THE
Spenser
REVIEW

The Spenser Review

TO OUR READERS

01.49

With this issue, editorship of *The Spenser Review* passes from Jerry Dees to Terry Krier. Since last August we've been working on this transition, and already I can echo Jerry's first sentence in *his* first issue (23.2): "When I agreed to accept the Editorship of *Spenser Newsletter* I little expected the job to be *quite* the exercise in humility that it's become." Already I am thankful to many folks, listed on our title page. May our readers bear with the vicissitudes of transition; if you pardon, we will mend.

Readers will notice some changes with this issue, but one change we initiated with Jerry's last issue. To mark the astonishing growth of Spenser studies that Jerry's surveyed and the innovations that he's introduced, the Executive Committee of the Spenser Society voted to change our title from *The Spenser Newsletter* to *The Spenser Review*, and to make this title effective with Jerry's last issue. That change alone hardly conveys the gratitude that we all owe Jerry Dees, editor since 1992. I know his patience from personal experience; John Moore, our faithful bibliographer, refers to Jerry's "relentless courtesy." He continued on with this labor-intensive job through all sorts of trials, and in spite of obstacles

that would daunt the hardiest soul. We hope he enjoys the liberty of his own thoughts.

News of the smart and generous July conference in Cambridge, sponsored by the International Spenser Society, will appear in our next issue, this coming autumn. The annual bibliography compiled by John Moore, Jr., moves from the Spring/Summer issue to the Fall or Winter issue, at least for this year.

A few familiar requests:

—Please send any news that would interest Spenserians.

—Send abstracts of your articles; ask your publishers to send review copies of your books.

—Contributors, help us to keep the *Review* on schedule.

—And two new requests:

—If your institution's library doesn't receive *Spenser Review*, ask it to subscribe.

—Please think about buying back issues. I recently read *all* the back issues in sequence, and found it not only a useful but also a moving history. When you buy back issues for $2.50 apiece, even that small sum will improve the financial standing of the *Spenser Review*. E-mail me about it (**tkrier@nd.edu**).

BOOK REVIEWS AND NOTICES

01.50

Cheney, Patrick and Anne Lake Prescott, editors.
*Approaches to Teaching Shorter Elizabethan
Poetry*. New York: Modern Language
Association of America, 2000. x + 331 pp.
ISBN 0-87352-753-4. $37.50 cloth.
ISBN 0-87352-754-2. $18.00 paper.
Reviewed by Ilona Bell

This latest addition to the wonderfully useful
MLA Approaches to Teaching Series is jam-
packed, beginning with Patrick Cheney's fifty-
eight-page erudite disquisition on Materials,
followed by Anne Lake Prescott's wise and witty
Introduction, and then the heart of volume:
thirty-seven essays, containing inventive teaching
strategies and incisive summaries of traditional
and current approaches to Elizabethan poetry,
written by many of the period's most influential
scholar/teachers.

Part One, Materials, is an invaluable
resource for teachers and scholars alike. Cheney
surveys and assesses classroom texts: anthologies,
old and new, as well as editions of the volume's
four featured poets (Spenser, Sidney, Marlowe,
and Shakespeare). "The Instructor's Library"
describes the best and latest reference works
(scholarly editions, bibliographies, encyclopedias,
concordances, biographies, journals). Cheney's
review of background studies and critical works
ranges from overviews of Renaissance studies, to
collections of essays, to diverse kinds of histories,
classical and continental matrices, studies of
various genres, special topics such as courtship,
magic, or nationhood, and finally, individual
studies of the volume's four main poets. Part One
ends with "Cheney's Choice," a useful list of the
editor's personal picks from each category.
Although this material is extremely valuable, it is

not the sexiest way to begin a collection of essays
(or a review!). Perhaps the general editors of the
MLA Series should consider changing the
format they impose.

I suggest that you open up the book to page
61 where Prescott explains the goals and
organization of the volume. For starters, consider
Prescott's response to the student who could not
"seem to identify with these writers." Instead of
urging "imaginative empathy [for] truly different
cultures," Prescott found herself saying, "Right. I
wouldn't want students who identify with
patriarchal royalists in a country that tortured
people, believed the sun goes around the earth,
and kept women out of law school." There would
be "time enough later" for the student "to learn
that Campion's lyrics are lovely, that Spenser's
sonnet sequence is wisely witty" (61), and all the
other sophisticated truths this volume articulates
so well.

If your students struggle with the
estrangement of the past, or the formality of
Renaissance genres, help is at hand. Heather
Dubrow festoons her syllabus with the opening
sentence of L. P. Hartley's *The Go-Between*: "The
Past is a foreign country. They do things
differently there." Then she asks her students to
analyze "some conversation in which they
participate later the same day in terms of generic
expectations" (pp. 152-53). If your class needs an
infusion of traditional literary history, this
volume explains how to teach Elizabethan poetry
alongside Chaucer (Elizabeth Fowler), Petrarch
(William Kennedy), medieval lyrics (Judith
Anderson), and religious writing (Debora
Shuger, John King). Downcast by your students'
indifference to the *Am*? Spice it up with Julia
Reinhard Lupton's "Sex and the Shorter Poem,"

read Cheney's and Prescott's lively debate in "Teaching Spenser's Marriage Poetry," or try Kuin's user-friendly poststructuralist approach: "the intellectual excitement generated, the reader's cocreativity, and the sense that the text is yielding reserves of meaning and significance" (p. 170). Are you fed up with students who can't scan? Suzanne Woods provides a wonderfully concise and practical approach to the art of versification, the best short guide to the topic that I know (hints: distinguish meter from rhythm; scan from right to left). Would you like your students to "know / That music hath a far more pleasing sound" (Shakespeare, Sonnet 130)? Stephen Ratcliffe can tell you how to teach Campion and the song tradition; better yet, Theresa Krier will take you and your students into "the vibrant space between page and performance" (p. 109).

This collection offers numerous suggestions for changing the tempo or the technology of the classroom, especially when it comes to teaching the transition from manuscript to print. You can get your students to edit a poem from original manuscripts as Sheila Cavanagh does, or you can try Steven May's ingenious classroom game: copy out a poem in your own messy scrawl, then pass it around the room, asking each student to copy it over before passing it on. The results are bound to be instructive. The favorite assignment by far is compiling a commonpace book. Clark Hulse asks his students to select their favorites by "browsing, cutting, and pasting at a Web site;" then they "play a game of web phone: pass an Elizabethan poem around by e-mail, requiring each student to rewrite a part of it" (p. 69, 71). Caroline McManus's students organize their quotations or poems topically, using headings from *Englands Parnassus.* Diana Henderson's put together a more expansive commonplace book, "handwritten rather than typed, in which they

may include their own meditations, verses, and illustrations, as well as passages they found memorable in our reading" (p. 200). David Kastan shows his class microfilms or xeroxes of early printed books so that they can begin to understand the "fluidity of language and syntax that is usually lost in modern editions" (p. 159). Finally, you can read Arthur Marotti's essay which retells the underlying or overarching story of "Elizabethan Lyric Poetry and Early Modern Print Culture." If this seems to overemphasize the functionality and materiality of the text, remind the class that Elizabethan lyrics are both esthetic and cultural artifacts; hidden beneath the formal surface or behind the gorgeous miniature there are fascinating secrets to be discovered (Patricia Fumerton, Jane Hedley). Or insert John Moore's view of *SC*—"the work of a Protestant poet who seeks to establish for poets and poetry a position of public spiritual leadership" (190).

Whether you are teaching the survey or more specialized upper-level courses, you will find numerous occasions to consult this volume. When catalogue copy is due, you can check to see how your colleagues articulate their goals. When book order forms arrive, invariably at the worst moment in the semester, you can quickly find the most appropriate anthology or editions in Cheney's annotated bibliography. When you are agonizing over your syllabus, consider Margaret Hannay's juxtaposition of a Sidney sonnet with a Pembroke psalm, or Arthur Kinney's reasons for teaching "The Passionate Shepherd to His Love" after "Hero and Leander," or Georgia Brown's "secret weapon," the epyllion, which "combines sex and even violence with attitude" (p. 93). Planning a course or unit on the sonnet? You really should include Anne Vaughan Lock's sonnet sequence as Susan Felch will tell you. Would you like to introduce the question of race? Margo Hendricks suggests

you teach a Donne elegy and a Guilpin satire which present images of Africa, America, and Islam "as barbarous and exotic and as sites of sensuality and sexuality" (p. 182). Do you want to raise questions about the gender of the poet and the cultural constraints facing Renaissance women writers? Consider Mary Ellen Lamb's unit on "the voice of the nightingale, as used by both male and female poets" (p. 115). Perhaps your students, like Louise Schleiner's, would respond well to readings organized around "the scenes where [poetry] evolved—-the household reading circle of an aristocratic patron, or Paul's Cross and Walk with its bourgeois sermonizing and balladeering and its bookshops and customers, or the halls where courtiers exchanged manuscripts and read personal commonplace books" (p. 123). I myself wouldn't dream of teaching the survey without the poetry of Elizabeth I, and I look forward to incorporating Janel Mueller's thoughts about Elizabeth's wit, punning, irony, and "intensely conveyed sense of her extreme personal danger" (p. 204). When you are frantically writing lectures for the survey course, Clare Kinney can help you deal with "Infinite Riches and Very Little Room." Finally, John Webster explains how to use an Elizabethan Age portfolio in large classes so that your students can become more active readers by writing semi-weekly responses to carefully thought-out, increasingly challenging assignments—all without burdening you with constant papers to grade.

The general approaches to teaching included here will be familiar to devotees of the Approaches series, but the final section is an innovation: the editors invited Richard Helgerson, Elizabeth Fowler, John King, Roland Greene, and

Arthur Marotti to "tell the story they tell about Shorter Elizabethan poetry" (p. 64). After reading Prescott's introduction I was especially looking forward to these essays, but I was a bit disappointed to find that I couldn't imagine organizing a course of my own around these "critical narratives." Perhaps the thought of retelling someone else's story makes me feel inadequate or inauthentic, or perhaps these essays are just too short to do the job they were asked to do. Prescott and Cheney hope this section will "provide a precedent for future volumes" (p. 64). If future editors choose to follow suit, they should give their writers more space to tell their epic tales.

I doubt that anyone will sit down and read these essays (as I did) from start to finish; there's just too much material, packed into too small a space—in many cases an entire life's work, condensed into 4-6 pages! I might have preferred fewer essays, developed at somewhat greater length, but the range of approaches will make this volume pertinent to teachers of all genres (so long as they are short) and all technologies (so long as they are early modern or postmodern). *Approaches to Teaching Shorter Elizabethan Poetry* is certainly among Bell's picks. It will probably stay right on my desk, next to the *Norton Anthology* and the *OED*, all semester. Buy it; you will surely find numerous occasions to use it.

Ilona Bell, Professor of English at Williams College, is the author of Elizabethan Women and the Poetry of Courtship, *as well as numerous articles on Shakespeare, Elizabeth I, Renaissance poetry, and early modern women. The story she tells about Elizabethan poetry is ENGL 316, The Art of Courtship.*

01.51

Summit, Jennifer. *Lost Property: The Woman Writer and English Literary History, 1380-1589*. Chicago: Chicago University Press, 2000. 274pp. ISBN: 0-2267-8012-0. $45.00 cloth. ISBN: 0-2267-8013-9. $18.00 paper.
Reviewed by Clare Kinney

Jennifer Summit's learned and provocative book offers an interesting addition to the last two decades' exciting work on "lost" women writers of the early modern period. Choosing instead to address the *representations* of women writers created by male authors, printers and readers between the late fourteenth and late sixteenth centuries, Summit argues that the figure of the female author performs an important function within texts which seek to imagine and construct a canon of English literature and to articulate appropriate agendas for vernacular writing. The (always already estranged) "lost woman writer" may be deployed to embody the anxieties of male authors all too aware that they are writing outside the "established but remote" purviews of classical authority (204); she may also, however, be reconstructed as an exemplary oppositional figure by cultural commentators (e.g. the promoters of Reformation) seeking to inaugurate a new literary historiography.

Lost Property offers four case studies focusing, respectively, on Chaucer's references to and depictions of female authors in *The House of Fame, The Legend of Good Women, Anelida and Arcite* and *Troilus and Criseyde*; the publication and reception history of translations of Christine de Pizan's works in late fifteenth and early sixteenth-century England; the appropriation and refiguring of women's devotional works in English Protestant historiography between 1520 and 1580; and George Puttenham's cannily

framed quotation and celebration of Elizabeth Tudor's poetry in *The Arte of English Poesie* (1589). The four chapters identify very varied constructions of the figure of the woman writer. Summit claims that Chaucer makes his women authors–generally "elegiac or suicidal" figures, or writers whose texts are unstable or illegible or misapprehended (28)–emblematic of larger anxieties concerning the vernacular poet's broken connections with an authoritative literary tradition, even as ghostly and apocryphal figures like the "Marcia" (rather than Marsyas) who is mentioned in passing in *The House of Fame* or the mysterious "Corinne" invoked in *Anelida and Arcite* destabilize notions of canonicity. Her fascinating discussion of the "Englishing" of Christine de Pizan focuses upon the paratextual apparatus of that author's translated texts. In their prefaces and commentaries, Christine's translators and printers recast her as a cloistered patroness or scholarly anthologist rather than the maker of her own works; moreover, they appropriate her ideals of "secular counsel" and anti-chivalric "civic commitment" (81) to promote masculine literary enterprises in service to the state. The chapter on the "Reformation of the Woman Writer" explores the editorial and bibliographic projects of John Bale, publisher of the *Examinations of Ann Askew* and of the young Elizabeth Tudor's translation of Marguerite de Navarre's *Le miroir de l'âme pécheresse*. Bale's catalogues of the works of English writers dispersed after the Dissolution of the Monasteries describe an imaginary pre-history of dissent often grounded in lost women authors– but one which also reshapes or censors the devotional works associated with female contemplatives published before the Henrician reformation. (Bale's interest in identifying a native tradition of proto-Reformist religious writing is subsequently expanded by the

publication of Thomas Bentley's *Monument of Matrones* [1582], a compilation of female-authored texts which again elides the history of women's writing with the history of Protestant devotional writing). Finally, Summit's discussion of *The Arte of English Poesie* proposes that Puttenham's treatise attempts to challenge the humanist emphasis on the rhetoric of oratory by disingenuously advertising a new rhetoric of poetry whose apparent ornamentality and "feminization" mask its politic dissimulation (202)—a rhetoric of which Queen Elizabeth's lyric "The Doubt of Future Foes" becomes Puttenham's supreme exemplar. Centering poetic practice around both the court and the Queen, Puttenham makes poetry's capacity to withhold or mystify meaning (and, Summit argues, in the case of Elizabeth's poem, to mirror or disclose dissimulation in others) the most important function of a putatively otiose pastime which is nevertheless thoroughly entangled with public *negotium*.

Summit emphasizes from the start the "embeddedness" of representations of female authors within "a broader history of writing and the book" (8), and her discussions of the paratexts which shape the way that women's writing is "presented, circulated and evaluated" (8-9) are particularly striking. She offers an illuminating and intriguing account of the dialogues between printers, translators and patrons which unfold within the prefatory material of the early modern English versions of Christine de Pizan's works and of the "masculine networks of textual circulation" that they create and confirm (71); she is also impressive on the material interventions (in the reprinting and editing of women's devotional works from the earlier part the sixteenth century) which literally reformed the Catholic book (e.g. by "surgically removing" prefatory indulgences). Her chapter on Puttenham interestingly extends

Wendy Wall's work in *The Imprint of Gender* in discussing the way in which women's participation in the manuscript dissemination of poetry among elite communities can "produce the appearance of hiddenness within the context of a broader circulation" (188), thereby complicating any gendering of the division between public and private speech and authorship. She repeatedly discloses fascinating connections between books and their printers—pointing out, for instance, that in the same year (1521) that Henry Pepwell publishes a translation of Christine de Pizan's *Le livre de la cité des dames* (with a prologue that lauds its translator and its printer's patron, but does not mention its author), he also reprints Wynkyn de Worde's collection of extracts from *The Book of Margery Kempe* with an amended colophon which redescribes the unruly Margery as a "deuoute ancres" (127).

Only occasionally are Summit's readings less than convincing, but I did find a little reductive her extended deployment of Criseyde as the unique and representative woman writer of *Troilus and Criseyde* in support of her claim that for Chaucer to write his poem in the vernacular is to be "like Criseyde, for whom writing is associated with uncertain transmission and self-loss" (58). Her argument ignores, I would argue, the other female authors we find in Chaucer's poem: Oenone, quoted as an "auctor" by Pandarus (1. 652-665), and the female maker of the confident and celebratory love song performed by Criseyde's niece Antigone (2. 824-882). But for the most part, this study is characterized by a capacious subtlety in its meditations—although I would also suggest that the very richness of Summit's research, and the fascinating exfoliation of her meditations, at times complicate her official thesis in this project. She offers a suggestive digression on Bale's attempt to "monumentalize" the works of the past as he transforms them from

problematic "objects of idolatry" into "objects of historical memory" through the texts which record their loss (143), and links his project to the contemporary theological debate over the nature of the Eucharist and of transubstantiation. She also includes an intriguing discussion, in her final case study, of the dialogue between the "texts" produced by Elizabeth I and the unnamed subject of "The Doubt of Future Foes," the captive Mary, Queen of Scots (in the case of the latter these are literally textiles: significant and signifying embroideries). These portions of *Lost Property* are welcome and illuminating in their own right, but their relationship to Summit's arguments about the central importance of the representation of the woman writer to attempts to invent or authorize a canonical model of English literature is not always clear. At the same time, her concluding remarks addressing the way that seventeenth-century neo-classical literary historians redefine the rules of the game in a manner that wholly erases the woman writer (and radically reverses Puttenham's "feminization" of English poetry) seem slightly hurried and programmatic in comparison to the expansiveness of what has gone before. Nevertheless, *Lost Property* is a fresh and fascinating project, all the more welcome because of its willingness to interrogate the boundaries often separating "medieval" and "Renaissance" cultural histories, and likely to be of considerable interest not only to specialists in literary history and of the history of the book but also to all scholars interested in both early modern women's writing and the "writing" of early modern women.

Clare Kinney, of the University of Virginia, is author of Strategies of Poetic Narrative: Chaucer, Spenser, Milton, Eliot, *and many essays on medieval and Renaissance literature and gender. She teaches at the University of Virginia.*

01.52

Hackett, Helen. *Women and Romance Fiction in the English Renaissance.* Cambridge: Cambridge University Press, 2000. viii + 235 pp. ISBN 0-521-64145-4. $54.95.
Reviewed by Suzanne Trill

Anyone who has tried to teach Renaissance romance will be acutely aware of the distorting preconceptions that many students bring to bear upon them. Primarily, such distortions arise from the misguided assumption that the genre occupied the same position in the Renaissance as it does now; that is, they are short, popular texts, written by and read by women for escapist purposes, which are, therefore, of little literary merit. Hackett's book represents an important intervention in the study of Renaissance romances precisely because she offers the most comprehensive, clear and succinct deconstruction of such misconceptions, as well as providing useful paradigms for alternative ways of reading the Renaissance romance.

She achieves this by addressing modern assumptions about romance as a genre, tracing its development and alterations through the period and, ultimately, by relocating the romances written by women in the Renaissance (Margaret Tyler and Lady Mary Wroth) within the broader context of its (predominantly) male site of production. In order to do this she examines "not only the relationship between romance and a female readership, but also the related subjects of the representation of women in romances, and what happened when these two remarkable women, Tyler and Wroth, made their singular interventions into the genre" (p. 3).

Addressing the vexed question of "The Readership of Renaissance Romance," Hackett reassesses the contention that romance readers were primarily female (in both Renaissance and

modern criticism), arguing that this is based upon anachronistic assumptions about Renaissance women readers' desires. In contrast, she examines the paucity of evidence of real women reading romances; analyses the prefaces to male romances which, she points out, are often directed to both male and female readers; and suggests that the writers only wished their works "to be *perceived* as directed to gentlewomen" (p. 10). Co-extensively, she argues that romances simultaneously provided a particular form of vicarious, voyeuristic pleasure for the male reader, which enabled them to "penetrate the private space of a woman's bedchamber or closet where she is supposed to indulge in such reading" (p. 11). While Hackett does not entirely reject the possibility that "real" Renaissance women did indeed read romances (indeed, she engages with the evidence there is for this), her analysis provides a coherent warning against taking polemical addresses too literally.

The need to distinguish between modern conceptions of romance and its figuration in Renaissance England is made even more forcefully in the second chapter, "Renaissance Romance and Modern Romance," in which Hackett addresses three pernicious assumptions that distort our understanding of Renaissance romance: its "popularity" (that is, its status as "low" culture of little literary merit); its gendered associations; and, finally, the issue of romance as providing "escapist pleasures for women as a space of wish-fulfilment fantasies" (p. 27). With regard to this final point, her main concern is to highlight the "insufficiency" of much modern feminist criticism of the genre, arguing forcefully that such critics cannot assume that the "women characters in Renaissance romances whom we as modern feminists recognise as strong and attractive" also "constituted the appeal of the texts to women readers in the past" (p. 29).

Instead, she submits that the only possible comparison between feminist criticism of Renaissance and modern romance is "the challenge of trying to work out what women find to enjoy in antifeminist narratives" (p. 29). Indeed, Hackett goes so far as to suggest that given the "dominance of patriarchal ideology" it "becomes incongruous to expect them to have chosen Amazons and warrior-women as their heroines" (p. 30); consequently, she proposes that it might be more advantageous to "imagine woman readers responding to heroines who combined qualities of strength and even defiance with some degree of conformity to patriarchal definitions of virtuous femininity" (p. 31).

Having established this theoretical position, Hackett commences an in-depth analysis of Renaissance romances and contemporary responses to them. She begins with "Novellas of the 1560s and 1570s" by William Painter, Geoffrey Fenton, George Gascoigne and George Pettie in which she traces the developing manner in which women and romance became associated. In addition to these Italianate novellas, another popular form of fiction in the late sixteenth century were translations of Spanish and Portuguese romances, which are addressed in the next chapter. Here, she sets out to explore the content of these romances and particularly how they represent female sexuality; how the readership of the text is "addressed and constructed in the translators' prefaces" (p. 57); how their readership is represented in other contemporary sources; and, lastly, how female heroism is depicted in these texts. Interesting as this chapter is, there is a disappointingly small amount of space allocated to Margaret Tyler's translation of *The Mirror of Knighthood* (1578). More impressive is the way in which Hackett establishes the "topographical significance which is given to private, feminine spaces" (p. 71), such

as their chambers or private gardens.

Thus, she maintains that in Iberian romances "the heroine acts as the guardian of the boundaries of each hero's private world; her role is as the fixed point to which he returns" (p. 71). The importance of female privacy is explicitly connected to the romances' emphasis upon "secrecy as a marker of female perfection" (p. 71): privacy, secrecy and the ability to suffer (p. 73) are thereby established as the defining characteristics of the female heroine of Renaissance romances. As such Hackett insists that "heroism is not such a clear matter of rebelling against prescribed feminine roles, but is more of a negotiation with them" (p. 71) and that this "may have been precisely what came to make these fictions appealing for female readers" (p. 74). Hackett also contends that these private spaces simultaneously allow for a development of female subjectivity, albeit, perhaps, not one that modern feminists would desire. Importantly, she proceeds to argue that the significance of such private spaces and their relationship to female subjectivity are peculiarly evident in Lady Mary Wroth's *Urania*, which assists her in establishing potential differences between Renaissance and modern readers' expectations of the genre.

Hackett claims that "the idea of fictional prose as an effeminised space became especially prevalent in the 1580s" (p. 76) and demonstrates her point with reference to texts by John Lyly, Barnaby Rich, Robert Greene and with a brief reference to Thomas Nashe's satirical assessment of the femininity of romance. She then moves on to consider some of the most important Renaissance romances in more detail: two chapters are devoted to the study of the *Arcadia*, and three succeeding chapters analyse *FQ*, Shakespeare's romance sources and Wroth's *Urania*. The first chapter on the *Arcadia* focuses on questions of "readership and authorship;"

Hackett re-appraises the traditional view that the *Old Arcadia* was "private" and "feminine," whereas the *New Arcadia* was more ambitious, "public" and "masculine." This she achieves, in part, by pointing to the reception history of the latter text, which she argues was seen as "the kind of erotically inflammatory escapist fiction read by undisciplined young girls" (107). She also suggests that although the two versions of the *Arcadia* have been seen as embodying both a hetero-erotic desire and, correspondingly deploying a "male gaze," there are some aspects of the texts in which Sidney "appears to be giving direct consideration to [the] distinctive reading pleasure of women" (p. 115).

That Sidney's text appealed to women readers is manifested by its dedication to his sister, Mary Sidney, Countess of Pembroke and by the fact that two of the seventeenth-century continuations of the romance were produced by women: Lady Mary Wroth and Anna Weamys. Hackett carefully notes that these two women readers demonstrate different kinds of female responses to Sidney's *Arcadia*, arguing that whereas Wroth "tends to foreground the autonomous desires of her heroines," "Weamys develops Urania as a heroine who willingly surrenders all erotic autonomy" (p. 110). The possibility of positive, or "femino-centric" readings of the *Arcadia* are further developed in the succeeding chapter that focuses on Sidney's heroines. Hackett concludes this chapter by arguing that those sado-masochistic aspects of the texts that many modern readers find "troubling and unsettling" (p. 129) may well have been precisely the reason that these texts appealed to their Renaissance women readers.

Up until this point, Hackett's argument is strong, clear and entirely convincing; unfortunately, the next two chapters are less so. The weakest chapter is that devoted to *FQ*,

which begins by exploring the text's maleness and yet ends by asserting that Spenser "values the feminine, or at least his conception of the feminine, because he values romance" (p. 139). However, the brevity of the chapter (at ten pages, only half the length of the other chapters) means that there is not enough space to justify this argument. And there are similar problems with the chapter on "Shakespeare's Romance Sources." This may, in part, be due to formal differences between these texts (poetry and drama) and the others included in Hackett's study all prose narratives (albeit interspersed with sonnets, songs and eclogues).

This is all the more regrettable because the omission of these chapters could have provided more space in which Hackett might have pursued her analysis of Margaret Tyler, Anna Weamys and, even Lady Mary Wroth. For although the last chapter is devoted to the *Urania*, one is left with the impression that there is so much more to say. Hackett skilfully alludes to episodes taken from throughout the printed version of the *Urania* and its manuscript continuation, and convincingly demonstrates how her theoretical position can alter our reading of the text. However, the complexity of Wroth's romance demands at least a book in its own right. While overall, Hackett provides the best account of Renaissance romances that has so far been published, one can only hope that she will extend her research. The epilogue, which discusses how the romance form was developed by later women writers, primarily Margaret Cavendish and Aphra Behn, certainly demonstrates that she has plenty of material to pursue her line of enquiry. And, on the evidence of this book, Hackett is the woman to do it.

Suzanne Trill, University of Edinburgh, is co-editor (along with Kate Chedgzoy and Melanie Hansen) of

Voicing Women: Gender and Sexuality in Writing, 1500-1700; *co-editor (along with Kate Chedgzoy and Melanie Osborne) of* "Lay By Your Needles Ladies, Take the Pen": Writing Women in England, 1500-1700; *and co-editor (with William Zunder) of* Writing and the English Renaissance.

01.53

Matz, Robert. *Defending Literature in Early Modern England: Renaissance Literary Theory in Social Context.*
ISBN 0-521-66080-7. Cloth, $54.95.
Reviewed by Peter C. Herman

Robert Matz's book begins with an intriguing thesis. One often hears that the goal of Renaissance poetry is to "teach and delight," but this observation is rarely situated in its political and social contexts. Matz sets out to argue that "Horatian poetics marks a struggle between dominant and subordinate members of the sixteenth-century elite" (1). Furthermore, Matz avers that "we need a greater sense of sixteenth-century poetry as a culturally contested practice—one that can be situated within a changing cultural landscape that rewarded forms of both profit and pleasure" (3), and he draws on Pierre Bourdieu's sociology of culture to provide "a more historically situated account of poetry's place in the sixteenth century" (3). To that end, Matz provides readings of Elyot, Sidney, and Spenser emphasizing how the unstable relations between poetry and pleasure result from a "clash of cultural values" (22), specifically between bookish humanism and martial feudalism.

Matz argues that these writers negotiate between fundamentally opposed values in their texts. In Elyot's *Governour*, for example, his "emphasis on the profitable pleasure of

humanism attempts to secure humanist credentials for the elite while circumscribing their downward expansion" (55). Similarly, Sidney's *Defence* "depends on a social conflict in which Sidney's position is ambivalent . . . The *Defence* does not subordinate courtly pleasure to Protestant politics, but defends the court from Protestant criticisms of its pleasures, including criticisms of poetry" (58).

Spenserians will be particular interested in Matz's chapter on Book 2 of *FQ*, which concentrates on the complex ideological resonances of temperance. As Matz puts it, "through Guyon's destruction of the Bower of Bliss Spenser intensifies a Protestant-humanist critique of the court while at the same time seeking to appropriate courtly pleasures of leisure and consumption as the source of his poetic authority" (22). Matz's point is that *FQ*, mediates between opposing allegiances. On the one hand, Spenser attacks "a culture of courtly conspicuous consumption" (98) exemplified by the Bower of Bliss; on the other hand, Spenser still wants the approbation of the court, and so he "avoids aristocratic antagonism by representing temperance not as critique, but as [counsel]" (98). Consequently, the aristocratic Guyon is led by the non-aristocratic Palmer. Furthermore, temperance itself is not just a moral virtue, but a discipline that offers "a sign of aristocratic status alternative to that of expenditure" (101). In other words, Spenser's point is not just to "form" a gentlemen, but to intervene in the economic disaster afflicting the aristocracy by establishing temperance as a means of aristocratic survival. Yet the dialectic of the epic is that Spenser "predominantly allies his poetry not with profit but with pleasure" (110). Essentially, Matz sees Spenser as constantly negotiating between trying to teach the evils of courtly pleasures while simultaneously trying to

create a space for poetry, since many would include poetry among the pleasures to be eschewed.

Matz does have some interesting points. He is very good at pointing out the class implications of Spenser's treatment of temperance, and I found the parallel between Verdant's situation and the danger financial exhaustion of fading Tudor aristocrats fascinating.

But *Defending Literature* is woefully under-researched. When Matz discusses the role of dance in Elyot, he does not cite Skiles Howard's chapter on Elyot in *The Politics of Courtly Dancing in Early Modern England* (1998). Similarly, when Matz discusses how Sidney connects "the activity of writing . . . to the very figures of the feminine that the transformation of needle into sword disclaims" (73), he ignores the important articles by Mary Ellen Lamb and Frances E. Dolan, both of whom anticipate his arguments.[1] Patricia Parker's *Inescapable Romance* is notably missing from the discussion of the "endlessness of the chivalric quest" in *FQ*.

The stakes go well beyond quibbling over the bibliography's size for two reasons. First, this lack of research leads to unsustainable claims. Matz repeatedly asserts that the Tudor court was "absolutist" (6, 18, 70, 75, 90), but he has not consulted any of the major historians of the period, such as Glenn Burgess, John Guy, Margaret Judson, J. G. A. Pocock, Johann Sommerville, and Blair Worden, all of whom agree that England is a mixed rather than an "absolute" monarchy. Equally untenable is Matz's assertion that "Stephen Gosson's *The Schoole of Abuse* provides an exemplary instance of a middle-class Protestant critique of the court" (60). Had Matz looked at Jean E. Howard's analysis of Tudor antitheatricalism in *The Stage and Social Struggle in Early Modern England*, Laura Levine's *Men in Women's Clothing*, or Jonas

Barish's *The Antitheatrical Prejudice*, he would have known that Gosson and others attacked the public theatre, not the court, because drama supposedly encouraged idleness, which resonated with what Howard refers to as "the vast increase of vagrants, masterless men, and degenerate gentlemen throughout England."[2] There was no "Protestant-humanist critique of the court," in other words, a fact which seriously compromises his argument about Spenser.

Matz's incomplete research has another implication as well, for if the presence of a note reveals scholarly debts, its absence implies originality. By not citing critics who precede him, Matz implies that he is the first to make such arguments. He is not, and he should say so.

In sum, Robert Matz's consistent refusal to acknowledge the contributions of previous scholarship turns *Defending Literature in Early Modern England* into a grave disappointment.

NOTES

[1] Mary Ellen Lamb, "Apologizing for Pleasure in Sidney's *Apology for Poetry*: The Nurse of Abuse Meets the Tudor Grammar School," *Criticism* 36.4 (1994): 499-519; Frances E. Dolan, "Taking the Pencil out of God's Hand: Art, Nature, and the Face-Painting Debate in Early Modern England," *PMLA* 108.2 (1993): 224-40.

[2] Jean E. Howard, *The Stage and Social Struggle in Early Modern England* (New York: Routledge, 1994), 24.

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01.54

O'Callaghan, Michelle. *The "Shepheards Nation": Jacobean Spenserians and Early Stuart Political Culture, 1612-1625*. Oxford: Oxford University Press, 2000. viii + 272 pp. ISBN 0-19-818638-x. $65.00 cloth.
Reviewed by John Watkins

Over thirty years have passed since Joan Grundy published *The Spenserian Poets: A Study in Elizabethan and Jacobean Poetry* (London: Edward Arnold, 1969). Since then, scholars like Annabel Patterson and David Norbrook have given some of the Spenserians starring roles in their studies of seventeenth-century dissent. Nevertheless, a book-length study of these poets has been long overdue. Michelle O'Callaghan's landmark investigation of William Browne, George Wither, and Christopher Brooke demonstrates their centrality to the study of English poetry written between Spenser and Milton. By situating them at a decisive moment in the turn from manuscript circulation to print, O'Callaghan also suggests their influence on the emergence of a bourgeois public sphere. In distancing themselves from the court and adopting "new languages of citizenship and publicness," these poets "promoted a social ideal of free intellectual debate that resembles the open dialogue between private citizens" in later liberal democracies (5).

Although O'Callaghan is strongly indebted to Habermas, she revises his analytical categories to make them more applicable to pre-bourgeois social and political experience. She replaces the notion of a single public sphere, for example, with the more flexible one of multiple public spheres that sometimes overlap and sometimes compete for cultural authority. This revision allows her to describe the development of a

Jacobean oppositional discourse in refreshingly non-reductive terms. Early in her study, for example, she exposes the oversimplifications that underlie the familiar contrast between the "anti-court" Spenserians and "court-centered" poets like Donne and Jonson. As O'Callaghan argues, this opposition overemphasizes the individual writer's relationship to the Crown and neglects other social networks that influence his work. Poets who differed radically in their attitudes toward the King, for example, shared a common education at the Inns of Court and socialized together at tavern clubs. Donne and Brooke were lifelong friends, and Jonson contributed poems to Browne's 1618 *Britannia's Pastorals*.

In focusing on these associative relationships between poets, O'Callaghan turns from the new historicist obsession with patronage to focus instead on the communal contexts in which seventeenth-century writing took place. Her opening chapter, for example, treats Browne's *The Shepheards Pipe* (1614) and Wither's *The Shepherds Hunting* (1615) not "as the discrete products of individual authors" but rather "as part of an ongoing process of intellectual exchange amongst a group of poet friends" (34). O'Callaghan locates the model for this collaboration in the poets' common recollection of Spenser. Browne inherits from *As*. the role of the poet-editor who draws his friends Brooke, Wither, and Davies of Hereford into a harmonious textual community. In *The Shepherds Hunting*, Wither bases his pastoralized account of his imprisonment on Spenser's narrative of exile in *Colin Clout*. According to O'Callaghan, Spenser's fantasy of a "shepheards nation" is central to both volumes, which together develop "a model of collective cultural production and historical agency on which this concept of a national community depends" (34). In a particularly rich section, O'Callaghan argues that

the Spenserians transformed literary pastoral by minimizing representations of internal conflicts among the shepherds. Their songs are collective and communal productions rather than displays of individual virtuosity.

Throughout the volume, O'Callaghan respects the complexities of Spenser's ambiguous legacy as Gloriana's laureate and as the oppositional poet who spent most of his career in effective exile. The political commitments of the Spenserians, however, were less ambiguous. In an emerging conflict between court and country, writers like Wither, Brooke, and Browne sided with an imaginary community of like-minded citizens against a court seemingly dominated by corrupt favorites. In chapters on Brooke's *The Ghost of Richard III*, Browne's *Britannia's Pastorals*, and Wither's early prophetic works, O'Callaghan focuses on the first phase of this conflict, in which the Spenserians' poetic exchanges responded to such mid-Jacobean fiascos as the Addled Parliament and the murder of Thomas Overbury. Working as a closely knit literary coterie centered on the Inns of Court, all three writers developed the language of Protestant citizenship into a powerful medium of dissent. Print provided the vital dimension that transformed their community into the basis of an oppositional public.

When the second, late Jacobean phase of the conflict between court and country erupted over the Palatinate Crisis and the possibility of a match between Prince Charles and the Spanish Infanta, the Spenserians added their voices to a drastically widened arena of public debate. As O'Callaghan argues in a ranging final chapter on the Spenserian community in the 1620s, textual exchanges among the poets became more diffuse, but in the process they began to write in more ostensible national, prophetic terms.

O'Callaghan has produced not only a

tightly focussed, carefully researched book in itself, but one that will inspire other scholars to give Browne, Brooke, and especially Wither a larger place in their narratives of English literary history. O'Callaghan's masterful command of Jacobean politics underlies subtly historicized readings of some of the most important political poems written between Colin Clout and "Lycidas." Since her approach is primarily synchronic, scholars primarily interested in Spenser might have enjoyed a more detailed consideration of how these poets engaged him as a primary literary influence. Nevertheless, O'Callaghan certainly knows Spenser—and current scholarship on him—very well. Throughout the book, she offers some outstanding, albeit brief, discussions of how Spenser served as a specific textual model. Spenser scholars will find her opening chapter on pastoral in Wither and Browne particularly useful. Her chapter on *Britannia's Pastorals* contains some of the richest literary readings in the book, and I especially admired her discussion of how Browne evokes the exilic, quasi-Ovidian Spenser of *Colin Clout*, *Time*, and *FQ* VI in order to resist James I's imperial pretensions.

   The "Shepheards Nation" offers a splendid introduction to the political culture in which Edmund Spenser's first and most devoted imitators carried out their work. It will be useful to anyone teaching courses on Spenser, the seventeenth century, and especially Milton. Although O'Callaghan rarely mentions Milton directly, her political readings of Browne, Wither, and Brooke have much to teach us about the traditions through which the greatest oppositional poet in the language assimilated the poetry of Gloriana's laureate.

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01.55

Linton, Joan Pong. *The Romance of the New World: Gender and the Literary Formations of English Colonialism.* Cambridge: Cambridge University Press. 268pp. ISBN 0-521-59454-5. $64.95 cloth.
Reviewed by Melvin Peña

In *The Romance of the New World*, Joan Pong Linton explores the ways in which fiction and non-fiction from the mid-1580's through the mid-1620's responded to England's earliest colonial ventures in America. Linton tracks the beginnings of what she sees as the literary formation of a proto-"bourgeois" ethic which utilizes the shifting standards of romance to cement a patriarchal model in both the domestic and political arenas. Portrayals of Native Americans and English women serve as foils to establishing the dominance of the English male, at times even at the expense of Queen Elizabeth. Linton asserts that New World pamphleteers like Sir Walter Ralegh, Thomas Hariot, and John Smith, among others, use and adapt the tropes of romance to encourage new investors and adventurers to build interest in colonizing the New World. The interplay between history and fiction is mutually effective on both fiction and non-fiction, as romance writers in poetry and prose alter the form and setting of traditional court romance to reflect social and economic

changes in late Elizabethan England. As English explorers like Sir Francis Drake and Ralegh leave the court to improve their fortunes and their social status, romance writers begin to change the ways that heroes alter their own fates through enterprise and action, moving away from the dalliance and intrigues of court.

Linton sees Spenser as a mediator in the transition between courtly romance and the romance of the bourgeois individual. In her examinations of *FQ* and *Colin Clout*, Linton argues that Spenser's familiarity with various colonial writings, including those of Ralegh, result in a heightened sensitivity to the changing nature of the heroic in romance as well as to English imperial aspirations abroad. Linton's most extensive treatments of Spenser are found in chapters 2 and 5. In chapter 2, Linton shows how Ralegh's written self-identification with Redcrosse and Guyon illustrates the changing face of the romance hero and acts as justification and idealization of his colonial exploits. In the context of the mutually transformative nature of literary and political discourses, Linton goes on to show how Spenser defends Ralegh in Colin Clout and manages to invest the aims of empire with notions of Protestant propriety. Chapter 5

discusses the presentation of Serena, Calepine and the cannibals (*FQ* VI) in the context of English colonial encounters with Native Americans. A book of equal interest to Renaissance, Spenserian, and Early American scholars, Linton's *The Romance of the New World* is an invaluable critical work.

Melvin Peña studies at Northwestern University.

01.56

Shohachi Fukuda sends a few words of description about his recent translation of selected shorter poems of Spenser, which came out in December 2000. Titled *Poems of Spenser*, it contains *SC*, *Muiopotmus*, *Colin Clout*, *Am & Epith*, and *Proth*. "I have used the traditional Japanese poetical rhythm of 7-5 syllables. Spenser's pentameter is put into a line of 7-5 (or 12-syllables), alexandrine in 7-7, half-line in 7. Such exact matching to the original text has never been attempted in translation. Another feature is that for *Am & Epith*, one stanza is printed on one page as in the facing pages of the first edition (you read three Elizabeths and 'One day I wrote her name' on the same facing pages)."

ARTICLES: ABSTRACTS AND NOTICES

01.57

Anderson, Judith H. **"Arthur, Argante, and the Ideal Vision: An Exercise in Speculation and Parody."** Pages 191-201 in *Arthurian Women: A Casebook.* Ed. and introd. Thelma S. Fenster. Arthurian Characters and Themes 3. GRLH 1499. New York and London: Garland, 1996.

Reprint from *The Passing of Arthur: New Essays in Arthurian Tradition*, eds. Christopher Baswell and William Sharpe (New York: Garland, 1988), 193-206. See *Spenser Newsletter* 19.3 (Fall 1988), item 88.99.

01.58

Baker, David. **"Utopia and Faerie Land."** Ch. 5 of his *Divulging Utopia: Radical Humanism in Sixteenth-Century England*, 131-63. University of Massachusetts Press, 1999.

In a book whose broad goal is to trace the effects of "translations, popularizations, and 'divulgings' of humanism," especially in More and Erasmus, chapter focuses on Spenser's troubled relationship to utopian literature in *FQ*. Focusing on *FQ* IV-VI, *SC*, and *MHT*, examines Spenser's precarious relationship to his reading audience in context of his presentation of Faerie Land as a possible perfect world. Spenser does not endorse the public creation of that world, often qualifying the perfection in his poem. (Melvin Peña)

01.59

Clegg, Cyndia Susan. **"Justice and Press Censorship in Book V of Spenser's *FQ*."** *Studies in Philology* 95.3 (Summer 1998): 237-62.

Aims to clarify Elizabethan censorship practices and to illuminate how Spenser's thematizing of censorship in *FQ* V.ix (the capture of Guyle, Arthur and Artegall's visit to Mercilla, Mercilla's judgment of Duessa) does not consitute opposition to an Elizabethan political hegemony. Argues that Elizabeth's government censored printed texts less often than assumed by recent literary and historical studies; that *FQ* V.ix develops an historical allegory of the events that most troubled Elizabeth's state in matters of domestic justice, viz. the Jesuit mission, illegal Catholic texts, conspiracies to put a Catholic on the throne; that it is guile threatening to the state that warrants punishment in V.ix.

01.60

Davis, Hugh. **"Allusive Resonance in the Woodcut to Spenser's 'Aprill.'"** *Renaissance Papers* (2000): 25-40.

Sustained reading of the "Aprill" woodcut, which allows for the same type of referential multiplicity that characterizes Spenser's poetry. Develops implications of the constellation Taurus, centered over Elisa in the woodcut; of the Pleiades as a link to the French Pleiade; of the Hyades; of Virgo. Elisa, positioned between the Pleiades and the Hyades and directly below Taurus, embodies the masculine qualities of the bull—but through reference to the female star clusters which give shape to her and the woodcut.

01.61

Dillon, Grace L. **"Mocking Imperialism: A Lively Hyperbolical Amplification in Spenser's** *FQ."* *Renaissance Papers* (1998): 19-28.

Re-opens the problem of Guyon's faint in FQ II; places him in a tradition of biblical prophets, whose maturity is preceded by a trance or visionary dream which prepares him to fulfill the role of the watchman. Demonstrates how Guyon's use of hyperbole belongs to the biblical prophetic habit of mocking another's hyperbolic speech, thus highlighting the other's failings. Through this figure and mocking amplification, Guyon confronts the tyrant Mammon and prophesies against him.

01.62

Fahey, Mary Frances. **"Allegorical Dismember- ment and Rescue in Book III of** *FQ."* *Comparative Literature Studies* 35.1 (1998): 49-71.

Explores affinities between *FQ* III and Walter Benjamin's theory of allegory. If allegory is dedicated to loss and mourning, then Spenser's verbal magic does not suffice to rehabilitate love; his celebration of the plenitude and imagined bliss of marriage rings hollow because it cannot transcend the rhetoric of absence underlying allegory. Detailed discussions of the Garden of Adonis, taking Adonis as if embalmed and preserved for the pleasure of Venus; and of the masque of Busirane, an instance of the procedure of Benjamin's baroque allegory. Argues that even as Spenser works to create an ideal of ennobling love, the tradition that identifies woman with the corruptible realm is a strong force that he does not entirely overcome.

01.63

Fowler, Elizabeth. **"The Rhetoric of Political Forms: Social Persons and the Criterion of Fit in Colonial Law,** *Macbeth,* **and** *The Irish Masque at Court."* In *Form and Reform in Renaissance England: Essays in Honor of Barbara Kiefer Lewalski,* ed. Amy Boesky and Mary Thomas Crane, 70-103. New Jersey: Associated University Presses, 2000.

Extending Lewalski's notion that "literary forms are fully social forms" into the political realm, argues that the "criterion of fit" mediates relationship between a governing body and its subjects. The 16th-century concept of 'fit' implies a two-way dynamic in which 'social persons' personify established, conventional roles; only by conforming to the norms that these roles demand does a body politic operate properly. Spenser's use of 'fit' is deliberative, asking the reader to participate actively in deciding whether the relationship between the English and the Irish is appropriately maintained. In *FQ* V, Spenser's treatment of Irena suggests a view of the Irish situation that denies the Irish nation's complex political structures. The *Vewe* provides a more highly nuanced and problematic perspective of the relationship between Irish people and English law. (Melvin Peña)

01.64

Kaske, Carol. **"Neoplatonism in Spenser Once More."** *Religion and Literature* 32.2 (Summer 2000): 157-70.

In the *FH*, Spenser articulates two doctrines, pre-existence and the three-story universe, which provide a foundation for key concerns in both *FQ* III-IV and *Mut*: concerns such as love versus lust; soul-mates (in its turn the foundation of monogamy); the visible heavens as the home of

the Olympian gods; the immortality of one's beloved dead; and the imponderability and unequal distribution of beauty. (CK)

01.65

King, John N. **"Milton's Sin and Death: A Rewriting of Spenser's Den of Error."** In *Form and Reform in Renaissance England: Essays in Honor of Barbara Kiefer Lewalski*, ed. Amy Boesky and Mary Thomas Crane, 306-20. New Jersey: Associated University Presses, 2000.

Attempts to "recover parody" of Spenser's Error and Duessa in *Paradise Lost* as a typical mode of Renaissance anti-Catholic discourse. Milton appropriates Spenser's grotesque sexual imagery of rape and incest to suggest a direct genealogical link between Sin and the Catholic Church. Citing the influence of biblical allegory and contemporary Protestant tracts, argues that Milton places himself in a Protestant tradition of parodic and allegorical propagandism. (Melvin Peña)

01.66

Kosako, Masaru. **"On Duplicated Rhymes in *FQ* (Book I)."** *Okayama University Bulletin of Faculty of Education* 113 (2000): 157-64.

Aims to show stylistic features in the duplicated rhymes in *FQ* I by distinguishing simple repetitions of rhyme pairs from identical rhymes. In order to make the distinctions, Kosako compares the senses and connotations of the rhyme pairs and their syntactic functions in the epic with three sonnet sequences (by Spenser,

Sidney, and Shakespeare). Concludes that 1) Spenser has a significant number of simple repetitions, and far more instances of identical rhymes than the other poets; (2) the parts of speech in the duplicated rhyme pairs have a variety of combination patterns in *FQ*; (3) infinitives occur most often in duplication of rhyme words; (4) nouns in duplicated rhyme mostly function as the object of prepositions; (5) duplicated rhymes are all monosyllabic. (Shohachi Fukuda)

01.67

Richey, Esther Gilman. **"Historic Recoveries: Spenserian Apocalyptic and the True Church."** Pages 16-35 in her *The Politics of Revelation in the English Renaissance*. Columbia and London: U of Missouri P, 1998.

Analyzes Spenser's intricate and subtle version of the true Church in *FQ* I, which creates a nuanced synthesis of political and spiritual positions for the English Church, through the narrative's response on the one hand to Presbyterians who argued that the Church needed to be purified of its Romish episcopal structure, and its response on the other hand to the Catholic argument that the English Church had abandoned its foundation in antiquity. Through the dual narratives of Una and the Redcrosse Knight, Spenser dramatizes the tension joining the spiritual dimension of the Church (Una) to its institutional structure (Redcrosse). In the process, Spenser acknowledges the repeated reconstructions of history itself.

01.68

Takemura, Harumi. "'Whilest louing thou mayst loued be with equall crime': *FQ* and the Protestant Construction of Adulterous Female Bodies." *Dokkyo University Bulletin of the Faculty of Foreign Languages* 14 (2001): 149-69.

Discusses Duessa and Acrasia in light of the argument that Spenser's notion of female

sexuality reflects not only the Protestant doctrine of wedded love but also the reformers' assault on sexual transgression. The two adulterous female characters transmit the notion of 'whore' propagandized by English reformers in the pulpit; they use similar rhetorical conventions to create a contrast between marital and extramarital sexuality. (Shohachi Fukuda)

ABSTRACTS OF PAPERS AND PRESENTATIONS

01.69

D. Allen Carroll (University of Tennessee, Knoxville) presented a paper at the Southeastern Renaissance conference in April, and again at the conference of the Society for Textual Scholarship, New York. In "Thomas Watson and the 1588 Ms. Commendation of *FQ*: Reading the Margins," he argues for taking Watson as author of the ms.

poem. Reading the ornamental decorations at top and bottom as rebuses, he finds 'toes' and 'mazes' and, 'in' the mazes by inference, though not visible, a hare called 'Wat.' Each rebus reads something like this: WAT'S IN THE TOE MAZE, i.e., WATSON THOMAS. The name of his major work, HEKATOMPATHIA, also seems present in a fourth rebus.

RENAISSANCE SOCIETY OF AMERICA, MARCH 2001

A session called "Interpreting Spenser" provided the forum for 4 papers.

01.70

Matthew Fike (Winthrop U), "Theology and the *Ars Moriendi* in *FQ* I.ix-x," offered distinctions between Catholic and Protestant arts of death and between Puritan and Anglican eschatology,

in order to show that Despaire puts a distinctively Anglican spin on the Calvinist doctrine of predestination. The House of Holiness episode also mingles Catholic and Protestant eschatology, and the movement toward Redcrosse's Protestant vision on the Mount of Contemplation illustrates the historical allegory that Spenser mentions in the Letter to Raleigh.

01.71

Rebecca Helfer (Columbia U), "The Method(s) of the Poet Historical: Ruin and Recollection in *FQ*" argued that the middle history of England presented in Book II portrays history as endless cycles of ruination, and historiography as the process of recollecting these ruins. Spenser links history and poetry through the art of memory, suggesting that the "method of the Poet historical" involves not a providential architecture, the creation of a Virgilian eternal city or empire, but ruins providing a space for continually building and rebuilding the past.

01.72

Elizabeth Mazzola (City College: CUNY), "Enchantment and Enslavement in Book Six of *FQ*," deployed Paul Gilroy's notion of the 'Black Atlantic,' a site of collective repression and colonialism, lodged between Europe and America and filled with the humanist residue of slaves, in order to study *FQ* VI, where slavery is a basic structural principle of the romance world. Faeryland in this book is cluttered with the bodies of inhuman others whom the allegorical scheme has either refused or discarded as Spenser's poem becomes a discourse of dead ends and blind spots.

01.73

William Sessions (Georgia State U) spoke on "Spenser's Venus: Mother of Aeneas or Mother of God" in a session called "Between Virtue and Fate: Early Modern Discursive Strategies of Autonomy and Dependence," arguing that if Spenser's Venus acts in a Virgilian mode by guiding proleptic history toward rightful teleology, Venus embodies also the whole complex of Mariological synthesis still operating in Tudor England. Spenser's great hymns to Cælia, Alma, Mercilla, Gloriana find their pretexts in litanies the English had been singing for almost 1000 years before 1540. Spenser's use of this Marian dynamic is set in a teleological dialectic with the Mother of Aeneas in *FQ*.

01.74

In a session called "Female Identity in English Literature," William Jones (Kresge College, Santa Cruz) presented his paper "Dividing the Amazon: Satire and Gender in Book V of Edmund Spenser's *FQ*." He argued that Book V demonstrates an interplay between Renaissance conceptions of satire and allegory, and examines Spenser's reinscription of the tradition of the Amazon as an attempt to re-establish gender difference without offending Elizabeth I. Spenser divides the Amazon into competing figures of nationalistic (Britomart) and nihilistic (Radigund) feminine desire, satirizing female vice in order to promote a palatable patriarchal ideology.

01.75

In a session on "Forms and Formats of Early Modern Historiography," Michael Ullyot (U of Toronto) gave a paper entitled "'Yet the end is not': The Limits of History in Spenser's *FQ*," studying how characters and readers are situated against the dynastic histories of *FQ* II-III. How does a character's past and future lineage map his or her immediate eperiences onto larger-scale patterns? Ullyot discussed Arthur and Britomart as models for Queen Elizabeth's self-conception as product and agent of history, and interprets Paridell's revisionary story of Troy, calculated to woo Hellenore. Concludes that *FQ* divides up Britain's dynastic history to isolate its particular uses and implications.

01.76

Brian Lockey (San Francisco State U) presented "Spanish Influences on English Discourses of Conquest: Spenser, Davies, and Moryson on Ireland." Distinguishes between the Spanish example of conquest and intervention and Spanish law rooted in natural law, on the one hand, and English common law, with its roots in customs of the English, on the other. While the Spanish were able to claim that they were replacing unnatural Indian customs with a legal system rooted in natural law, the English tried to reform the unnatural practices of the Irish by imposing a legal system defined by its insularity and its peculiar affinity with English institutions. Thus later ethnographic works on Ireland by Spenser, Sir John Davies, and Fynes Moryson were structured around a conflict between a commitment to natural law theories originating in Spain and a commitment to native English common-law tradition.

SPENSER AT KALAMAZOO

Eleven papers were presented in three sessions at the 2001 International Congress on Medieval Studies. In addition, there was a session at the Spenser-Sidney Business Meeting on Friday evening that considered the question of "Why Spenser Matters." This year's program was organized by Julia Walker (SUNY-Geneseo, Chair), Anne Lake Prescott (Barnard C), Theodore Steinberg (SUNY Fredonia), Gordon Teskey (Cornell U), and David Wilson-Okamura (Macalester C).

After Anne Lake Prescott's welcome to a sizable audience that included many Kalamazoo newcomers, William Oram (Smith C) introduced the speakers for a session entitled "Getting it Wrong."

01.77

In the first paper, "Approaching the Pastoral World: Making Light of Calidore and Some of his Peers," Wayne Erickson (Georgia State U) discussed Calidore's stay in the pastoral world, which generates more questions that it answers and seems to mystify Spenser's narrator, thereby producing singularly varied and provocative critical reactions. Erickson employs Calidore's approach to the pastoral world as a platform for some thoughts about characterization and story in *FQ*. Calidore and his peers play out the romance narrative in surface allegory; keeping these relatively novelistic stories in mind might serve as a corrective to the common habit of creating or assuming stable conceptions of virtues and then judging characters in response to them. For example, we might take into consideration Calidore's race, background, personality, and the exigencies of his story, allowing these to expose the complexities of courtesy rather than allowing an absolute definition of courtesy to control the meaning of his actions.

01.78

Jeffrey Cordell (U Virginia) considered Spenser's use of faculty psychology in "Phantasm and Error in *FQ*." Medieval and Renaissance faculty psychology theories of perception suggest a pattern of error and correction similar to the pattern by which Spenser represents inward, spiritual changes of perception, thought, and experience. Both patterns correspond to a principle of necessary error. In the Renaissance, this principle is found in classically based

physiology, where phantasms, although unreliable and often erroneous, are necessary to perception and memory, as well as in Christianized Neoplatonic thought, where recognizing the falsity of sense perceptions is a prerequisite to knowledge of supra-sensible reality.

The next two papers, in a new paradigm for Spenser at Kalamazoo, formed a matched set.

01.79

In "Despair and the Proportion of the Self," Andrew Escobedo (Ohio U) argued that allegorical depictions of despair in the sixteenth century commonly conceived of the figure as an ambivalent mix of moral reminder and irremediable sin. Despair, not reducible to a mere phase that divine forgiveness makes obsolete, functions as an unavoidable sign of our misproportion to the world, our inclination to love or hate the world too much. In Kierkegaardian terms, Protestant despair oscillates between excessive infinitude (the imaginary abstraction of the self from world to spirit) and excessive finitude (the concretizing reduction of the self from spirit to worldliness). Escobedo applied the notion of excessive finitude to Malbecco (III.x), a figure who defines himself so completely in terms of the world that he no longer properly belongs in it, and excessive infinitude to Redcross on the Mount of Contemplation.

01.80

In the second part of this two-part presentation, "Despair and the Composition of the Self," Beth Quitslund (Ohio U) used the lens of medical discourse to examine Redcrosse's encounter with Despair and his treatment in the House of Holiness, contending that the allegory brings medical science and terminology into Spenser's description of despair in order to offer a therapeutic regimen not otherwise available in Calvinist discourse. In linking despair to physical therapy, Quitslund argues, medical discourse functions much the way medieval penance did. The difference between penance and the medical cure of melancholy is that penance works on the soul through the body, whereas medical discourse displaces the disease from the soul to the body.

Susan Ahern (St. Joseph C) introduced the speakers at "Getting It–Sex, Satire, and Saracens."

01.81

Benedict Robinson (Columbia U) "The Forms of Faithlessness and Spenser's *FQ*," discussed the way Spenser's assimilated Catholicism to Islam by writing together medieval narratives of crusade with Protestant apocalyptic histories. Why is Philip II represented as a sultan in *FQ* V.ii? Robinson argued that Spenser manipulates the conventional representation of Saracens, using the medieval heroic poetry of crusade to explore issues crucial to Protestant identity in the late sixteenth century. The context for this manipulation of crusade romance lies in a neglected aspect of Protestant prophetic history. Foxe, Bale, and others traced the rise of Islam to the corruption of Christian doctrine under the popes. Thus Spenser refashions medieval heroic poetry for a Protestant politics, to suggest through allegory a holy war

fought against divergent but linked forms of faithlessness, and to investigate, within the terms of heroic poetics, the sense of identity offered by this vision of an embattled Protestant community. Spenser takes seriously the possibilities offered by this narrative strategy, although he ultimately doubts the capacity of crusade to impose coherence on the situation of English Protestantism in the late sixteenth century.

01.82

Sarah Wall (Harvard U) returned attention to sixteenth-century medical theory in "Fatal Vision: Materialism, Desire and Idolatry in *FQ*, Book 3." Early modern medical theories of the mechanics of eyesight employ the language of gender and reproduction, while discourses on love insist on the emotion's visual character. Furthermore, Protestant theologians characterize idolatry as a species of dangerous, desire-inflected vision. Does this mean that all romantic love (and love poetry) is to some extent idolatrous? These currents of thought come together in Book 3 of *FQ*, in which the risks and perils of idolatrous love are explored and in which Spenser offers an image of a love-relationship de-visualized and thus uniquely exonerated of idolatry: Amoret's and Scudamour's embrace in the 1590 closing stanzas.

01.83

Tiffany Werth (Columbia U), "Britomart's Erotic Vision in Spenser's Maske of Cupid," considered Britomart's keen "dismay" at finding the luxurious tapestries and halls of Busirane "vanisht utterly" as a curious moment in the triumph of chastity. Reading Spenser's alteration of the pageant and triumph traditions in Cupid's

maske as illuminated by Victor Turner's study on liminality and Georges Bataille's theory on eroticism, she argued that Britomart's encounter registers a liminal moment, revealing anxiety over her desire for Artegall. Spenser presents a double-natured Eros fraught with potential negativity and danger even as it functions as a positive force for the marriage between Britomart and Artegall.

Andrew Tumminia (Fordham U) presided over the third Spenser session, "Getting Down to Earth."

01.84

Mary Ellen Lamb (Southern Illinois U) opened the session with her paper "The Red Cross Knight, St. George, and the Appropriation of Popular Culture," in which she contextualized a critical conversation on the cultural implications of Spenser's use of St. George as the Red Cross Knight within a widespread shift from popular culture occuring, according to Peter Burke, between 1500, when popular culture was everybody's culture, and 1800, when popular culture was for the lower classes. Lamb moved from St. George as a "folk hero" to the ways in which Spenser appropriated popular significances for Book I, e.g. in the fight between the Red Cross Knight and the dragon. Spenser's incorporation of popular traditions represents a social as well as an aesthetic statement. One effect may have been to vitalize religious discourse by drawing on the vigor of popular performers. But appropriation is double-edged. In sanctifying a tradition of bawdy performances for Christian purposes, this appropriation also contributed to a process of popular reform.

01.85

Bart van Es (Christ Church, Oxford) continued the session with "'Antique Race': Monarchs, Giants, and Natives in Spenser's Reading of Early History." It is often overlooked that Renaissance historians took the one-time existence of giants seriously. Van Es looked at Spenser and the Renaissance conception of the giant and giant-killer, focusing on a key method used to decode the narrative remnants of these nebulous figures, euhemerism. By means of the euhemeristic probing of ancient legend, it was possible to construct the outline of the establishment of civil law and monarchy. Book V appropriates the narrative of the "antique world" provided by euhemerism, one based especially on the conflict between tyrannous giants and law-making kings. For the self-styled colonial lawmaker, the association of giants with tyranny, rebellion, and other faults proved perhaps uniquely pertinent. For the allegorical poet, however, euhemerism had a conflicting quality because it insists on the plain, literal facts of history.

01.86

In "Body Marking in *FQ* I," Christopher Frey (McGill U) argued that the plethora of marked, wounded, hacked, cut, stabbed, pierced, and pricked bodies found in Book I are not only signs for internal moral states and other allegorically general meanings but also indicate the sixteenth century's anxiety about shifting perception of the corporeal body, from Galen's porous and synecdochically justified container to anatomy's and Descartes' flattened out, enumerated, and metaphorically confirmed object. Frey's *FQ*

anticipates Descartes' *cogito* while also recalling the Galenic body being replaced; and Spenser is the Renaissance poet who celebrates paradox and bridges medieval and modern cultures.

01.87

Finally, Thomas Herron (Carleton C) brought the Spenser sessions to a conclusion with "'Mulla mine': Mapping Territorial Conflict in Spenser's Poetry." Much recent criticism of Spenser's later poetry stresses his anxiety-ridden, divided or "paralyzed" heroic purpose, a problem exacerbated by his difficult experiences in Ireland. Herron countered this critical tendency by arguing that the *Epith* is on many levels pro-imperial. As in much of his later poetry, in *Epith* the laborious love for and celebration of contested Irish territory as an analogy for the struggle of his own poetic creation is the fueling fire of Spenser's georgic spirit. Spenser and his bride will enlarge the Ne English race and by analogy forward the onward progress of Protestant poetry on the Munster plantation.

Anne Lake Prescott, noting that Spenserians do not believe in closure, made some blessedly brief closing remarks at what she called "a ritual moment."

01.88

An evening was given over to a panel discussion of why Spenser matters. Lauren Silberman (Baruch C), Theodore Steinberg (SUNY Fredonia), and John Webster (U Washington) offered brief reflections on the question, all of them affirming that Spenser does indeed matter. Discussion turned to questions of teaching Spenser, that is, of making Spenser matter to students. Topics addressed included teaching suggestions, specific problems in getting students

involved in Early Modern Literature, and reflections on the role of this literature in modern culture. The discussion was lively and frequently punctuated by laughter, but it was also quite serious, indicating a real concern among participants with the problems of introducing our students (and our colleagues) to the joy of reading Spenser. (Theodore Steinberg)

The session "Fulke Greville at Kalamazoo" saw two papers of relevance to Spenserians.

01.89

Cynthia Bowers (DePaul U) argued in "Good Council in Corrupt Courts: Rethinking the Problem of Mahomet's Disappearance in Fulke Greville's *Alaham*" that the critical problem of the good councilor Mahomet's disappearance from the play can be explained by addressing the moral flaws placing him in contrast to Greville's other good councilor, Achmat, in *Mustapha*; *Alaham*'s dramatization of human corruption is consistent with Greville's increasingly pessimistic views.

01.90

Alexandra Block (U Wisconsin) argued in "Reading Greville's 'Hard Characters': Metaphor and Meaning in the *Treatie of Humane Learning*" that the ambivalence of Greville's attitude toward the arts in the *Treatie* emerges through the function of a metaphorical pattern. Using figures of womb and mold, Greville creates a complex vehicle representing the human mind and human arts, which—like the womb and mold—have abilities to contain and to produce. The shifting connotations of these metaphors, the way that the negative always undercuts the positive, reveal the tangle of threat and hope learning represents to Greville.

01.91

Clare Kinney (U Virginia) presented "'Beleeve this butt a fiction': Narrative Undoing and Gendered Re-Vision in *The Second Part of the Countess of Montgomery's Urania*," arguing that some moments in the ms. Part II of *Urania* reeturn to the matter of the 1621 *Urania*, but do so in such a way as to frustrate interpretive expectations that she'd previously created. The continuation's intermittent containment or subversion of its female-voiced histories of desire complements the striking assault on illegitimate female authorship evident in its criticisms of the "poetical furies" of the character Antissia, and suggests a new anxiety in its author—presumably fueled by some of the scandalized responses to publication of the first part of *Urania*—about her practice as female maker of fictions. Wroth's revisionary designs also betray her impatience with the protocols of genre: Part II comes close to offering an 'undoing' of romance.

01.92

In the session "Making the Middle Ages: Renaissance," John Pendergast (Southern Illinois U) discussed "Spenser's 'Letter to Raleigh' and the Medieval Accessus Tradition." Argued that the letter is perhaps Spenser's most revealing appropriation of the Middle Ages in the form of the prologue or accessus tradition, for two reasons: (1) it lends credibility to both letter and poem, and reminding Raleigh of the historical and cultural continuity of *FQ*; (2) it limits how his poem was to be read, suggesting that the ontology of spiritual exegesis was relevant to *FQ*.

SOUTH CENTRAL RENAISSANCE CONFERENCE
COLLEGE STATION, TEXAS, 5-7 APRIL 2001

01.93

Roger Rouland (U Texas-Austin), "Spenser, Drayton, Solomon, and the Act of Sacralizing Songs," spoke a good word for comparing Spenser's and Drayton's translations of the Song of Songs, and suggested why the poet-prophet-king role of Solomon might be significant to both poets. Demonstrated that Spenser takes Solomon as a poet role model; that Drayton's admiration for Spenser's poem focuses on architectonics and the process of sacralizing the secular; that Augustinian poetics has a valid and useful place in understanding Spenser's career and semiotics.

01.94

Lynette Black (U Memphis), "A Spenserian Reading Lesson in the October Eclogue of Spenser's *SC*," evaluated Cuddy's poetic career in light of the concept that *SC* offers a reading lesson through examples of E.K. and the shepherd-poets. Showed that Cuddy fails spiritually as well as economically, operating with only limited awareness of the allegorical insights provided by neoplatonism and the Orpheus story.

01.95

Jerome Dees (Kansas State U), "Aemilia Lanyer's Appropriation of Spenserian Neoplatonism," argues that Lanyer uses the 4th of Spenser's *FH* in a creative and adversarial way to rewrite the Neoplatonic theory of love and beauty: to challenge its masculinist goal of mental, rational, mystic vision transcending world and time, with an alternative, immanent vision, centered on a Christ who exists within the body and whose suffering in time is a model in particular for the condition of women in the world.

ANNOUNCEMENTS AND QUERIES

01.96

Two bibliographical aids by Willy Maley are now available on the Edmund Spenser Home Page: —"Spenser and Ireland: A Select Bibliography." First appeared in *SpSt* IX (1991): 227-42; now newly corrected and updated. —"Spenser in Ireland: An Annotated Bibliography, 1986-1996." First appeared in *Spenser in Ireland: FQ 1596-1996*, a special issue of *The Irish University Review* edited by Anne Fogarty, 26.2 (Autumn/Winter 1996): 342-53. Access both bibliographies through the 'Critical Bibliography' section of the Spenser Home Page: <http://www.english.cam.ac.uk/spenser/bibliography.htm>.

01.97

Call for papers: **13th International Conference on English Renaissance Studies (Linguistics and Literature)**, U of Vigo, Spain. 21-23 March 2002. Send a 200-word abstract in both paper and electronic format by 31 October. Paper copies go to:

> SEDERI 13, Departamento de Filoloxia Inglesa
> Facultade de Filoloxia e Traducciun universidade de Vigo, Campus As Lagoas Marcosende
> E-36200 Vigo, Spain

Electronic abstracts (MS Word or RTF) go as an attachment to email message to: <sederi13@uvigo.es>, or on a floppy disk to the address above. Include name and institutional affiliation, phone, fax, postal mail, email addresses. Find more information at the website: <http://www.uvigo.es/webs/h04/sederi13>.

01.98

Carole Levin and Donald Stump announce the organizing of a Queen Elizabeth I Society, with the aim to bring together scholars interested in the Queen and in the intellectual life and material culture of her court. The Society welcomes specialists in art, architecture, history, literature, music, politics, philosophy, and all other relevant fields to join. The Society's first meeting will be held in conjunction with the international conference "Exploring the Renaissance, 2000" at Washington University in St. Louis, Missouri (see item 01.99 below). Proposals for papers and sessions are welcomed. If you would like to be on the mailing list of the Queen Elizabeth I Society, please send name, academic affiliation if relevant, address, phone, and email address to Donald Stump at <stump@slu.edu>.

01.99

Call for papers: **Exploring the Renaissance 2002 An International Conference,** April 4-6, 2002. Sponsored by the South-Central Renaissance Conference and The Saint Louis University Center for Medieval & Renaissance Studies. Papers are welcome in any area of Renaissance studies, including art, history, literature, music, philosophy, science, and theology. In particular, submissions are invited on the following topics:

Elizabeth I: In preparation for the commemoration of the four-hundredth anniversary of her death, we invite papers and proposals for special sessions on any topic related to the Queen, including:
—Elizabeth, Colonization, and the New World
—Images of the Queen in Civic Pageants, Royal Progresses, and the Popular Drama
—Elizabethan Court Poetry and Music
—The Rise of Elizabethan Nationalism
—Elizabethan Art and Portraiture and the Shaping of Public Perceptions

Andrew Marvell: To celebrate the inauguration of a new Andrew Marvell Society, we invite papers and proposals on any topic related to the poet, including:
—Marvell, the Pastoral, and Nun Appleton House
—Marvell, Cromwell, and Revolutionary England
—Marvell and the Arts

—Reformation and Counter-Reformation
—Erotic Triangles in Early Modern Art and Literature
—Citizens and Aliens in Shakespeare and the Drama
—Renaissance Epic and the Fashioning of a 'Gentleman or Noble Person'

Submissions: Sessions should be proposed no later than September 30, 2001. Individual papers must be submitted no later than December 31. Send two copies of both abstract (100 words) and paper (8-10 pages, reading time 20 minutes) to Donald Stump, Program Chair, Department of English, Saint Louis University, St. Louis, MO 63103. Email: stump@slu.edu. Phone: (314) 977-3009. Program participants are required to join SCRC and are encouraged to submit publication-length versions of their papers to the SCRC journal, *Explorations in Renaissance Culture.*

$1000 Scholarly Essay Prize: The South Central Renaissance Conference and its journals, *Explorations in Renaissance Culture* and *Discoveries,* sponsor an annual competition for the best unpublished essay in Renaissance Studies. See the SCRC website (listed below) for further details on essay prize.

Inquiries: Please direct questions about registration and local arrangements to David T. Murphy, Director, Center for Medieval and Renaissance Studies, Saint Louis University, St. Louis, MO 63103. Email: murphydt@slu.edu. Phone: (314) 977-7180. Information on the conference, its sponsoring organization, and upcoming events is available at <www.stedwards.edu/hum/klawitter/scrc.html>

OI.IOO

Call for papers: **Spenser at Kalamazoo: 37th International Congress on Medieval Studies,** Medieval Institute, Kalamazoo, Michigan, 2-5 May, 2002. Three open sessions. Abstracts may be submitted on any topic dealing with Spenser. As always, we encourage submissions by newcomers and by established scholars of all ranks.

Reading time of papers should not exceed

twenty minutes. According to rules established by the Congress, those submitting abstracts for one session may not submit abstracts for other sessions in the same year. Because the Congress has encouraged experiment, preliminary exploration, and discussion, submissions should not have been read elsewhere nor be scheduled for publication in the near future.

Please submit abstracts of no more than 750 words in five copies and include: home and office phone numbers, complete mailing address, and email address. Please try to snail-mail rather than email abstracts, to avoid problems of unopened attachments, reformatting, and photocopying. If you must send abstracts by email, be sure they are attachments that can be opened by a Macintosh. This year any pasted-in emailed abstracts will be printed, copied, and circulated as is, rather than being reformatted by the chair.

Deadline for submission: 15 September, 2001.

Requests for ANY equipment must be submitted with the abstract; we must know now, not next April.

Please direct questions and abstracts to: Julia M. Walker, Dept. of English, State University of New York, Geneseo, NY 14454. 716/245-5251 or **walker@geneseo.edu**

For complete conference information and Call for Papers, see: <**http://www.wmich.edu/ medieval/congress/37cfp**>

OI.IOI

Call for papers: **Sidney at Kalamazoo: 37th International Congress on Medieval Studies,** Medieval Institute, Kalamazoo, Michigan, 2-5 May, 2002. Sidney at Kalamazoo is pleased to announce its sponsorship of three open sessions at this spring's International Congress on Medieval Studies in Kalamazoo, MI.

Papers are invited on all aspects of the

literature and lives of the Sidney circle. Newcomers and established scholars are both welcome to apply. Remember that reading time is strictly limited to 20 minutes, and that no papers should be presented at the Conference that are already scheduled to appear in print.

Please send four copies of your abstract (500 words maximum) to the address below by September 15th, with appropriate contact information.

Robert E. Stillman, Organizer
Sidney at Kalamazoo
English Department
301 McClung Tower
University of Tennessee
Knoxville, Tennessee 37996
Phone: 865-974-6971
Fax: 865-974-6926

01.102

Changes to Spenser Society membership list in last issue:

—In the list of executive committee members, change Patrick McCabe to Richard McCabe; add to the end of the list Theresa Krier, *ex officio*.
—Ardolino, Frank. Change phone number to: 808/956-3083. Change e-mail address to ardolino@hawaii.edu
—Berger, Harry, Jr., Dept. of English, University of California at Santa Cruz, Santa Cruz, CA 95064. Email: hberger@cats. ucsc.edu
—Brink, Jean R. Change address to: 3239 LaVina Way, Pasadena, CA 91107. Change phone number to: 626/676-3239. Email address remains the same.
—Cheney, Donald. Dept. of English, University of Massachusetts, Amherst MA 01003. 617/623-3815(h). Email: cascellacheney@ mediaone.net
—Christian, Margaret. Change email to mrc1@psu.edu
—Engel, William E. Change first line of address to: 'Humanist Enterprises.' Add email address: bill@engelwood.net
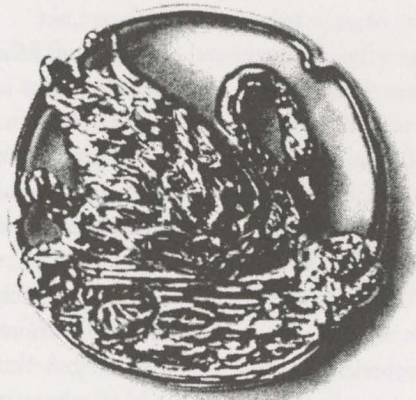—Kawanishi, Susumu. Change email address to: susu6k@olive.ocn.ne.jp
—McCabe, Richard. Merton College, Oxford OX1 4JD. Phone 865 276310.
—Kinney, Arthur. Dept. of English, University of Massachusetts, Amherst, MA 01003. Email: afkinney@english.umass.edu. Fax 413/545-3880.
—Schleilner, Winified. Change spelling of name to: Winfried Schleiner.

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