vision, which is rather one of "artfully formed but empty and evanescent projection."

99.54 Biow, Douglas. "A Spenserian Conclulsion: Purity and Danger." Mirabile Dictu: *Representations of the Marvelous in Medieval and Renaissance Epic*. Ann Arbor: U of Michigan P, 1996. 155-71.

Analyzes the "straunge occasion" of Redcrosse's encounter with Fradubio, claiming that the knight's horror at the marvel represents male castration anxiety and the fear of loss of identity. Argues that Redcrosse's loss of manhood represents Spenser's "fear of speechlessness," as the marvel of the bleeding branch is truly about his own desire for expression and identity formation. Spenser uses *FQ* to construct himself as the "new English Vergil," who "severs himself from his own literary past," and sexual fertility mimics the fertility of the poet's imagination. Faerie land sometimes produces creatures beyond normal boundaries in the same way that the marvelous transcends boundaries of conceptualization. Redcrosse's sealing of the wound left by the torn branch represents his wish to keep himself from being contaminated by the grossness of the marvel: by patterning his own process of poetic representation as a "straunge ensample" of undefiled textual pathogenesis motivated and controlled by male sexuality, the poet of *FQ* indirectly ingratiates himself as the perfect courtly poet-subject while he refashions his queen into the impregnable figure of "absolute bodily closure." (LMB)

99.55 Bostoen, Karel. "Van der Noot's Apocalyptic Visions: Do You 'See' What You Read?" *Anglo Dutch Relations in the Field of the Emblem*. Ed. Bart Westerweel. Symbola et Emblemata, 8. Leiden: Brill, 1997. 49-61.

Draws several times on Spenser's English translations of the first of the four apolyptic visions in order to trace and assess the filiations and show how differently the French, Dutch, and English versions of the sonnets and the prose commentary correspond to the visual image itself.

99.56 Brink, Jean R. "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." *Soundings of Things Done: Essays in Early Modern Literature in Honor of S.K. Heninger Jr*. Newark: U of Delaware P; London: Associated U Presses, 1997. 93-136.

Challenges the idea of Spenser's "centrality" to the politics of Elizabethan Irleand, by questioning his authorship of the *Vewe* and by claiming that *Brief Note* "should never have been attributed" to him. Surveys several problems connected with the 1598 entry in the Stationers' Register and with Lownes' failure to publish at that time. These include an "anomalous" note in the MS Rawlinson B.478 by Thomas Man and the fact that neither note nor entry mentions Spenser's name, which was later added to the title page of the MS in a different ink and hand. Furthermore, "the binding has been tampered with and papers have been inserted into the front of the manuscript containing an attribution to Spenser." Argues that the "manuscript source(s)" for Ware's edition have never been satisfactorily identified; criticizes Gottfried's select and "ambiguous" handling of manuscript copies; and concludes that there is "no supporting bibliographic evidence" that Ussher or Ware ever owned a copy of the *Vewe*. Stresses the need to address its "early bibliographic history," to examine watermark evidence for dating, and to create a critical bibliography of Spenser's extant manuscripts. Argues that attribution of *Brief Note* derives from Spenser's "supposed authorship" of the *Vewe* despite handwriting variances, political discrepancies, and the absence of Spenser's name on any of the actual documents. Feels that Grossart "used" *Brief Note* to elaborate a picture of Spenser as "a heroic figure, calm in the face of adversity," while Ware may have "appropriated" Spenser's name to advance his political agenda. Five appendices include photocopies of (a) "Manuscripts comprising *A Brief Note of Ireland*" (P.R.O. SP63/202, pt. 4/59); (b) "Attribution to Spenser on verso of 'Certaine pointes to be considered of in the recouery of the Realm of Ireland'" (P.R.O. SP63/202, pt. 4/59); (c) "Letter from Dudley Carleton to John Chamberlain. 9 January 1598/9" (P.R.O. SP12/270/10); (d) "Certen poinctes to be considered in the recovering of Ireland" (BL Harl. MS 3787); and (e) "Certain notes to be considered of in the recovering of the Realme of Irelande" (All Souls MS 155). (SP)

99.57 Cheney, Donald. "Colin Clout's Homecoming: The Imaginative Travels of Edmund Spenser." *Connotations* 7.2 (1997/98): 146-58.

Like Odysseus, Spenser is "a man of many turns." He explores a sense of homecoming in the returns of his pastoral personae—not only Colin Clout, but Rosalind. Calidore, courting in shepherd's disguise, returns Pastorella to her parents where she is recognized, like Odysseus, by her old nurse; the "little purple rose" (*FQ* 6.12.18) points again to the recurring figure of the Rosalind of *SC*. At the end of *FQ* we visit a place we recognize. (JBL)

99.58 Craig, Martha J. "The Protocol of Submission: Ralegh as Timias." *Genre* 29.4 (Fall 1996): 325-39.

Contends that the Timias episodes in *FQ* 3 and 4 "demonstrate the Renaissance hero's option of winning honor by submitting to degradation as well as to approbation." In representing Ralegh as Arthur's squire Timias, Spenser draws upon "gestures of submission" that were "integral elements of the personal, religlious, and political spheres" of the Elizabethan world. Ralegh's own letters and poems reveal in their continual "posturing" a resolute refusal to submit to the Queen's will, and in Spenser's eyes this is wrong-headed. "Spenser's representation of submission serves as a reminder of the necessity of self-reduction as a justification for absolution, as well as a way to participate in virtue itself. He is presenting to the Queen an elaborate scenario of the submission due her by her subjects and suggests, in its historical detail, the desperation of Ralegh's position, and simultaneouslly prods Ralegh to perform this script more meticulously to win the Queen back."

99.59 Hadfield, Andrew. "Was Spenser a Republican?" *English* 47 (Autumn 1998): 169-82.

There are "significant signs" (179) in Spenser's writing which suggest that he was a republican, but not unequivocally or decisively. The *Vewe*, the Egalitarian Giant and Mercilla episodes in *FQ* 5 and 6, Spenser's associations with the Essex circle, and his dedicatory sonnet to Lewkenor's translation of Contarini's *The commonwealth and gourenment of Venice* (1599), all reveal republican strains. [*Ed. note*: See also the summary of Hadfield's Spenser Society Lunchon address in *SpN* 98.29.] (JBL)

99.60 Hadfield, Andrew. "William Blake, Edmund Spenser, and William Kent." *N&Q* 44.2 (June 1997): 207-10.

Answers the claim of Robert Gleckner (*Blake and Spenser*, 1985) that Blake was unaware of Birch's 1751 edition of Spenser, containing thirty-two illustrations by Kent. Provides "circumstantial evidence" that several of Blake's works were in fact influenced by Kent's plates, citing "The Redcross knight over ruled by Despaire" (15), "Britomart and her nurse consulting Merlin" (21), "Prince Arthur educated by Timon and Merlin" (13), "Pastorella and attendants" (32), "Una conducted by Satyrs to Silvanus" (10), and "Malbecco discovers his Wife" (24). The first two plates are reproduced.

99.61 Herman, Peter C. "'With-hold till further triall': Spenser's Letter to Ralegh and Modes of Rereading in the 1590 *Faerie Queene*." *Second thoughts: A Focus on Rereading*. Ed. David Galef. Detroit: Wayne State UP, 1998. 196-221.

Focusing on Book I, hypothesizes the act of rereading experienced by "first readers," arguing that *FQ* "not only demands rereading but problematizes it as well." While agreeing with Calinescu and Nohrnberg that the process of rereading can lead to greater "spatial" awareness of the text, adds that rereading may also lead to "continuing ambiguation." Regards the Letter in its original position as an authorial guide that not only "introduces the possibility that the reader has misunderstood the text," but "invites, perhaps even demands," that the reader reread the text so as to avoid the problems Redcrosse encounters due to "judging first and reconsidering later." Contends that Spenser's approach "echoes" the Protestant emphasis on "the experience of the individual" in reading and rereading the scriptures. Adds that although *FQ* "insists on the necessity" of rereading, problems arise as the reader discovers the "limitations" and "vulnerability" of rereading: discrepancies between what the Letter proposes and what actually occurs raise issues of authorial intention and textual misinterpretations. "By opening up gaps that invite rereading, Spenser compels the reader to participate in making sense of his text even as his text often confounds the effort." (SP)

99.62 Krier, Theresa. "Generations of Blazons: Psychoanalysis and the Song of Songs in the *Amoretti*." *TSLL* 40.3 (Fall 1998): 293-327.

Uses British psychoanalysis to examine the intertextual relations between the Song of Songs and Spenser's sonnet sequence (and more briefly the Anacreontics and *Epith*) by looking at the peculiar evocations of mothers and maternity in both works, with particular attention to the praise songs/blazons in each. Spenser adapts the mother-daughter relation in the Song, and the imaginative achievements this relation makes possible in the form of the bride's praise songs, to his poet-lover's efforts to discover a hymeneal language for the love he hopes to establish with the addressed lady; the differences in his role as son are traceable in the blazon and catalogue sonnets. In the face of widespread critical demolition of blazons, argues for readings more attuned to the ways that writers make room for ideological change within literary history. (TK)

99.63 Mazzola, Elizabeth. "The Implied Arthur: Mass Publics and Splintered Subjects in Spenser's *Faerie Queene*, Book II." *Word and Image in Arthurian Literature*. Ed. Keith Busby. New York and London: Garland, 1996. 132-50.

Examines parallels between Arthur and Braggadocchio to claim that *FQ* articulates "a new form of publicity," one indicative of "a bureaucritic order produced by documentation, certification, and publication" that is "breaking down" the older, analogical and allegorical

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order of Chivalry. For Spenser, Arthur is not a "model," but an "assumption": his "figuration" functions "not as a role, but a site for role-playing." Braggadoccio does not parody Arthur, but rather his limitations more deeply parallel Arthur's own limitations: "over and over, Arthur comes to us as an inimitably dispossessed hero: without a love, without a clue, and without a knightly agenda." His material body is "useless" and "excrescent," as is shown both in his dream of Gloriana in Book I and in his confrontation with Prays-Desire in Alma's castle. Like Braggadoccio, Arthur "is a point of consensus rather than an allegorical source of information who possesses none." His body is (as Louis Montrose claimed for Elizabeth's) a "cultural corpus," a "site for public pressures and discourses, who is mediated and constituted by the same language he inaugurates."

99.64 MacInnes, Ian. "Leaena and Amoret." *Emblematica* 10.1 (Summer 1996): 183-84.

Alciati's emblem 13, depicting the Athenian monument to Leaena, who is reputed to have bitten out her tongue rather than betray her lover, provides a context for thinking that Amoret's silence in Busyrane's castle may be a sign of heroic strength, not of weak capitulation. Lion and owl imagery connect the emblem to Book III.

99.65 McEachern, Claire. "Sects and the Single Woman: Spenser's National Romance." *The Poetics of English Nationhood, 1590-1612*. Cambridge Studies in Renaissance Literature and Culture 13. (Cambridge: Cambridge UP, 1996). 34-82.

Seeks to situtate *FQ* 1 in the context of the emergence of the English "nation," arguing that the idea of "England" is born from the contradictions and paradoxes that surfaced in attempts to forge the Church of England. Spenser's accounts of Una and Redcrosse reflect and reinscribe those contradictions. Organized as a series of tentative answers to such questions as: how is the true church imagined; why is the relation of "Englishness" and the true church expressed as a domestic relation; and why is the search for right religion expressed as a search for the right girl? Offers detailed evidence showing that the chief problem in the attempt to define the true church is how to establish a proper relation between the outward, bodily manifestations of religion and its inner spirituality. This difficulty is manifested in all of the major debates of the period—controversy over the admissibility of priestly garments and of various "rituals"; controversy over how to interpret scriptures; controversy over what churchly model to emulate. In elucidating these debates, shows that the central problem lies in an "inherent" inablilty to find a clearly oppositional "other." Cites the Familist sect as an "extreme" instance of the contradictions within the state church's desire to "homogenize a public, outward access to spiritual inwardness." Takes Spenser's treatment of the relation between Una and Duessa as a late manifestation of these problems. Whereas Duessa is "promiscuously allusive," Una is transcendentally elusive"; she is like Elizabeth, *semper eadem*, "positively tautological in her self-referential rightness." Or, take Redcrosse, whose self-discovery contains a "curious double movement" in that his identity is revealed to

him both as uniqueness (who he is) and as a "synecdochic model for all Englishmen." Concludes by showing how the Tudor-Stuart conduct book ("exemplary in its precise homologizing of inward and outward domains") may be "read like a guide to" *FQ*. The same paradox governs both Una's identity and the Protestant household: "a good woman can be known by her interior, but the revelaltion of her interior calls into question her goodness." Such a "dilemma of conscience" informs equally the body, the household, and the nation: the state's confidence in the faith and good will of its people rests not in proof, but in hope, a situation that is mirrored in the "incomplete union" of Redcrosse and Una's "liminal state of betrothal." See also 99.51 and 99.67.

99.66 Stewart, Stanley. "Blindness and Apperception: Spenser, Pornography and Politics." *"Renaissance" Talk: Ordinary Language and the Mystique of Critical Problems*. Medieval and Renaissance Literary Studies. Pittsburgh: Duquesne UP, 1997. 52-89, 279-80.

In an essay that might be sub-titled "What do we talk about when we talk (critically) about Spenser," seeks to expose the underlying (il)logic of contemporary Spenserian criticism within the framework of ordinary language theory. Takes up first Camille Paglia's claim that that Spenser's critics fail to see the pornography in *FQ* because they assume that "what Spenser says is what he means." Attempting to show "how wrong Paglia is," argues that neither she nor the large number of critics who in fact do deal with sexuality in Spenser consider adequately a well-developed and nuanced Renaissance vocabulary for dealing with such issues. From the same principle—i.e., it is wrong to substitute a post-Renaissance vocabulary for the actual language of the time—criticizes Greenblatt's discovery of cannibalism and incest in the tableau of Acrasia and Verdant as typifying more general failings of the New Criticism. "Greenblatt's reading of the poem is an allegory of 'Otherness' constructed within a matrix of assumptions of economic determinism (a model or paradigm) derived not from Renaissance ethnography ('travel narratives'), but from twentieth century characterizations of cultures quite far removed in time and space from Elizabethan England." Asks rhetorically "What grounds would justify such [critical] declarations"? Believes strongly that there is sufficient evidence available "for a perspective uncontaminated by late twentieth century interests and beliefs—for an awareness of historical voices other than our own, including Spenser's."

99.67 Tribble, Evelyn B. "The Partial Sign: Spenser and the Sixteenth-Century Crisis of Semiotics." *Ceremony and Text in the Renaissance*. Ed. Douglas F. Rutledge. Newark: U of Delaware P; London: Associated University Presses, 1996. 23-34.

Re-examines the Mordant-Amavia-Ruddymane episode in the context of English reformers' attempts to find a "third way" to define the Eucharist, between notions of the sign as mere "token" and as "possessing a kind of efficacy." Working from Bourdieu's notion that

the crisis of religious language was "part of the disintegration of an entire universe of social relations" (e.g., the 1559 Prayer-Book's insistence on "decent order"), seeks to show that critics have been wrong to "insert Spenser into one position or other" in this debate. Rather, what he does is "foreground" the very issue of semiotic complexity that was dividing the reformers. Analyzing 2.1.37, 2.2.4, and 2.2.10, shows how the Palmer's "complex and overdetermined reading" in the last passage "layers contradictory understandings of the figurative and the sacred," thereby "forcing the reader's attention onto [the sign's] 'mystery,' while finessing its exact status." See also 99.65.

99.68 Wynne-Davies, Marion. "'If we shadows have offended': Edmund Spenser and the Elizabethan World of Patronage." *Writing and the English Renaissance*. Ed. William Zunder and Suzanne Trill. New York: Longman, 1996. 17-32.

Argues that mutuality of interest—writers (and texts) acknowledging the need for patronage and the patron acknowledging the brilliance of the writer's art—is central to Spenser's poetry. Conflict is inherent in this arrangement, as it "yokes together . . . political and religious alliances through the rhetorical device of allegory." In *FQ* Arthur embodies the sum of all virtues and Gloriana is the inspirational center of the poem. Though he seems to compliment Elizabeth, who represents the temporal actuality of patronage, Spenser is instead privileging himself and the ideal of the metaphysical. However, the timelessness of the text is undercut by the use of allegory, which "invariably includes the element of temporality." *FQ* is at the crossroads of metaphysical and temporal concerns: "Material concerns of patronage are undercut by the metaphysical aspirations of the poem and the vatic subjectivity of the poet, but similarly, any universalized identity claimed by the auther and text is immediately frustrated by allegory's recognition of the power of temporality and the inevitabililty of mortality." Ultimately, the power of the poem lies in the delight which occurs when the crossroads meet. (LMB)

The program for 1999 was organized by Patrick Cheney (Penn State U), Elizabeth Jane Bellamy (U of New Hampshire), Anne Lake Prescott (Barnard C), Anne Shaver (Denison U), and Julia Walker (SUNY, Geneseo). Michael C. Schoenfeldt (U of Michigan) delivered the opening and closing remarks.

Tracey Sedinger (Northern Colorado U) presided over **Spenser I**, *Origins to* The Faerie Queene: *The Bible, Plato, and Other Folk.*

99.69 From the premise that *adiaphorism*—the belief that certain religious matters are "indifferent"—held an important place in Lutherism and Anglicanism, Carol Kaske (Cornell U) argued, in "The Adiaphoristic Poetics of *The Faerie Queene*," that Spenser inculcates *adiaphorism*, a situational *via media*, when he reverses himself within Book I about the value of such matters as fasting, golden cups, material crosses, the contemplative life, telling of beads, etc. Pious fasting is bad when done by Corceca but good when done by Contemplation or by Redcrosse, presumably because it is not regarded as meritorious in itself. Beads are bad when told by Archimago and Corceca but good when told by Dame Caelia, again because they are not measured quantitatively and because they are mingled in equal proportions with good works. Spenser thus implies that fasting or bidding beads could be all right under certain circumstances, but he leaves his reader to formulate that generalization. These and similar topics are not (pace King and Gilman) given the black-and-white disapproval one would expect of an iconoclast, because the second treatment is usually positive. Nor are they di fferentiated by ontological level as one would expect of a Platonist (pace Fowler). Spenser's *adiaphorism* confirms his kinship with Melanchthon.

99.70 Jon A. Quitslund (George Washington U), in "Re-sourcefulness at the Origins: Platonic Myths in the Garden of Adonis Canto," began by distinguishing between a pervasi ve Platonism, present in the discursive structures of Spenser's poetry, and the programmatic Platonic design of certain passages and episodes. The Garden of Adonis canto presents the best instance of Spenser's programmatic Platonism, intertextually related to Plato's *Symposium* and to interpretations by Marsilio Ficino and Leone Ebreo. Quitslund argued that the canto transforms motifs from both Aristophanes' and Diotima's myths. Opposing those who see gynephobia in Venus' dominant role, he distinguished Venus from other assertive women in *FQ*. The key to an understanding of gender and sexuality in this canto is found in Leone's *Dialoghi d'amore*, where the positions of beloved and lover and the gendered terms "father" and "mother" have been freed from their conventional associations, with an aim toward celebrating "reciprocity in love." Venus with Adonis resembles the union of an aggresive female Poverty with the passive male Plenty; the two can also be understood as a restored Androgyne. Such a union is possible, however, only after Adonis' untimely death.

99.71 In "Robber Bridegrooms and Devoured Brides: Portrayals of Female Threshold Experiences in Folktales and in Spenser's House of Busyrane Episode," Marianne Micros (U of Guelph) examined Spenser's reliance on the oral folktale "The Story of Mr. Fox" to describe Amoret's threshold experience in the House of Busyrane, an anxious initiatory journey "from adolescence to womanhood, maidenhood to marriage." Given the difference between the depiction of female rites of passage in *literary* folktales (meant to offer moral instruction) and *oral* folktales (meant to warn women of danger and encourage their individuality and strength), Spenser's use of an oral folktale seems significant. The line "Be bold, be bold, be not too bold," drawn from "The Story of Mr. Fox," indicates the precariousness in casting away one identity (virgin) for another (fertile mother, chaste wife). Micros concluded that Spenser may be "indicating the need for new rituals . . . understood for their internal, spiritual significance, rather than physically performed."

99.72 Richard Mallette (Lake Forest C) commended Quitslund for providing a précis of the current effort in Spenser studies to rethink what has long been termed Spenser's syncretism, and noted that his intertextual method "succeeds" in challenging readings of the episode that find it "gynephobic." After first commending Carol Kaske's "strong case" that *adiaphora* skillfully challenge iconoclastic readers, Mallette disputed her assumption that the poem advances theology, suggesting instead that we find little consistency of dogma because the text is not centrally concerned with dogma.

99.73 Responding to Micros's paper, Margaret Hannay (Siena C) agreed that a woman on the threshold is anxious, but advanced the argument that she may be anxious about vowing to obey her husband and becoming part of his property: "the loss of autonomy is surely more than loss of virginity." She discussed the treatment of the Busyrane episode by Lady Mary Wroth, explaining that while Amoret's anxiety is driven by the fear of sexuality and loss of identity, Wroth's Pamphilia "fears infidelity," and the House of Busyrane is thus for her "the Hell of Deceit."

The Presider at **Spenser II**, *Spenserian Intertexts: Classical, Continental, English*, was Arthur Upham (Northcentral Technical C).

99.74 In "Merlin, Marcellus, and the Politics of Classical Allusion," David Scott Wilson-Okamura (U of Chicago) reconsidered the "ghastly spectacle" that Merlin foresees in Elizabeth's future (*FQ* 3.3.50). Some recent commentators (Burrow 1993 [*SpN* 94.78], Watkins 1995 [*SpN* 95.103]) have suggested that Spenser was anxious about the royal succession and annoyed by the queen's commitment to perpetual celibacy. Rejecting this hypothesis on the grounds that it does not fit the chronology of Elizabeth's reign or Spenser's praise of celibacy elsewhere in the poem, Wilson-Okamura looked at the Virgilian prophecy, as interpreted by Servius, that stands behind Merlin's fateful utterance, and considered the principals named there in the light of sixteenth-century historiography, concluding that

Merlin's obscure pronouncement actually invokes the untimely death of Octavian's nephew, Gaius Claudius Marcellus, in order to justify the recent execution of Elizabeth's cousin, Mary, Queen of Scots.

99.75 In "Recalling the Circe: Spenser's Inversion of Tasso's Epic Authority," Robert Darcy (U of Wisconsin-Madison) found more than cosmetic similarity between the vision on Mount Acidale, Rinaldo's interaction with the nymphs of the enchanted forest in Tasso's *Gerusalemme Liberata*, and a lithograph depicting "rings of human dancers around a female center" in Hariot's *A briefe and true report of the new found land of Virginia*. He argued that while all three represent a confrontation with Circe-like figures, Spenser's case differs in that Calidore's intrusion merely "registers a loss rather than a victory." By failing to have his hero "raze the vision to the ground," Spenser "overturns the value of epic resolve in the earlier rendition." He related the pastoral landscapes of Spenser and Tasso to the New World, claiming that the "limited success or outright failure" of Guyon and Rinaldo to destroy this vision represents "European alienation from itself" when exposed to New World cultures. Darcy concluded that for Spenser, "the pastoral sublimation of epic responsibility" is fleeting, and that the wish "to be a Protestant faithful" must withstand cultural exposure, exchange, and compromise.

99.76 In "Diggon Davie and Davy Dicar: Edmund Spenser, Thomas Churchyard, and the Poetics of Public Protest," Scott Lucas (The Citadel) argued that *Sept* should be read both as a work of protest and as Spenser's contribution to the controversy generated by Churchyard's *Davy Dicars Dreame*, the "most public exchange of the Tudor period on the appropriateness of and the best strategies for protest literature." Many read in the poem a call for reform and criticism of the government. There Churchyard and his supporters make use of several rhetorical "escape routes": 1) the pastoral form "advances an engaged purpose only indirectly" by placing the criticism in the mouths of fictionalized farmers; 2) the pastoral genre typically was used for oblique criticism of sensitive topics; 3) supporters can "cast into doubt" any reader's search for a single (offensive) meaning. Spenser employs each of these polemical strategies in *Sept*.

99.77 Finding Wilson-Okamura's paper a "generally well-crafted work of historical criticism," David Lee Miller (U of Kentucky), sought to complicate its argument by exploring ways in which Servius "underestimates the complexity of the *Aeneid*." He warned against oversimplifying the ambivilance in Augustan and Elizabethan epideictic poetry by taking issue with Wilson-Okamura's comment that the Marcellus episode in *Aeneid* 6 is complex in tone but simple in structure. He pointed out that the mathematical center of the book coincides with "one of the great central themes of the poem," a technique which Spenser imitates in *FQ* 2 and 3 without Servius' help. He concluded that Servius should not prevent a reading based on these structural complexities.

99.78 The general response of Lauren Silberman (Baruch C, CUNY) to the arguments of Darcy and Lucas was "Great . . . go for it." At issue for Silberman was the tension these papers discovered between "a kind of groundedness of the literary text . . . and features of the text that resist groundedness." She challenged Lucas to grapple with the audiences imagined by "multivocal protest poetry" and how audience affects not only the author's liability but his subject position as well—is the threat in the writer himself or in the voice of polemic? She asked whether it might not be better to concentrate on the author's possible purposes for "preaching to the converted" as a means of understanding the poems. She encouraged Darcy to "resist more fully" the critical impulse to "go to ground" by exploring the wilderness through which Calidore moves without tying it so quickly to the Americas and to the author's "assumed political commitments."

Spenser III, *Spenserian Space: Land and Art*, was presided over by Thomas Herron (U of Wisconsin-Madison).

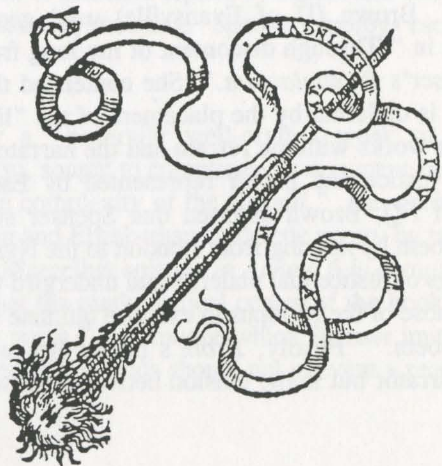
99.79 Judith Owens (U of Manitoba), in "Professing Ireland in the Woods of *Mutabilitie*," examined the "socio-political charge of the Irish landscape" in the Diana-Faunus episode. Unpacking phrases such as "woods and forrests," she found that those terms are loaded with Spenser's complex reaction to Ireland in the context of England's tenuous control over its people, language, and land. Specifically, the terms are "opposed in ways which reproduce official Tudor English professions of—and fears about—Ireland." But at the same time, Spenser affirms the sovereign-subject model by describing part of Arlo as Cynthia's demesne, which is subsequently challenged by Faunus. Ultimately, the Arlo episode reveals Spenser's sense that authority "must emerge from the Irish land itself, not be imposed or translated from England."

99.80 Jane W. Brown (U of Evansville) used geographical/topical poetics to analyze Spenser's poem in "'Through discontent of my long fruitless stay': Geography, History and Justice in Spenser's *Prothalamion*." She contended that the peaceful inscribing of *Proth*'s poetic territory is undercut by the placement of the "literally marginalized narrator" on the sidelines, which works with the refrain and the narrator's complaint to "implicitly critique" the notions of justice and power represented by Essex. Through comparison with the "geography" of *FQ*, Brown asserted that Spenser subverts the "celebration of temporal power" in the poem by moving from London to the Nymph's lay, in which he discovers "the deepest workings of justice that underlie and undergird the world." The narrator then merges his voice with those of the Nymphs to exercise ultimate control over "the strands of rivers that comprise the poem." Finally, *Proth*'s power lies with neither Essex nor with the still-marginalized narrator but in the tension between the two.

99.81 In "Spenser's Room: Creative Space and the Visual Imagination," Humphrey Tonkin (U of Hartford) contended that the struggle for ownership of the "entity called Spenser" really began in Spenser's own efforts to forge an identity. At the manor house at Canons Ashby, in Northamptonshire, Spenser's self-redefinition and his appropriation by later generations come together in Spenser's Room, where Spenser allegedly stayed on visits to the house. The first mention of such a room is by Aubrey, around 1680, who says he received the information from John Dryden, whose family owned Canons Ashby. The room contains an elaborate mural, hidden for almost three hundred years, that bears a resemblance to episodes in *FQ*, though it in fact tells the story of the Old Testament King of Jerobam. Dryden and his contemporaries may have started the story of the room. Elizabeth Boyle had connections with the Dryden family and also with the Spencers of Wormleighton and Althorp, and Spenser's marriage to her was part of a systematic effort to recast himself as a landed gentleman and poet. The room, a reminder of this connection, became a device for later generations to appropriate Spenser for their own self-definition.

99.82 Responding to the entire panel, Thomas P. Roche, Jr. (Princeton U) proposed that Tonkin's phrase "reinvention of Spenser" be replaced with "relocation of Spenser," since all three papers dealt with the problems, metaphorical and actual, of new houses. Commending Tonkin's analysis of the frescoes in Spenser's room, he asked him to continue to research his "pregnant suggestion" of a possible relationship between the paintings and *FQ*. He agreed with Brown's reading of the "Brydale day" refrain in *Proth*, pointing out that Spenser's complaint may have resulted from a sense of grief over the unjust succession of Essex house, formerly Leicester House. Roche found Owens' argument about the Irishness of the Arlo Hill episode enlightening, but warned her not to push her reading too far. He argued that Cynthia is not merely "an equivalent to Elizabeth," and to read her in that way "defuses" the power of the figure of Cynthia.

Loren M. Blinde
Kansas State U



SPENSER IN CONFERENCE: SPRING ROUND-UP

A total of sixteen Spenser papers were presented in conferences at various locations throughout the spring: The Renaissance Society of America, 25-27 March, Los Angeles; John Foxe and His World: An International Colloquium, 29 April-2 May, Columbus, Ohio; and The Rocky Mountain Medieval and Renaissance Association, 20-22 May, Tempe, Arizona. Because some appeared as single papers in their session and others were thematically connected in only tenuous ways, I've arranged them here, for ease of reference, in a single alphabetized list, indicating in brackets, at the end of each abstract, the conference venue. The language and style of each abstract is *substantially* the author's own; however, for considerations of space I have shortened all and have slightly modified many others—I trust without violence to the writer's meaning.

99.83 Beauchamp, Lissa (McMaster U). "Spenser's *Epithalamion* and Foxe's *Book of Martyrs*: English Protestant Re-Inscriptions of the Word."

The exegesis of the Song of Songs during the Renaissance provides the metaphor of Christ and Church as lover and beloved respectively. This metaphor informs a model for reading in which text and reader take those dual roles. Thus reading is metaphorically identified with marriage, a reciprocal union of masculine and feminine whose bond is love. The oppositions of masculine and feminine, identity and desire, word and act, as well as of reader and text, are therefore reconciled by the symbol of love and manifested by the process of reading itself. For both Spenser and Foxe, words supersede Roman Catholic iconography in a way that makes the act of reading into a potentially mutual viewing rather than a simply Narcissistic reflection of ideological assumptions. This mutual viewing, furthermore, is double-edged: like the perspective of the speaker in the Song of Songs, the roles of lover and beloved are always potentially interchangeable, which means that readers can also be "read" by the text. Reading is thus a re-inscription of the written word by the reader's experience, including the experience of reading, which enables the reader to see through the mirror's reflection to the possibilities on the other side of mere reflection. Ultimately, the acquiescence of the bride in *Epith* and the reader in the *Book of Martyrs* makes, in John Wall's phrase, "a new language of love." [Foxe]

99.84 Bradley, John (National U of Ireland, Maynooth). "Stirring the Pot: Spenser, the *View*, and Earthen Ware."

Addressing the issue, raised by Jean Brink, of Ware's "credibility" in attributing authorship to Spenser, points out that Ware, a careful scholar, was "unlikely" to have unknowingly misattributed. Identifies twelve features in *Vewe* which would have led Ware to identify it with Spenser: (1) the author is an Englishman who has spent about twenty years in Ireland; (2) the text is addressed to an English audience; (3) it shows considerable literary skill; its author (4) has a keen interest in words and etymologies; (5) is widely read in ancient

and contemporary authors and has a detailed knowledge of English and Irish chronicles; (6) displays a keen interest in history and customs; (7) is interested in poetry; (8) is politically well-informed; (9) has a knowledge of Irish administration; (10) has knowledge of the day-to-day workings of an army; (11) has served with Lord Grey and identifies closely with him; (12) was present at Smerwick in 1581. In addition, the text indicates that the author was a Munster planter and that the *Vewe* was written in the late summer or autumn of 1596. Since Spenser was the only individual who fulfills all these criteria, Ware attributed correctly. [RMMRA]

99.85 Campbell, Thomas Price (Arizona State U). "The Mutable Arthur: Spenser's Vision of a National Identity."

In his plan to "fashion a gentleman or noble person," Spenser's aim was to provide his audience with a model for questioning, and to this end he needed both a figure to ask and an environment in which to pose questions. Shifting between the real world and Faerie Land and moving in and out of each of the six complete books, Arthur answers this need. In each of Arthur's appearances, Spenser forces us to take stock of the social, political, or religious issues at hand and look, with him, for a solution. In virtually no case does Spenser allow his character to answer the questions posed in a way that would allow us to settle on a definitive understanding of his own position. Spenser is more interested in the asking the questions than in arriving at the answers. [RMMRA]

99.86 Canino, Catherine G. (Arizona State U). "The Subvsersion of Male Identity in *The Faerie Queene*."

In *FQ*, male characters are compelled to forfeit or change their personal identity. This loss is not merely the surrender or displacement of sexual identification, but rather is an all-encompassing transmutation: the character's inner nature and outward demeanor are both altered. This change is thus quite different from that of the European courtly love tradition, where the altered lover still looks the same to the outside world; it is closer to the Ovidian tradition of complete metamorphosis. For Spenser, the source of this metamorphosis is *always* female. In Book I, Redcrosse's first identity as knight is bestowed on him by a woman, Una. He nearly loses this identity at the hands of another woman, Duessa, who leads him to the House of Pride, ruled by a woman, and who ultimately strips him of his "manly" virtues and knightly purpose. Una then rescues Redcrosse from Duessa and takes him to the House of Holiness, which is inhabited by a family of women who allow him to recognize his ultimate identity of St. George, patron saint of England. [RMMRA]

99.87 Dees, Jerome S. (Kansas State U). "Colin Clout and the Shepherd of the Ocean."

In essentially the same paper abstracted more fully in 99.22, argues that the reference in lines 163-71 of *Colin Clout* is indeed to Ralegh's *Ocean's Love to Cynthia*, that more importantly Ralegh's poem specifically critiques Spenser's, and that, finally, the two poems should be read as embodying a "dialogue" carried out over a period of several years. Examines the way the two poems repeatedly echo each other in their use of the Neoplatonic language of love, stressing how Ocean continually scrutinizes Colin's too-easy idealism. Claims that Ralegh's critique is based on his own intellectually skeptical and emotionally tortured courtly experience and hinges on epistemological differences between the two men. [RMMRA]

99.88 Dillon, Grace (Portland State U). "Full Seventy Years Draweth Well to an End: Untimely Martyrdom in *The Ruines of Time*."

Placed conspicuously first in the 1591 *Complaints* volume, *Time* remains enigmatic. Those who view it as a weak effort to memorialize Sidney question Spenser's seriousness of purpose in publishing so long after the subject's death and attribute apparent irregularities to the fact that Spenser was compelled to write the poem. Complicating matters is the shadowy figure of Verlame. Many readers have linked this problematic figure to Babylon and have seen in the poem's pattern a foreshadowing of the English break with Rome. John Foxe may have provided Spenser an important context. In the 1570 Preface to *Acts and Monuments*, Foxe established a parallelism between 586 BC Babylonian captives and Englishmen of the late 1500s. He suggested that a contemporary Babylonian captivity, begun with Luther's persecution in 1516-17, would end in 1586. For Foxe, Spanish Rome, like ancient Babylon, will lose its hold on the Lowlands, the center Protestant sympathizers, just as Babylon lost control of the faithful remnant. Since Sidney died fighting Spanish oppression in the Lowlands in 1586, the implications of Foxe's chronology enrich Spenser's poem. He would have recognized a political effort to exalt Sidney as a Christian saint, a purpose already begun in the two 1586 collections commemorating his death. The tensions in *Time* arise from his sense that he has been commanded to canonize rather than merely praise his friend—in effect to include Sidney among the holy Protestant martyrs. [Foxe]

99.89 Francis, Christina (Arizona State U). "The Many Faces of Una."

Even considered as Truth, Faith, or Holiness, Una's character is defined too narrowly. She plays three very specific roles. First, she acts as a spiritual guide for Redcrosse, preparing him for his final confrontation with the dragon. Secondly, she operates as a teacher of Christian theology: during her separation from Redcrosse, Una attempts to teach "truth" to a lion and a group of satyrs, thus bridging the separation between Truth and members of the natural and pagan worlds. In her third role, she acts as defender of the Faith against

Archimago, who targets *her* rather than Redcrosse. These three faces reveal Una as a "female hero." [RMMRA]

99.90 Heberle, Mark (U of Hawaii, Manoa [F]). "Spenser's Acts and Monuments: From Martyrology to Apocalpyse."

Not least among Foxe's and Spenser's connections is their attempt to both monumentalize and supplement, through massive revision and expansion of works that were already large when first published, particular historical moments--the Elizabethan settlement and the victory of 1588--that are also being represented as apocalpytic fulfillments of God's providence. In their attempts to combine martyrology with apocalypse, however, Foxe and Spenser differ. Despite Foxe's enormous expansion of the *Commentarii* (1554) into the final edition of *Acts* (1583), the latter never makes an effective transition from martyrology to apocalypse. *FQ*, on the other hand, is post-martyrological, proto-imperial, and when Spenser incorporates Foxe's "acts," he transforms them into proto-apocalyptic fulfillments. Spenser's allegorical martyrs not only die or suffer through torture, but go on to fulfill their virtue and leave their particular ideological enemy purged, abandoned, or destroyed. Unlike Foxe, of course, Spenser never experienced martyrdom. Only in those resentful anticipations of the tragedy that would consume the poet's own life and bring the poem to an unexpected end does *FQ* realize the actual experiences that Foxe's Martyrology never outgrew as it expanded. The Blatant Beast is the Antichrist of the poet's own imperial martyrdom, just as Spenser's final passage to England ironically recapitulates John Bale's flight to the continent in 1544: Spenser's Elizabethan apocalypse was left as unfulfilled as his own mission. [Foxe]

99.91 Hollings, Marion (Central Tennessee State U). "Gender, Gardens, and Orientalism in Spenser's Bower of Bliss."

Stephen Greenblatt argues that the destruction of the Bower of Bliss is best read in the context of England's colonialist policies in the New World and in Ireland, policies which must be understood as informed by emergent Protestant ideologies concerning purity and race. Another historical context, that of the new routes of the spice trade opening up in the sixteenth century between western European countries and southeast Asia, presents itself as a profitable one for reading the violence and destruction represented there. The practices of open eroticism found on Acrasia's island and the threat they pose to Protestant sensibilities may be understood within the context of England's reception of the art and culture imported from India. The threat of "bliss" to temperance may stem from the harmony and balance represented by Mughal art's promise of an active female principle, *shakti*, and its role in a theology which blends aspects of Hinduism and Tantric Buddhism. Not only does the appeal of "bliss" call into question the nature of virtue through which the Knight of Temperance constitutes his identity and by exension the Protestantism in which this virtue plays a part, it

threatens by its place in a theological system which may compete with Spenser's own. [RMMRA]

99.92 Kaske, Carol (Cornell U). "Spenser's Equations of his Queen with Christ: Sapiential and Messianic Scriptures, Sacral Monarchy, and the Doctrine of the Royal Supremacy."

Four passages in *FQ* equate Elizabeth with Christ: 4.P.4, 1.10.59, 3.6.3, and 1.10.9. These passages taken together form one corner of a quadrangular and sometimes reciprocal relationship with (2) sapiential scriptures, (3) messianic scriptures, and (4) the religious doctrines both of sacral monarchy and of the royal supremacy. Calling Elizabeth "Prince of peace," as in Isaiah 9:6, expresses the analogy with Christ known as the monarch's two bodies, which is also alluded to in the "Letter." Through Belphoebe, Spenser attributes to Elizabeth a Christlike parthenogenesis, a fictional *genus* that divinizes her for her choice to remain virgin. Calling Elizabeth's surrogates Una and Gloriana "heavenly born" alludes to similar statements in the messianic Psalms which were cited or liturgically intoned in connection with Accession Day. Such messianic scriptures implicitly authorized the monarch as head of the church, with the sapiential scriptures specifically authorizing a female in this role. By echoing these scriptures and doctrines, Spenser plays a significant part in a circuit of cultural energy. [RSA]

99.93 Kessler, S.R. (Merton College, Oxford). "A Mirror for Ministers: Contemporary Religion in Books I and II of Spenser's *Faerie Queene.*"

Spenser's treatment of sanctification in Book I and his portrayal of double predestination in Book II, canto viii both belong to the English Calvinist tradition which became popular in the late 1580s. The doctrine of sanctification—described by contemporary theologians as a continual cycle of advances and reverses on the road to becoming holy--is at the heart of Book I's concerns. Because Redcrosse is wearing, from the start, the full armor of the Christian, passages customarily taken to depict regeneration are more likely concerned with mortification and vivification. In Book II, Arthur's two-pronged rescue of Guyon and defeat of Pyrocles explicitly images a Calvinist soteriology. Guyon's faint renders him incapable of declining the irresistible grace which Arthur represents. Pyrocles, on the other hand, exercises his will in the only way Calvinists acknowledged he could: he "wilfully" refuses grace, and Arthur kills him. Spenser's language is particularly Calvinist in its paradoxical use of such texts as Ezekiel 11:33. Such passages, because they appeared to suggest universal salvation, invariably led Calvinist writers to place the issue in terms of God's perceptual and decreed wills. Spenser's use of such a controversial text in such an unmistakably Calvinist way shows beyond a doubt that his hermaneutics were aligned with what Peter Lake describes as the "Calvinist consensus" of the "educated elite" of the Elizabethan Church. [Foxe]

99.94 Lewin, Jennifer (Yale U). "'Such Tricks Hath Strong Imagination': Agency, Seduction, and Dream Theaters in *The Faerie Queene*."

For the heroes of Book I, the Renaissance understanding of bodily vulnerability during sleep translates into a dangerous permeability of the mind. A comparison of Redcrosse's seduction by Archimago's sprites with Arthur's vision of Gloriana, shows how Spenser uses sleep and dreams to dramatize a deep engagement with questions of bodily and mental agency with respect to knighthood's responsibilities and values. While most readers regard Arthur's experience as a corrective to Redcrosse's—a true prophetic vision that chastens the latter's insomnium—it poses unique, profound dangers of its own; while Archimago's deception temporarily jeopardizes Redcrosse's quest, introducing uncertainty and the suspension of intentionality, Gloriana leaves behind a repetition compulsion that subtends Arthur's passionately real but unrealizable quest. Nevertheless, it is striking that Spenser depicts both dreams as sexual awakenings, rites of passage understood as key transformative moments; Britomart's dream in the Temple of Isis will have similar connotaitons. [RSA]

99.95 Morrison, Sara (U of Colorado, Boulder). "Reading 'Medusaes mazeful hed': The Threat of Blazonic Fixity in Spenser's *Amoretti* and *Epithalamion*."

Addresses the "dangers" inherent in Spenser's use, in *Am* and *Epith*, of the blazon as an act of iconoclasm—of what Stephen Greenblatt calls "regenerative violence." In *Am*, the bride-to-be is an active subject who intermittently controls the speaker. In 75, for example, his attempts to praise her turn to blame and his desire to "immortalize" her points only to his poetic shortcomings. The blazonic fluctuation between praise and blame culminates in *Epith*, in which the poet exposes the danger inherent in descriptive language: if the poet looks too closely at the bride, he risks his own "astonishment"—"lyke to those which red / Medusae's mazeful hed" (189-90). Spenser must suppress the bride-as-medusa in order to retain the bride-as-virgin. While the bride-to-be of *Am* is subdued in *Epith*, nevertheless the Medusan threat remains ever present: if the poet dares to blazon her inner virtues, he risks petrification. Proposes, in contrast to Greenblatt's claim that Spenser's iconoclasm responds to a purely sexual threat, also the more fundamental threat of unmaking the poet and his work. Understanding the bride's blazonic peril in this way sheds light on Spenser's presentations of Queen Elizabeth. [Foxe]

99.96 Muckerheide, Ryan (Arizona State U). "*Personae Intra Epistulam*: Spenser and Harvey's Self-Characterizations."

Proposes that the publication of *Familiar Letters*, less than a year after the first printing of *SC*, was designed to enhance the reputations of the authors. The way Spenser uses the alternate personae "Immerito" and "Colin Clout" in *SC* and the *Letters* reveals his attempt to fashion a literary identity. Spenser's self-characterization is supported and aided by E.K.'s

epistle and glosses. Furthermore, Harvey's use of the "Hobbinol" persona reveals that he is making a similar attempt at self-promotion, combining the humble rustic and the erudite university man into a single figure. The *Letters* thus continue the process of self-promotion and self-aggrandizement begun in *SC*. [RMMRA]

99.97 Vaught, Jennifer (Northern Michigan U). "Redefining Manhood: Spenser's Innovative View of Masculinity in Book VI of *The Faerie Queene*."

By representing displays of affect and the desire for privacy as virtues for both men and women, Spenser distinguishes his poem from those by his Renaissance contemporaries. Book VI features men who embody traditionally feminine traits in that they express intense affect and occupy private spaces. Such displays of affect are a source of strength rather than a sign of weakness, and timely retreats into private settings are healing instead of emasculating. Knights also shed their armor with relatively few repercussions and sometimes excel without it. Even though these figures are allied with the feminine, their masculinity remains unthreatened as long as they continue to act on their passions. Although a few demonstrative men have appeared in earlier books of *FQ* (e.g., Marinell and Timias), Spenser forges a relatively new sensibility for his affective heroes in the Legend of Courtesy that redefines conventional standards of manhood. [RMMRA]

99.98 Waldrop, Neil (Arizona State U). "Center and Centrality in *The Faerie Queene*: Orgoglio and Mammon."

The two episodes occupy the arithmetical centers of and mark critical junctures in the action of their respective books. The Orgoglio episode marks the turning point in the career of Redcrosse: he succombs to Pride when he removes his armor; to Idleness when he lounges near the tainted fountain; and to lust when he enjoys physical pleasure with Duesss. Orgoglio fittingly punishes Redcrosse's sins, and it is this punishment that forces him to acknowledge his sins, confront and defeat Despair, and continue his quest. In contrast, Guyon does not fall victim to the charms of Mammon nor to the false delights of the Garden of Proserpina; these work instead as a prefiguration of the Bower of Bliss that Guyon is destined to destroy. Guyon, as the knight of temperance, suffers only for his intemperate *curiositas*: unenticed by the false wealth and power of the underworld, he merely loses control and faints upon return to his world. [RMMRA]

99.99 SUBSCRIPTION PRICES: EARLY STORM WARNING. The cost of *producing SpN* has nearly doubled in the eight years I've been its editor, and the rise in cost of *mailing* has been only slightly less steep. Thanks to a very generous Department Head and Dean who have picked up much of our day-to-day costs of correspondence and supplies, we've been able to hold the subscription price to its 1989 level. We *may* be able to hold that rate for another two years—that is until I pass the editorship on to the next lucky Spenserian. But the next editor will certainly have to face up to these realities. Given mailing costs, at current rates of $6.50 for U.S. and Canadian subscribers, $11.00 for "overseas," we make a little money on U.S. subscribers, just about break even on those across the seas, and lose on Canadians. As a simple economic fact, U.S. subscribers subsidize all others, but those in Canada rather heavily. Since a common price for U.S. and Canadian subscribers has been a feature of *SpN* from its inception—it was conceived in Canada by its first, Canadian, editor—any change that I can see poses problems. To change to a three-tier rate system that allows everyone to bear a fair share of the mailing costs will both break a long-standing precedent and complicate bookkeeping. On the other hand, to charge Canada the same price as Korea and Kuwait would then make her a subsidizer. Budding Artegalls with a just and equitable solution to this problem might e-mail me during the coming months; no Taluses need apply.

99.100 HUGH MACLEAN MEMORIAL FUND. To honor and remember Hugh Maclean (whose death on 15 December 1997 was lamented in *SpN* 98.09), the English Department of the State University of New York at Albany has established a permanent fund to commemorate "his distinguished life, his scholarly achievements, and his excellence and impact as an extraordinary teacher." Those wishing to contribute to this fund should send contributions, payable to the University at Albany Foundation, Hugh Maclean Fund, Alumni House, Albany, NY 12222.

99.101 CALL FOR PAPERS. Three Open Sessions on Spenser at the 35th International Congress on Medieval Studies, Kalamazoo, MI, 4-7 May, 2000. Abstracts of 750 words may be submitted for 20-minute papers on any topic dealing with Spenser. Because Kalamazoo has traditionally encouraged experiment, papers submitted should not have been read elsewhere nor be scheduled for publication in the near future. Direct all correspondence to Julia M. Walker, Dept. of English, State U of New York, Geneseo, NY 14454 (716 245-5251; fax 716 245-5181; walker@geneseo.edu). See center-fold for more complete information.

Dutch Artists in Britain, 1550-1750, Leiden, 25-27 Jan., 2001. The Faculty of Arts, the Sir Thomas Browne Institute, the Leiden Institute for Early Modern Studies, and the Art History Institute of Utrecht U, announce a conference to define and articulate the nature of activities of artists from the Low Countries in Britain in the sixteenth, seventeenth, and eighteenth centuries. Send requests for further information and proposals for papers (max. 2 pages, by

30 September 1999) to Dr J.G. Roding or Ms L.J. Witkam-v.d. Hoek, Leiden Institute for Early Modern Studies, Faculty of Arts, P.O. Box 9515, 2300 RA Leiden (00 31 071 527-2166; e-mail Roding@rullet.leiden.univ.nl *or* witkam@rullet.leiden.univ.nl).

99.102 CENTER FOR EMBLEM STUDIES. Scholars at the U of Glasgow working in the field of emblem studies have formed a center with the above title, so as to group together all of the established emblem-related activities (the research seminar, the Glasgow Emblem Group, the publication series *Glasgow Emblem Studies*, colloquia, etc.) and to give a context for welcoming visiting colleagues, including post-doctoral stedents, and giving them associate Faculty membership. Further details may be obtained from the Clerk of the Faculty of Arts, U of Glasgow, 6 University Gardens, Glasgow G12 8QQ, SCOTLAND.

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

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

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

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

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

Millenial Shakespeare: Performance, Text, Scholarship, 11-13 Nov., Hempstead. *Inquire* Hofstra Cultural Center, Hofstra U, 200 Hofstra U, Hempstead, NY 11549-2000 (516 463-5669; fax: 516 463-4793; hofculctr@hofstra.edu)

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

ACMRS Interdisciplinary Conference: Fear and its Representations in the Middle Ages and Renaissance, 17-19 Feb., 2000, Houston. *Inquire* Robert E. Bjork, Director, Arizona Center for Medieval and Renaissance Studies, Arizona State U, Box 872301, Tempe 85287-2301 (602 965-5900; fax: 602 965-1681; acmrs@asu.edu; http://www.asu.edu/clas/acmrs)

John Donne Society, 17-19 Feb., 2000, U of Southern Mississippi. *Inquire* Eugene R. Cunnar, Dept. Of English, New Mexico State U, Las Cruces 88003 (505 646-4816; fax: 505 646-7725; ecunnar@nmsu.edu)

Shakespeare Association of America, 6-8 Apr., 2000, Montreal. *Inquire* Lena Cowen Orlin, SAA, U of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore 21250 (410 455-6788; fax: 410 455-1063; saa@umbc.edu)

Northeast Modern Language Association, 7-8 Apr., 2000, Buffalo. *Inquire*Michael Tomasek Manson, Executive Director, NEMLA, Anna Maria Coll., 50 Sunset Lane, Paxton, MA 01612-1198 (508 849-3481; fax: 508 849-3362; nemla@anna-maria.edu; http://www.anna-maria.edu/nemla)

Edmund Spenser, October Eclogue. *The Shepheardes Calendar* (1579), 1591 ed., p. 40. Woodcut. University of Illinois Library at Urbana-Champaign.

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(continued from inside front cover)

SPENSER IN CONFERENCE: SPRING ROUND-UP 29

ANNOUNCEMENTS 36

SPENSER SOCIETY MEMBERSHIP LIST: CORRECTIONS 39

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