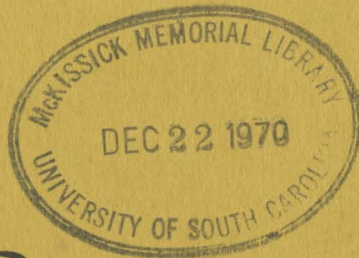


# SPENSER NEWSLETTER



Fall 1970

Volume 1

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*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

*NEWS OF CONFERENCES*

*COMPLETED DISSERTATIONS*

*WORK IN PROGRESS*

*ANNOUNCEMENTS*

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# CONTENTS

## BOOKS: REVIEWS AND NOTICES

Charles G. Smith. <u>Spenser's Proverb Lore.</u>	1
D. Douglas Waters, <u>Duessa as Theological Satire.</u>	2
S. K. Heninger, Jr. (ed.) <u>Selections from the Poetical Works of Edmund Spenser.</u>	2
Virginia Tufte, <u>The Poetry of Marriage .</u>	3
Richard Cody. <u>The Landscape of the Mind.</u>	4
Michael Murrin, <u>The Veil of Allegory.</u>	4
Alastair Fowler (ed.). <u>Silent Poetry, Essays in Numerological Analysis.</u>	5
Christopher Butler. <u>Number Symbolism.</u>	5
Roy Strong. <u>The English Icon.</u>	6

## ARTICLES: ABSTRACTS AND NOTICES

K.W. Gransden, "Allegory and Personality in Spenser's Heroes."	6
Judith H. Anderson, "Redcrosse and the Descent into Hell."	6
Judith H. Anderson, "The July Eclogue and the House of Holiness."	7
Jean MacIntyre, "The Faerie Queene, Book I: Towards Making it more Teachable."	7
A. J. Magill, "Spenser's Guyon and the Mediocrity of the Elizabethan Settlement."	8
Judith H. Anderson, "The Knight and the Palmer in <u>The Faerie Queene, Book II.</u> "	8
Patrick Cullen, " <u>Guyon Microchristus</u> : the Cave of Mammon Re-examined."	9
John M. Hill, "Braggadocchio and Spenser's Golden World Concept."	9
W. Nicholas Knight, "The Narrative Unity of Book V of <u>The Faerie Queene.</u> "	9
Roger B. Rollin, "Beowulf to Batman: The Epic Hero and Pop Culture."	10
A. F. Blich, "The Mutability Cantos 'In Meet Order Ranged'."	10
P. Kogan, "Class Struggle in the Superstructure in Spenser's <u>Faerie Queene.</u> "	11
R. W. Dent, "Marlowe, Spenser, Donne, Shakespeare--and Joseph Wybarne."	11
J. Dennis Huston, "The Function of the Mock Hero in Spenser's <u>Faerie Queene.</u> "	11
K. W. Gransden, "Time, Guilt and Pleasure: A Note on Marvell's Nostalgia."	11
K. W. Gransden, "The Pastoral Alternative."	12
Patrick O. Spurgeon, "Spenser's Muses."	12
Franklin E. Court, "The Theme and Structure of Spenser's <u>Muipotmos.</u> "	12
William C. Johnson, "Spenser's Sonnet Diction."	13
Robert Coogan, "Petrarch's <u>Trionfi</u> and the English Renaissance."	13

## NEWS OF CONFERENCES

13

## COMPLETED DISSERTATIONS

13

## WORK IN PROGRESS

14

## ANNOUNCEMENTS

15

## INDEX TO VOLUME I

17

We have expanded this number of SpN, like the last one, in order to cover a large backlog and keep pace with current work. Even so, we have had to postpone a few items of recent material until our next number, which we expect will be shorter than this one.



## TO OUR READERS

again urge you to send us offprints and if possible abstracts as soon as you have published articles relating to Spenser, and to ask your publishers to send us prompt review copies of books relating to him. We reserve the right to edit, amplify, or supplant an abstract according to how we see an article and what we estimate to be our readers' interests in it, but we are most grateful for the extra evidence provided by authors' abstracts. We ask also for news of all scholarly papers and for other news relating to Spenser. We again thank the increasing number who have been complying with these requests, and apologize for not thanking each of them individually.

Currently, we have 324 subscribers, of which 105 are libraries. A list of individual subscribers to date will be printed in the next issue. Subscription information: p.16.

Information about a new journal, English Literary Renaissance, is given on p. 15.

C. Hamilton, who is completing the Spenser section for the new edition of CBEL, asks that news of all late or unfamiliar items be sent directly to him: English Department, Queen's University, Kingston, Ontario, Canada.

## BOOKS: REVIEWS AND NOTICES

Charles G. Smith. Spenser's Proverb Lore. Cambridge, Mass.: Harvard University Press, 1970.

The fruit of thirty years' work by the compiler of Shakespeare's Proverb Lore is here posthumously published with an introduction by Mrs. Smith on the basis of his notes. There are a list of 892 proverbs with Classical and Elizabethan parallels, or with citations of other proverb collections, especially Tilley's, where parallels can be found; a bibliography; a distribution index listing under each of Spenser's works the line-numbers of proverbs keyed to the reference-numbers of Smith's list of proverbs, together with the total number of proverbs per work; a Latin word-index giving the main words of the sententiae quoted, with a reference; and a similar English catch-word index.

Aside from the extreme importance of proverbs to the Elizabethans, a number of interesting points emerge. Spenser takes the rigidity out of proverbs and does not often quote them strictly as such. He sometimes weaves one proverb into many lines. 419 times, a proverb "caps off" a stanza (i.e., occupies first or last line) in FQ, most often in Book IV. This happens much less frequently in other works except for Amoretti [SC seems to have been left out of consideration here--p. 5--by mistake]. FQ I, containing the second largest group of proverbs in FQ, uses these much less often in the "capping" position than does FQ IV [conceivably significant for some time-interval between composition of these two books?]. Proverb-clusters are a fairly frequent rhetorical device, of which distribution is noted. FQ I uses "bite upon the bridle" five times; FQ IV uses "A false friend is a dangerous enemy" three times. Neither proverb appears in any other Book. The recognition of pervasiveness of proverbs, including ones that have disappeared from the language today, should prevent the claim that one author influences another simply because they share a few proverbial expressions. Nevertheless, Chaucer, for instance, seems to have led Spenser several times in this respect, and massive statistical evidence makes it likely that, at the grammar school level, Spenser committed to memory, or at least became extremely familiar with, the Sententiae of Publius Syrus, as edited by Erasmus, and the



Sententiae pueriles of Leonard Culman. [It seems ungrateful, but appropriate, to say that the avoidance of Renaissance and Medieval material in other vernaculars in reference works on proverbs produces an unbalanced effect in the case of an author like Spenser, for whom Italian works were so important. For instance, "The driest wood is soonest burnt to dust" (No. 875, from FQ III. viii. 25.5, where the lust of the old fisherman is aroused by the sight of Florimell) is much more likely to have come to Spenser from a source like Perarch's conceit on the susceptibility of the aged lover in the sonnet beginning "L'ardente nodo ov' io fui d' ora in ora" than from the passages quoted from Greene and Arcadia. One more detail: why, at No. 232, citing Spenser's "Few have found, and manie one hath mist," is no parallel cited except one from Tennyson? "Many are called but few are chosen" could have been cited from a proverb collection or the Bible -- A.K.H.]

D. Douglas Waters, Duessa as Theological Satire. Columbia: University of Missouri Press, 1970.

Bringing together material already published in several articles, Professor Waters tries to present "a new perspective on Spenser's theology by analyzing Book One of The Faerie Queene in the light of the Protestant concepts of symbolic lust and symbolic witchcraft as they merge in the Mistress-Missa tradition, which personified the Roman Mass as a whore and witch." His central point is that as the mass was thought to bewitch, seduce, and debilitate the unwary believer, so Duessa through her subtle enchantments has an equivalent effect on Red Crosse, diverting him from his journey towards true Protestant holiness. Duessa's accomplices Archimago and Orgoglio also contribute to this theme, the first as one who implants lustful dreams in Red Crosse which symbolize "the seductive teaching of a Roman Catholic image maker," the second as representing "a Mass-priest and/or the tyranny of the priest." Professor Waters' method of showing this is to shuttle back and forth between several sixteenth-century Protestant writers on the mass such as Cranmer, Ridley, Jewel, Bullinger, and Fulke, and the episodes in which Duessa appears or her symbolic significance is implied. He does not try to suggest which writers Spenser may have read or which are especially relevant to the poem, but generally treats them as a store of "commonplace ideas" on the evils of Catholicism. Since he is exclusively concerned with what he calls the "theological" or "anagogical" level of meaning in Book One he pays little attention to the poetic texture through which the figure of Duessa emerges, and in fact implies that Spenser's theological "thought" and artistic "ornamentation" are not only distinct but potentially in conflict: "Whatever may be said about detailed ornamentation the poem's beauty does not detract from its serious and carefully developed thought." Two useful features of the study are an appendix on the various notions of the eucharist Spenser would have been familiar with and a bibliography of sixteenth-century theological tracts. [D.Kaula]

S.K. Heninger, Jr. (ed.). Selections from the Poetical Works of Edmund Spenser. Boston: Houghton Mifflin, 1970.

Heninger's Riverside Edition is the largest of the several anthologies of selections to be published recently (see SpN No. 2, p. 4). Most of its 821 pages are poetry without long introductions or critical essays. The Shepheardes Calendar is complete down to the woodcuts and E. K.'s introductions (though the gloss is condensed in the footnotes); also included are The Teares of the Muses, Mother Hubberds Tale, Muiopotmos, Colin Clouts Come Home Againe, thirty-one sonnets from the Amoretti, Epithalamion, Fowre Hymnes, and Prothalamion. Heninger selects the most self-contained books from the FQ: I, II, VI, and VII are given complete, along with the letter to Raleigh.



Generous and representative as this selection is, partisans of Bk. III will be disappointed. The text retains the spelling of the early editions even to the old use of u and v. The glosses and notes are conveniently on the page they illuminate, except for a one-page glossary at the end containing the most frequently used archaisms. Heninger sometimes defines words by brief derivations, which stick in the memory better than simple synonyms. Although the general introduction is short, each major selection has its own introduction of two or three pages with a concise account of the historical background, genre, and main points of interpretation, and frequently with specific supplements to the general bibliography. The interpretative comments vary in length and depth. The introduction to Muipotmos, for instance, covers as many issues as possible in three pages; but that to FQ II acknowledges problems of interpreting such passages as Guyon's faint only implicitly, in the bibliography. But no one should complain if the editor of a college text chooses not to use his limited space in sorting out every critical can of worms. [E.O.D.]

Virginia Tufte, The Poetry of Marriage: The Epithalamium in Europe and Its Development in England. University of Southern California Studies in Comparative Literature, II. Los Angeles: Tinnon-Brown, 1969.

The epithalamium is close to the Renaissance consciousness: celebrating a union sanctified by a society dependent on such unions for its own perpetuation, it explores a microcosm's links with a macrocosm and a moment's links to past and future. Spenser is the tradition's center; discussion of his "Aprill" eclogue is the book's high point. V.T.'s review of the tradition covers: 1, the classical epithalamium, bringing gods' and seasons' blessings; 2, the anti-epithalamium, in the tragic rather than the comic mode [a useful new category]; 3, the rhetorical epic epithalamium (Statius, Claudian); 4, "epithalamia" as name for a) commentary on the Canticle and b) psalters for the Virgin Mary; epithalamia praising virgins as brides of Christ (as Gregory Nazianzen, *In laudem virginitatis*); 5, the epithalamium as a kind within the pastoral convention (Theocritus 18; Belleau, Ronsard, Sidney); 6, the epithalamium as a topographical, patriotic poem, tending to unions of rivers and praises of a great man (Tasso, Ne le nozze di Vincenzo Gonzago, principe de Mantova); 7, epithalamian sonnet series (Tasso; Pierre Poupo, devotional sonnets on his own marriage).

Spenser's "Epithalamion," "Prothalamion," account of the marriage between the Thames and the Medway (F.Q. IV. ix), epithalamic passage at the end of F.Q. I, and anti-epithalamic passages describing unfortunate unions of rivers (Colin Clouts... 103-155; F.Q. VII.i.40-55) are richly traditional. The "Aprill" eclogue of the S.C. is claimed to be an epithalamium. Almost all its details may be seen as epithalamic (river nymphs, Pan ancestry, flowers, virgins, decking out, departure). It may relate to the mystical, virginity-praising epithalamia; its stanzas resemble [less closely than V.T. thinks] those of pastoral epithalamia by Bartholemew Yong (tr. from Gil Polo) and Sidney (in Arcadia eclogues). Epithalamion echoes "Aprill": V.T. lists 21 close verbal parallels. She suggests an allegorical significance, associating "Aprill" with the proposed Alençon marriage; she interprets "chevisaunce" (43) as "shiftiness" ("May," 92, and E. K.'s gloss) and reads the flower stanza as Spenser's warning against the match.

With 67 pages of lavishly spaced notes, there's a frustrating lack of bibliographical detail. [J.A.]



Richard Cody. The Landscape of the Mind: Pastoralism and Platonic Theory in Tasso's Aminta and Shakespeare's Early Comedies. Oxford: The Clarendon Press, 1969.

Professor Cody argues for a view of pastoralism (specifically, the mode and substance of pastoral tragicomedy) which accepts Empson's familiar concept of "putting the complex into the simple" but links it to an aesthetic Platonic tradition of the sort traced by Cassirer's Platonic Renaissance and more importantly and pervasively by Wind's Pagan Mysteries in the Renaissance. An extended discussion of Tasso's Aminta as "a footnote to Plato" approaches it by way of the Phaedrus and Poliziano's flawed tribute to Orpheus in the Orfeo: Tasso, unlike his predecessor, achieves a "rite of art" by which accumulated dualisms are playfully resolved through linguistic enactment. Tasso's pastoralism, in turn, is applied to a discussion of three of Shakespeare's early comedies, Two Gentlemen of Verona, Love's Labour's Lost, and A Midsummer-Night's Dream, each of which receives a substantial chapter in the second half of this study. The author does not recapitulate earlier studies of the transmission (actual or presumed) of Neoplatonic themes into the English Renaissance; he disavows any substantial concern for the vogue of Tasso in Fraunce's work for the Sidney circle, and his remarks tacitly assume a reader's familiarity with even those studies of Shakespeare (such as Frances Yates's of LLL) which might offer most support for an esoteric reading of the plays. The enigmatic ellipses which he finds at the heart of the pastoral method are equally and just as disturbingly, present in his own writing. Consequently, it may be that Professor Cody's fit audience may be found among the readers of SpN, as one of his few direct allusions to Spenser suggests: "That such a comparison [of LLL with the contrary pairings of a Renaissance medal] should sound far-fetched shows how hard the old gossip about butchery and horse-holding is still dying. If it were a question of a pair of motifs in the FO, no one would be uneasy." (p.105) The "Poetic theology" or artistic manipulation of myth which is here ascribed to Shakespeare is rich with implications for students of the more overtly mythopoetic Spenser and Milton; and for them this work may serve as a valuable and seminal study. [D.C.]

Michael Murrin, The Veil of Allegory. Chicago and London: University of Chicago Press 1969.

In the space of 212 pages Professor Murrin intends to present "a comprehensive theory of allegorical rhetoric," which, in the manner of Rosemund Tuve's studies of imagery, will illuminate Spenser's and other allegorical poems "in an unforeseen way. He also intends "to free Spenser from biblical exegesis and sketch out his late classical tradition of allegory," "to suggest... ways in which Spenser relates to Donne," and "to change our perspective on the major early critics in English: Sidney, Puttenham, and Jonson." (pp.ix-x). He provides a final chapter on Wordsworth and Shelley. The works Murrin most frequently refers to in arriving at his theory of allegory are Boccaccio's Genealogie Deorum Gentilium (or Osgood's Boccaccio on Poetry), Pico's De hominis dignitate, Heptaplus, De ente et uno (ed. Garin, Florence, 1942), and Harington's preface to Orlando Furioso. Boccaccio provides Murrin's title, and his premise that the Renaissance identified poetry with allegory. From this premise Murrin proceeds to distinguish oratory from allegory, understanding the term allegory wherever the text (often classical) he is quoting reads poetry. In later arguments he emphasizes the allegorical poet's divine commission to veil truth from all but the elite, and at the same time insists that allegory must exist in "an oral context" since "it demands human participation and must be explicable in social terms." (p.74). He explains this through the allegorical poet's "memorial role" whereby he selects material from history and public events for educational purposes.



In his applied criticism Murrin examines a variety of poems and poets besides Spenser, but without startling results, since he "refrained from expressing [his] own interpretations as much as possible, using standard critics instead." (p.ix). He finds FO I confused and jumbled (p.110), believes that "the most ardent Spenserians ignore" FO V (p.118), and in analyzing a stanza fails to notice a past tense (had built) which seems to make his argument irrelevant (pp.141-2).

Murrin's arguments often seem inconsistent and indecisive. However, despite his failure to carry out the claims of his preface, some readers may find the largeness of his attempt stimulating. [J.M.K.]

astair Fowler (ed.). Silent Poetry, Essays in Numerological Analysis. London: Routledge, 1970.

Fowler's preface places numerological structure in poetry between metrical patterns and structure as ordinarily understood, and maintains that probably "most good literary works--indeed, most craftsmanlike works--were organized at this stratum from antiquity until the eighteenth century at least." The essays range chronologically from Chaucer and Sir Gawain to Joseph Andrews; of these only three relate to Spenser. "Numerological Thought" by Christopher Butler introduces the subject and summarizes much of what he says in his Number Symbolism (see elsewhere in this issue). "Placement 'in the Middest' in The Faerie Queene," by Michael Baybak, Paul Delany, and A. Kent Hieatt is largely a reprint of the article of the same title in Papers on Language & Literature, abstracted in SpN, I, 1. "The Unity of Spenser's Amoretti," by Alexander Dunlop, reproduces the theory on the calendrical organization of the sequence described in his "Calendar Symbolism in the 'Amoretti'." in Notes and Queries (see abstract in SpN, I, ii, 7, and note that "No 22" in second paragraph there means "the number 22"). Dunlop now suggests certain other numerological features and proposes an interpretation depending on the identification of love in the sequence with Christ, so that the poet's love for his lady is the Christian's love for God. The development of Amoretti partly parallels the workings of Love in An Hymne in Honour of Love. In the Hymne, Love stirs desire; with the growth of desire the Lady's heart hardens. Thus themes of praise and complaint dominate the first part of Amoretti. Desire and suffering increase until all other concerns are excluded: this corresponds to the Lenten group of sonnets in the sequence. Love is spiritualized in the Easter Sonnet, No. 68. Sonnets 69-75 are material and worldly. But from 76 to 83 the emphasis is on the incorporeal. The poet's fixation on the "fairer form" of the lady is suggested by the repetition of No. 35 as No. 83: what he now sees, however, is her inwardness. The concern from v. 250 of the Hymne with envy, spite, and jealousy is mirrored in Nos. 84-86. The last three sonnets signify expectation and waiting. Epithalamion, at the end of the sequence, signifies final union. The relation of all this to the Lenten season, culminating in Easter, is signified by the 47 central sonnets as explained in the earlier article and abstract, is that Christ, as Beauty and Love, is in man. As Christ rises from the dead, to Heaven [at Easter?], so the poet's love rises to a higher level. The more detailed explication in the present essay draws upon the notion of two different kinds of sonnet in the sequence: those of the "fayre proud" and of the donna angelicata, with terminology derived from O. B. Hardison.

Christopher Butler. Number Symbolism. London: Routledge and Kegan Paul, 1970.

The book, one of the series "Ideas and Forms in English Literature," traces a tradition of number symbolism "now alien to us," but one which is, increasingly, not unknown to critics of Spenser and readers of Spenser criticism. (Butler asserts that



"the pioneering numerological study in the field of Renaissance poetry" was A. Kent Hieatt's on "Epithalamion.") Component streams of the tradition, Greek, Biblical and occult, are sketched and documented in early chapters. Discussions of number symbolism in England examine works of architecture and music, as well as the work of poets such as Donne, Campion, Shakespeare, Davies, Milton, Yeats, and of course Spenser. The Hieatt book is summarized at some length, and more accurately than is suggested by the misprint in Butler which dates the poem twenty years too early. The work of Alastair Fowler is drawn upon extensively throughout. Butler suggests Milton as the next great hunting ground for academic numerologists.

Roy Strong. The English Icon. London: Routledge and Kegan Paul, 1969. New York: Pantheon Books, 1969.

Spenser receives only passing mention in this lavishly illustrated book on Elizabethan and Jacobean portraiture, but the work is worth the Spenserian's perusal for a chapter on "Elizabethan Neo-Mediaevalism," an appendix on "The Elizabethan Malady" [Melancholy], and especially for the plates throughout.

#### ARTICLES: ABSTRACTS AND NOTICES

K.W. Gransden, "Allegory and Personality in Spenser's Heroes," Essays in Criticism, 20 (July 1970), 198-310.

Allegory, in Spenser, is primary: it determines the personality of his epic heroes as they move through their actions and experiences. Guyon can "become" the knight of temperance because he chooses to place himself in situations which endanger his special virtue. The timing of the hero's tests develops through, and in a sense, because of, the self-establishing structure of the books of the F.Q.: it is time for Guyon's first test at Acrasia's bower when, and because, canto xii is reached. That episode can be abrupt because temperance has been developed through such longer episodes as those involving Phaedria and Mammon. Artegall is a more complex hero than Guyon. Starting full of confidence after his Platonic training under Astraea, he dispenses summary and violent justice in the early episodes because he is singly intent upon that task. When he falls to Radigund it is, in part, because he has been trained only for public service. He is not skillful in personal matters. He departs, then, from the path of justice, serving an unjust regime, but he does not jeopardize the virtue directly, as a judge would do in accepting a bribe. After Britomart has rescued him, Artegall finds it more difficult to go on in his proper moral path; but he continues, as he must, to function as simple justice. Mercy is still external to him. Guyon and Artegall are both "more instruments than agents" who "may make the world a better place, but cannot make it a good one."

Judith H. Anderson, "Redcrosse and the Descent into Hell," ELH 36, (Sept 1969), 470-

Through reflections of actions and circumstances, Spenser compels us to read cantos iv and v in the light of canto i. There Spenser initiates the confusion between dream and waking, sight and perception, which gradually engulfs Redcrosse (and the reader) in Book I, and which reaches new depths in Duessa's journey to Hell. The temptations and delusions by which Error and especially Archimago work their harm on Redcrosse have their origin, at least in part, in forces external to him. In Lucifera's castle, however, the "waking dream" of Redcrosse's experience is caused by his own inner sickness, of which the despair embodied by Sansjoy is a symptom. Although Redcrosse is



not literally present during Duessa's descent into Hell, the whole episode projects his spiritual condition; the very looseness of its forms with its elaborate (and parodic) literal allusions contribute to our gradual awareness of "the sophisticated delusions of our pride." The Hippolytus story presents another alignment of lust, anger, and despair, conditions which have entangled Redcrosse since canto i, and which tighten when he leaves Lucifera's castle. Aesculapius is at the heart of the illusory dream; a parody of Christ, his limited powers merely patch up rather than make truly whole, and Redcrosse, with his wounds only partly healed, moves on to total defeat by Orgoglio. [B.I.]

dith H. Anderson, "The July Eclogue and the House of Holiness: Perspective in Spenser," Studies in English Literature, 10 (Winter 1970), 17-32.

The pair Thomalin and Morrell in "July" embody respectively a natural point of view and a supernatural one. So also do, in FQ I. x, the pair Redcrosse and the group belonging to the House of Holiness. 'Perspective' as a critical term may be clarified in the process of showing that the first pair of viewpoints remain separate but that the second pair are reconciled in the structure.

Thomalin statically embodies the concrete and moral point of view; Morrell, the imaginative and mythic one. They cannot communicate with or understand each other, and the result is an equilibrium or impasse between two ways of seeing life.

The figures within the first two-thirds of FQ I.x seem to involve no perspective at all, or rather only one flat level of identification by fiat. The narrator's voice is unobtrusive, and Redcrosse himself disappears from our attention. The point of view moves to the expression of "humility, simplicity, restraint" and the "unqualified, affirmative statement." As the poem rises toward the figure of Contemplation, the tone becomes more personal: Redcrosse speaks for the first time in the Canto, and Contemplation's voice is transformed with knowledge of the vision he reveals. Contemplation combines the physical austerity of Thomalin with the imagination of Morrell. Redcrosse must achieve this harmonious union as well and combine his knowledge of the world with his knowledge of the Other-World. The movement of perspective in Canto x mirrors this movement toward harmonious unity. [F. W. LaCava]

an MacIntyre, "The Faerie Queene, Book I: Towards Making it more Teachable," College English, 31 (February 1970), 473-82.

Previous analyses of FQ I have been fragmentary rather than global, obscuring larger patterns of meaning which, despite complex fictions, are quite simple. The ideas might more easily be understood by dividing the fictions into digressions (Cantos 8 and 9) and Redcrosse's adventures (Cantos 4 through 9). The latter fall into four groups: "Error," "Sin," "Regeneration," and "Victory."

An analysis of actions, and of the language used to describe them, rather than of characters' names, suggests that "Sin" is organized around the formula, "The World, the Flesh and the Devil," represented by Sansjoy, Orgoglio, and Despair. Redcrosse's temporary exchange of identity with each of these three makes him a "kind of prophetic Doppelgänger." He is transformed into Sansjoy through his courting of worldly fame and opinion, then into Orgoglio, through his inability to resist Idleness, Gluttony and Lechery (the identification is stressed by the withering-up of both knight and giant), and lastly into Despair, who takes on the likeness of his soul. The digressions -- Duessa's flight and Arthur's account of himself -- also relate to the World-Flesh-Devil



formula, as does Redcrosse's stay at the House of Holiness. Symbolic settings throughout the book point to the four groups of adventures: the funnel leads down to "Error" and "Sin," the open landscape out to "Regeneration" and "Victory."

The aim of such an analysis is to make plain the allegorical, as well as the narrative, coherence of Book I, and thereby make The Faerie Queene as pleasant as it is edifying.

A. J. Magill, "Spenser's Guyon and the Mediocrity of the Elizabethan Settlement," Studies in Philology, 67 (April 1970), 167-77.

Although Book II is not an allegory of the career of Bishop John Young, Guyon's name compliments, through anagram, this patron who, as master of Pembroke Hall, probably helped the student Spenser through benign manipulation of college "sick pay." He had already been praised as Rofynn in SC, and his life in the church suggested that he supported the "middle way."

Allusions to the history of the Elizabethan church are incorporated in the Medina episode. The Anglican church claimed to occupy the proper position of "mediocrity" between Rome and Puritanism. The castle on a rock is the Petrine Christian church. The three sisters who inhabit it are Medina, the mediocre national church; Elissa, the ecclesia Romana; and Perissa, the precisian or Puritan wing. The description of Medina's garments suggests Anglican canonicals. The infant Ruddymane is properly entrusted to the nurturing hand of the right church. Evidence beyond the Medina episode points to Guyon as champion of the English church: the Palmer, as holy man, more accurately represents reason influenced by the teachings of the church than simply "right reason"; the angelic aid which comes to Guyon when he is weakened by his visit to the Cave of Mammon is a sign of providential care for the church "militant," and that word occurs in the passage; Guyon's upset at Britomart's hands indicates the monarch's primacy over her church in England. [An amusing question is raised here, as is not unusual when levels of allegory tangle: is this not a somewhat intemperate act for a monarch in the Book of Temperance?-- E.B.]

Judith H. Anderson, "The Knight and the Palmer in The Faerie Queene, Book II," Modern Language Quarterly, 31 (June 1970), 160-78.

The Palmer's relationship to Guyon in FQ II is not constant, although he always has some association in the allegory with the knight's faculty of reason. In the episodes up to the encounter with Furor and Occasion, the Palmer stands very close to Guyon's own matter-of-fact awareness. But in succeeding episodes the holy man's explanations for, and reactions to, narrative incident become increasingly abstract, until he is quite distant from the centre of Guyon's consciousness. Concomitantly, Guyon is being swayed off-centre by his emotions. When he drifts off with Phaedria, his separation from the Palmer is complete. Paradoxically, once he is thrown on his own in the narrative, Guyon is self-sustained against the temptations in the Phaedria and Mammon episodes (signifying extremes of carelessness and carefulness) until, in resisting these negative extremes, he is drained of strength. At the point of returning to sustain and restore Guyon, the Palmer seems also to have passed through Guyon's tutelary experiences. He sounds, in canto viii, not merely rational, as in his last appearances, but fully humane. Finally, the Palmer appears as enlightened reason: mediating link between Guyon, natural man, and Arthur, active heroism.



Patrick Cullen, "Guyon Microchristus: the Cave of Mammon Re-examined," ELH, A Journal of English Literary History, 37 (June 1970), 153-74.

The triple temptations of Guyon in the Cave of Mammon correspond to those of Adam and of Christ but are not (as Kermode argued, quoting Augustine and Marvell) lust, pride, and curiosity; rather, they are, according to a more traditional Gregorian formulation, concupiscentia carnis (gluttony and lust), vainglory, and avarice. Outside the cave, Mammon's and Guyon's debate concerns avarice (ix), vainglory (xi), and, in the third place, concupiscentia carnis combined with presumption and pride (xvi-xvii) followed by a tendency to curiositas, or avaritia scientiae. These three categories of action outside the cave correspond respectively to three divisions of successive action within the cave: (1) Mammon's offer of riches (xxxi), (2) the offer of Philotime (xlvi), and (3) the Garden of Proserpina. This last embodies concupiscentia carnis (the offer of the apples and a seat to rest on) instead of only mentioning it, and shows us desire for knowledge in the apple, avarice in Tantalus, and presumptuous pride in Tantalus and Pilate (the latter assuming "the role of the minister of mercy he crucified"). Guyon's subsequent faint is not due to individual fault, for in resisting temptation he has performed an imitatio Christi; it is, rather, evidence that even the best of postlapsarian men consumes himself in resisting vice and needs grace. Mammon has offered Guyon exemption from the human lot--a parody of Christ's grace in offering to free us from our fallen condition. Guyon's "pagan" temperance can imitate Christ's resistance to temptation in the desert, but cannot redeem the flesh in the sense of harrowing hell. When Arthur, imitating Christ, has baptized the "old man," Maleger, in the episode of the House of Alma, Guyon not only can conquer the senses with reason but also can triumph over the flesh, Acrasia. Books I and II complement each other in that Red Cross undoes chiefly the faithless pride, Guyon chiefly the irrational intemperance of the Fall. The initial encounters with Error and with Mordant, Amavia, and Ruddymane foreshadow this. Both heroes must "harrow hell," but initially fail to do so (Castle of Orgoglio, Cave of Mammon), and eventually succeed (defeat of the Dragon and of Acrasia).

The previous literature is reviewed very fully.

John M. Hill, "Braggadocchio and Spenser's Golden World Concept: the Function of Unrenerative Comedy," ELH, 37 (September 1970), 315-24.

Braggadocchio's "mode" in the FO is that of "literal secularity," "literal" in that it is earth-bound by language, "secular" in that it has no commerce with the divine and the demonic. He belongs outside the Golden World towards which most of the narratives in Books II to V are directed, and provides a vantage point from which to apprehend them. His figure defines Guyon's: the braggart is "temperate" in his careful self-concern, but temperate in a non-virtuous way. Similarly, Braggadocchio's eviction by Artegall from the Florimell-Marinell celebrations helps define one aspect of Justice. The eviction discredits, not Braggadocchio's "self-serving existence," but the attempt to clothe it in the trappings of chivalry. The "absurdity" of Braggadocchio, moreover, enhances by contrast the "sanity" of the Golden World.

Nicholas Knight, "The Narrative Unity of Book V of The Faerie Queene: 'That Part of Justice Which is Equity'." Review of English Studies, 21 (August 1970), 267-94

Equity, that principle invoked in law when adherence to a strictly literal legal position would result in some injustice, provides the focus through which to see a fully-maintained unity in the structural, thematic, and allegorical elements of Book V. At the end of the previous book, in an episode which may be considered the introduction



to the Book of Justice (Cymoent's appeal to Neptune), Spenser shows himself concerned with equity as an aspect of justice, and fully cognizant of legal principles and procedures. He may be presumed to have gained his legal knowledge in consequence of his appointment in 1580-1 as "clerk in Chancery...in respect he is Secretarie to...[Lord Grey]." The Proem indicates that Artegall's function will be the wielding of divine justice with equity. Through the early episodes of the book the balance and impartiality necessary to an equitable judge are endangered, in Artegall, by wrath towards Sanglier, pride towards Braggadocchio, and pity towards Munera. His capture by Radigund follows upon the duplicated abandoning of impartiality, first in his wrath at Sir Terpin's plight, and then in his improper pity for Radigund when he has almost vanquished her. Britomart's education in equity at the Temple of Isis, which parallels Artegall's under Astraea, is a necessary preliminary to her function as Artegall's alternate and his rescuer. Artegall observes true equity in practice at the Court of Mercilla. Thereafter he is successful in subduing harmful personal motivations: he can restrain Talus, the iron arm of the law, and can establish true equity with justice in Irena's kingdom.

Roger B. Rollin, "Beowulf to Batman: The Epic Hero and Pop Culture," College English, (February 1970), 431-449.

One approach to solving the problem of how to teach epics such as The Faerie Queene, Beowulf and Paradise Lost to today's students is to analyze such poems' heroes in the light of the fictive heroes of pop culture. Such pedagogy is based upon two critical hypotheses: Northrop Frye's classification of hero-types and the contention of this essay that one of the main results (intended or otherwise) of "pop romance" (TV programs, films, fiction and comic strips in the adventure-category) is identical to that of Spenser's stated purpose in composing FQ --"to fashion a gentleman or noble person in vertuous and gentle discipline ...."

Though on the surface it may appear otherwise, the twelve moral virtues that Spenser intended to inculcate are still very much alive in western culture and are exemplified in the heroes of its "pop culture"-subdivision. The godlike hero of absolute power and goodness is represented in FQ by Prince Arthur (also by Gloriana, Talus and "the savage man"), and in pop romance by the comic book hero, "Superman." The semi-divine human hero, who is capable of error and at least theoretically mortal, is exemplified in pop romance by such characters as "Batman," and "Matt Dillon" (of Gunsmoke) and in FQ by such heroes as Redcrosse and Britomart. In their own, not always obvious way, pop heroes exemplify essentially the same virtues as Spenser's heroes--Magnanimity, Justice, Temperance, and even Chastity and Holiness. Similarly, the world of FQ, like that of the American Western, for example, "is largely static, a version of pastoral and the elemental tension of both worlds is that between Good and Evil. Thus, like pop romance instructs as well as delights, sometimes in spite of itself, and the involvement of students in pop romance, whether they are aware of it or not, is no more "escapist" than the involvement in "great" literature like FQ which English instructors urge upon them. [R.B.R.]

A. F. Blich, "The Mutability Cantos 'In Meet Order Ranged'," English Language Notes, (March 1970), 179-86.

The author suggests, cautiously and tentatively, that the Mutability Cantos were originally a part of Book Three, which began as a book on Sir Peridure, or Constancy but that this plan was abandoned in favor of a book on Chastity, for reasons connected with Spenser's hopes for advancement in 1590. Sir Peridure, the intended protagonist was to be one of Florimell's lovers; he is mentioned, once only, in that context in



viii.28. He was, however, excised from Book Three, much as J. W. Bennett (*Evol. F. Q.*, p.143) obliquely suggests. His antagonist was to have been Sir Blandamour, the inconsistent. Their adventures originally occupied the first four or five cantos, with Mutability interrupting in the sixth and seventh as a digression on Constancy. Peridure-Blandamour, like Florimell-Marinell, would be typical of Spenser's name pairing. Peridure was scrapped for Britomart, however, and what could be salvaged of Blandamour was moved into Book Four for later publication. [B.I.]

. Kogan, "Class Struggle in the Superstructure in Spenser's Faerie Queene," Literature and Ideology [sponsored by the Necessity for Change Institute of Ideological Studies, Dublin and Montreal], Number 5 (1970), 19-40.

The embodiment of the struggle of the emerging bourgeoisie against reactionary feudalism makes FQ a great work, but in the context of "anti-U.S. imperialist struggles" it ought to be condemned, for its recent revival is a device in the self-defence of the "monopoly capitalists" working through "pro-imperialist idealistic scholar despots." Spenser himself, by inheritance, education, and colonial efforts in Ireland, was a bourgeois with imperialist tendencies. Book I shows a bourgeois hero, learning not from books but from his own "experience in the class struggle and the struggle for production," and learning that service to the earthly city is the basis of human reward. (The "feudalists," on the contrary, "stressed the City of God at the cost of this world.") In the battle with the Dragon ("all that is feudal and sinful in life"), Redcross's ability to recover is his primary virtue; and the source of his rejuvenation after his fall into the Well of Life is not supernatural (I. xi. 36 is cited in proof), for in accord with S's anti-feudal attitude, Redcross could not become helplessly dependent on some power outside himself.

. W. Dent, "Marlowe, Spenser, Donne, Shakespeare--and Joseph Wybarne," Renaissance Quarterly, 22 (Winter 1969), 360-62

In Wybarne's The New Age of Old Names (1609) are some mostly metaphorically couched allusions to Error's Den (from "our second Chaucer"), Duessa disrobed by Arthur, Acrasia, Spenser's refusal to celebrate lewd loves, Phaedria, Archimago, Orgoglio, the Soldan, the etymology of Blattant.

Dennis Huston, "The Function of the Mock Hero in Spenser's Faerie Queene," Modern Philology, 66 (February 1969), 212-7.

At first appearance, Braggadochio is comically harmless: he is like that other "clownish young man," Red Cross, in seeking chivalric status, but unlike him in seeking it through public acclaim rather than worthy action. Braggadochio's hunger for fame and his deceptive practices prove insidiously infectious, spreading to some of the other knights in the later books. In the larger thematic patterns, the braggart stands in mock-heroic opposition to the composite virtue of magnificence figured in Arthur. He parodies the following of its separate components: militant chastity in III, justice and courtesy in V. Aligned in later appearances with false Florimell, Braggadochio represents an abortive force which threatens the public weal. When Justice drives him out, from the celebrations for the marriage of Florimell and Marinell, his power is not cancelled. It reappears in monstrous form as the Blatant Beast.

. W. Gransden, "Time, Guilt and Pleasure: A Note on Marvell's Nostalgia," Ariel, 1 (April 1970), 83-97.

A few passages from Spenser, pertinent to the title, appear in support of the statement that Marvell's poetry is "firmly rooted in the literary tradition of Spenser, Sidney, Donne and Jonson."



K. W. Gransden, "The Pastoral Alternative," Arethusa, 3 (Spring 1970), 103-21 (Fall 1977-96).

In this wide-ranging article, radiating out mainly from Horace and Virgil, certain points are of interest to Spenserians. In the Spring issue there is a treatment of the weakening of the will of the epic hero in relation to ease and luxury (of which Dido-episode is the classic instance) or in relation to pastoral simplicity. A number of analogues of the latter case are considered, among which are the episode of Phaëdon in FQ II, vi., of the Bower of Bliss in II, xii, and of Calidore's pastoral interlude in VI, ix-xi. Of particular interest in the Fall issue are: the self-sufficiency of the pastoral character (Meliboe); pastoral courtesy as transposed and idealized courtly virtue, in FQ VI; the time-scale of pastoral as the day, by the pleasure of which all is judged, and the time-scale of heroic poetry as the span of generations; satyrs. Certain subdivisions are taken in hand under this latter subject: retirement to hard and rough surroundings when hurt; the taking of an anti-vow against one's heroic promise, as in case of Timias, and the expression of failure by becoming a satyr-- a disenchantment paradoxically similar to withdrawal into a Didonian Bower of Bliss; past opting-out when in disharmony with the world; retirement when unwanted by the world, a wild place that the world does not want; decay of one's own morality or of the great world's.

Patrick O. Spurgeon, "Spenser's Muses," Renaissance Papers, (Southeastern Renaissance Conference). Columbia: University of South Carolina Press, 1969, 15-33.

Padelford viewed Calliope, epic poetry, as the muse of FQ; Josephine Waters Bennett considered her to be Clio, history. Mrs. Bennett is right. The Renaissance concept of the epic was moral, but history is the prime source of examples. In The Teares of the Muses Calliope confers fame, but Clio is the source of wisdom. Calliope includes fact and fiction, but Clio is limited to truth, which is the only source of wisdom. [Could not an effort have been made to reconcile this claim with the estimates of fiction and history in Sidney's Defense and like works?--A.K.H.] Spenser was indeed concerned with heavenly wisdom in The Fowre Hymnes, but The Teares is concerned with fallen world, and FQ was written primarily to supply Elizabethan Englishmen with examples from history." The dedicatory sonnets to historical figures for FQ 1590 support the view that history will be dominant in the poem. Three years before, Matthew Kyffin's The Blessednesse of Brytaine had commendatory lines inscribed by F.H. suggesting that Kyffin was also a "Poet historicall."

Franklin E. Court, "The Theme and Structure of Spenser's Muiopotmos," Studies in English Literature, 10 (Winter 1970), 1-15.

There is no reason for an allegorical interpretation of the poem. The story belongs to the convention of the tragedy motivated by hubris, the attempt by a mortal to equal or surpass a god. The poem contains 12 sections: 1. introduction (not very important); 2. description of Clarion as foolhardy; 3. arming of Clarion, showing his attempt to equal the gods in the fineness and strength of his armor; 4. Astery myth, which provides archetype for Clarion's destruction by the gods for his pride; 5. Clarion's flight in the garden, similar to Adam's temptation and fall in Eden; 6. thematic center of poem, stanzas 28-29, describing man as helpless before the power of the gods; 7. stanza 30, foreshadowing of Clarion's fall; 8. characterization of Aragnoll as Satan figure; 9. Arachne as another example of a mortal challenging a god and being punished; 10. Aragnoll's trap; and 11. invocation of tragic muse to prepare for: 12. tragic, cruel death of Clarion. The poem is tightly structured and reflects a new strain of conventional melancholy in a mature Spenser. [F. W. LaCava]



William C. Johnson, "Spenser's Sonnet Diction," Neuphilologische Mitteilungen, 71 (March 1970), 157-167.

Spenser's unusual practices in enlarging his poetic vocabularies in his various genres were dictated by the recognized need to achieve "expressive and flexible" vehicles for his ideas. For Amoretti he shaped a diction more lyrical and more modern than is usually recognized. Words in Amoretti, conventionally considered archaic, prove to be "remote" in certain poetic senses but not in time. Remote diction is appropriate to the ideally Christian relationship set forth in the sequence. The diction is marked by deviations from standard usage, variations of form achieved through prefixes and suffixes, adoptions of unusual forms. When Spenser alters a word he usually lengthens it: his kind of music is not "clipped."

Bert Coogan, "Petrarch's Trionfi and the English Renaissance," Studies in Philology, 67 (July 1970), 306-327.

Petrarch's Trionfi, six vernacular poems in terza rima, celebrated in turn, and in linked order, Love, Chastity, Death, Fame, Time, and Eternity. Their vogue in England began early in the 16th century. Sir Thomas More designed cloth hangings depicting nine pageants, six of them on Petrarch's themes, in Petrarch's order. Tapestries at Hampton Court and in the palaces of Henry VIII were influenced by the Trionfi. The continuing vogue of this work is evidenced in the Masque of Cupid in PQ III. At the end of the century the Trionfi gave way to Petrarch's Canzoniere as a current "rage."

#### NEWS OF CONFERENCES

the Northeast Modern Languages Association meeting, April, 1970 (Canisius College), two papers concerned Spenser: "A Problem of Nature, Change and Time in The Mutability Cantos," by Samuel E. Keiser of Kutztown State College, and "Spenser as Mythologist: Study of the Nativities of Cupid and Christ in the Fowre Hymnes," by John Mulryan of St. Bonaventure University.

the South-Central Renaissance Conference in April 1970 (Centenary College): Patrick G. Hogan, Jr., "Sidney/Spenser: a Courtesy-Friendship-Love Formulation"; Jane Prokesh, "Dante's Beatrice and Colin's Lass." (The latter is abstracted in Seventeenth-Century News, 28 [Summer 1970], 36.)

#### COMPLETED DISSERTATIONS

orn, Alfred. The Mutability Theme in the Poetry of Edmund Spenser and John Donne. New York University, 1966. Adviser: Elkin C. Wilson. DA 30: 4407-A.

idson, Donald Ray. The Sun as Symbol and Type of Christ in English Non-Dramatic Poetry from the Anglo-Saxon Period Through the Victorian Period. University of Missouri, Columbia, 1969. Supervisor: Donald K. Anderson, Jr. DA 30: 4407-A.

eller, Lila Green. The Three Graces in Spenser's Faerie Queen: Image and Structure in Books III and VI. University of California, Los Angeles, 1969. Chairman: Professor James E. Phillips. DA 30: 4985-A.

ohnson, William Clarence. "Vowd to Eternity": A Study of Spenser's Amoretti. The University of Iowa, 1969. Supervisor: Professor Rhodes Dunlap. DA 30: 3909-A.

ennedy, William John. Modes of Allegory in Ariosto, Tasso and Spenser. Yale University, 1969. DA 30: 3431-A.

opach, John A. Educative Allegory: Poet and Reader in The Faerie Queen, V. University of Notre Dame, 1969. Director: Walter R. Davis. DA 30: 4951-A.

right, Carol von Pressentin Colvin. The Lunatic, the Lover, and the Poet: Themes of Love and Illusion in Three Renaissance Epics. The University of Michigan, 1969. Chairman: Alan T. Gaylord, DA 30: 3962-A.



## WORK IN PROGRESS

Once again we ask you to send us your news, including all particulars. We have received several letters which comment upon the usefulness, already, of this section SpN.

Alice Fox Blitch, Western College for Women, is working on a book on allusions to Spenser in manuscript commonplace books in the later sixteenth and earlier seventeenth centuries. She also reports that her article, "Proserpina Preserved," will appear in SEL.

K. W. Gransden, Warwick, is editing Spenser for Longman's Annotated English Poets.

Joan Grundy, Royal Holloway College, London, projects an edition of William Browne.

Robin Hood, York (U.K.), is working on "Studies in Some Elizabethan Collections of Romantic Novelle". The project includes some work on Spenser.

John Horder, Leeds University, is working on Spenser and emblems.

Celia Johnson, Birmingham, is working on "The religio-political background to the Shepherd's Calendar."

John Mulryan, Bonaventure, is preparing a translation of Natalis Comes' Mythologiae, expects to show it shortly to a university press.

Frances Dodson Rhone, Indiana University-Purdue University of Indianapolis, has been completing a study of Spenser's lament literature, with focus upon the poet's use of Aristotelian theories of persuasive rhetoric.

D. R. Shore, Birmingham, is working on "Pastoralism in the work of Edmund Spenser."

G. Smithers, Durham, is working on Spenser's language.

Humphrey Tonkin, University of Pennsylvania, reports that his book-length manuscript on allegory and pastoral in Book VI is now under consideration for publication. His article "Discussing Spenser's Cave of Mammon" has been accepted for publication by SEL.

Elizabeth A. F. Watson, Nottingham, projects a study on problems of structure in The Faerie Queene, and in the minor poems. She is more immediately concerned with an analysis of the allegory of the House of Busirane.

## Dissertations:

Under direction of Paul J. Alpers, Berkeley: Anne Janet Braude, a dissertation on structural patterns in The Faerie Queene and the conventions of chivalric romance.

Under direction of R. P. Axton, Cambridge: Mrs. J. I. Williams (Newnham College), a critical study of the poetry of Edmund Spenser.

Under direction of Dr. C. L. Barber, Leeds: Mrs. Patricia Triggs, Spenser and the Medieval Literary Tradition.

Under direction of O. B. Hardison, until recently of the University of North Carolina: F. W. LaCava, "The Circle of Love in the Poetry of Edmund Spenser."

Under direction of G. G. Hough, Cambridge: C. S. Woodman (Christ's College), Polyphonic narrative in Elizabethan Literature.

Under direction of G. K. Hunter, Warwick: Mrs. Belsey, now of New Hall, Cambridge, Contempt of the world themes in Tudor literature

Under direction of L. C. Knights, Cambridge: G. F. Waller (Magdalene College) Time in English poetry 1588-1613, with special emphasis on Spenser, Donne, and Shakespeare.

Under direction of Waldo F. McNeir, University of Oregon: Robert Wilson, "The Problem of Time in the Poetry of Edmund Spenser" (completed recently). The third and last part of this dissertation, "The Deformation of Narrative-time in The Faerie Queene," will appear in UTO.

Under direction of Jerry Leath Mills, University of North Carolina: Elizabeth Hageman, "Studies in Spenser's Rhetoric."



er direction of John C. Pope, Yale: Jeffrey Paul Eicholz, "Play in the Poetry of Edmund Spenser."

er direction of Foster Provost, Duquesne: Bernard F. Beranek, "The Faerie Queene and the Medieval Tradition of Allegorical Exegesis," and Thomas N. Kaska, "The Matter of Just Memory: Temporal Perspectives in the First Two Books of The Faerie Queene."

er direction of Harry Rusche, Emory: Elizabeth Glenn Stow, "'Such an Excellent Mystery': Some Major Symbols in The Faerie Queene," a study of Spenser's use of Arthur, Gloriana, and Venus as symbols.

er direction of B. W. Vickers, Cambridge: R. G. Gunn (Pembroke College), A Study of Spenser's themes, allegory, and narrative method in The Faerie Queene: their relationship to each other and to the poem's kind, unity, and mode of creation.

s of the following European dissertations has reached us:

er direction of Dieter Berger, Saarbrücken (1969 completed Promotionsverfahren) 'Imitationstheorie und Gattungsdenken in der Literaturkritik Richard Hurds'.

er direction of Wolfgang Clemen, München, 'Die Situation des Sprechers in den elizabetanischen Sonetten'.

er direction of Arno Esch, Bonn, 'Der Raum in Spensers Faerie Queene'.

er direction of Bernhard Fabian, Münster, 'William Webbes Discourse of English Poetrie: Edition und Kommentar'.

er direction of P. Goetsch, Köln, 'Wälder und Gärten in Spensers Faerie Queene: Studien zur Erzählraum'.

er direction of Hermann Heuer, Freiburg, 'Der Schicksals- und Providenzgedanke in der englischen Epik und Dramatik vor und bei Shakespeare'.

er direction of Wolfgang Iser, Konstanz, 'Die Funktion pastoraler Klischees für die Literaturdarstellung zwischen Renaissance und Aufklärung'.

er direction of Edgar Mertner, Münster, 'Literaturkritische Termini im 16.Jh.in England'.

er direction of E. Th. Sehrt, Göttingen, 'Ausprägung und Funktion der Spenser-Strophe in der Faerie Queene und bei den Nachfolgern Spensers'.

#### ANNOUNCEMENTS

Graduate School and Department of English, University of Massachusetts, Amherst, in conjunction with the new Renaissance Bibliography Center at the University of New Hampshire, Durham, announce the publication of The English Literary Renaissance, a tri-quarterly publication combining the features of scholarly monographs, journals, and reference works. ELR will include long and short scholarly and critical assessments of the English literary achievement, 1485-1660; new critical editions in old-spelling of rare books and manuscripts; and annotated bibliographies of important writers and modes of writing commissioned by the Center at Durham, under the direction of Terence Logan. ELR is therefore conceived as a semi-permanent reference tool.

The first issue of ELR will feature new essays and edited texts by Louis Martz, William Ringler, Michael Fixler, John Hollander, and Harry S. Berger, Jr. The second issue will include a symposium on the achievement of Philip Sidney with new studies by William Wood, A. C. Hamilton, O. B. Hardison, Robert Kimbrough and others, and a new annotated bibliography on Sidney by William Godschalk. There is a distinguished editorial board.

Monographs should run 25-50 pages in typescript, essays 10-25 pages. Book reviews and review-essays are not currently being considered. Address contributions to: Editor; ELR; 262 Bartlett Hall; University of Massachusetts; Amherst, Massachusetts 01002; U.S.A. Individual charter subscriptions are \$7.00 a year. Graduate student subscriptions, with confirming letter from the Chairman or Director, are \$5.00 a year; foreign subscriptions are \$8.00; library subscriptions (which include extra bound copies of the bibliographies for shelving with the author under consideration) are \$10.00.



Supplements to the Tannenbaum Elizabethan Bibliographies are being prepared under the editorship of Charles Pennel, Kansas State University, and published by Nether Press, 224 Nether St., London N3. Four appear in April, 1967: (1) Chapman and Marston; Beaumont, Fletcher, Massinger, Shirley and Ford, prepared by Charles Pennel and William M. Williams, Kansas State. (2) Jonson, Herrick, and Randolph; Sidney, Daniel and Drayton by George Guffey, UCLA. (3) Marlowe; the University Wits, by Robert Johnson, Miami (Ohio). (4) Webster and Middleton; Tourneur, Heywood, and Dekker, by Dennis Donovan, North Carolina. In preparation are: Ascham, Breton, Gascoigne, Munday, and Kyd; Traherne; Burton; Jeremy Taylor. Future publications will extend original coverage to other authors in the period 1400-1700. Would-be contributors should write to the general editor of this and three related series (Little Magazine Indexes; Checklists of Modern Authors, and Miscellaneous) Fred H. Higginson, Denison Hall, Kansas State University, Manhattan, Kansas 66502.

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## INDEX TO VOLUME I

cluded are names of authors of all works described, except that dissertations, work in progress, and listed book-reviews are omitted.

- Alpers, Paul J. I, i, 11; I, ii, 3.  
 Anderson, Judith I, ii, 9; I, iii, 6;  
 I, iii, 7; I, iii, 8.  
 Aptekar, Jane I, ii, 2.  
 Armstrong, Elizabeth I, ii, 15.  
 Baybak, Michael I, ii, 8.  
 Belsen, Joel J. I, ii, 13.  
 Berger, Harry, Jr. I, i, 8; I, i, 9;  
 I, ii, 11.  
 Blitch, A. F. I, iii, 10.  
 Butler, Christopher I, iii, 5.  
 Cataldi, Lee I, i, 11.  
 Cheney, Donald I, i, 3.  
 Cirillo, A. R. I, ii, 4.  
 Cody, Richard I, iii, 4.  
 Coogan, Robert I, iii, 13.  
 Court, Franklin E. I, iii, 12.  
 Cullen, Patrick I, ii, 11; I, iii, 9.  
 Cummings, R. M. I, ii, 6.  
 Davidson, Clifford I, ii, 9.  
 Davis, William V. I, ii, 7.  
 Delany, Paul I, ii, 8.  
 Dent, R. W. I, iii, 11.  
 Dunlop, Alexander I, ii, 7.  
 Fallico, Arturo B. I, ii, 15.  
 Fowler, Alastair I, i, 3; I, i, 11;  
 I, iii, 5.  
 Geimer, Roger A. I, ii, 12.  
 Giamatti, A. Bartlett I, i, 4.  
 Gillcrist, T. J. I, ii, 10.  
 Gransden, K. W. I, i, 3; I, ii, 4;  
 I, iii, 6; I, iii, 11; I, iii, 12.  
 Graziani, René I, i, 11.  
 Grundy, Joan I, ii, 1.  
 Hamilton, A. C. I, i, 3; I, i, 11.  
 Heninger, S. K., Jr. I, iii, 2.  
 Heatt, A. Kent I, i, 3; I, i, 5;  
 I, ii, 4; I, ii, 8.  
 Heatt, C. I, ii, 4.  
 Hill, John M. I, iii, 9.  
 Hogan, Patrick G. Jr. I, iii, 13.  
 Hollander, John I, i, 6.  
 Hume, Anthea I, ii, 12.  
 Hunter, G. K. I, i, 3.  
 Huston, J. Dennis I, ii, 7; I, iii, 11.  
 Johnson, William C. I, iii, 13.  
 Kaske, Carol V. I, ii, 5.  
 Keiser, Samuel E. I, iii, 13.  
 Kincaid, James R. I, ii, 8.  
 Knight, W. Nicholas I, iii, 9.  
 Kogan, P. I, iii, 11.  
 Lewis, C. S. I, i, 11.  
 MacCaffrey, Isabel G. I, i, 9.  
 MacIntyre, Jean I, iii, 7.  
 Maclean, Hugh I, ii, 4.  
 MacLure, Millar I, i, 2.  
 McNeir, Waldo F. I, i, 3; I, ii, 10.  
 Magill, A. J. I, iii, 8.  
 Meyer, Sam I, ii, 2.  
 Mulryan, John I, iii, 13.  
 Murrin, Michael I, iii, 4.  
 Nelson, William I, i, 3.  
 Parsons, Coleman O. I, ii, 6.  
 Phillips, James E. I, i, 10; I, ii, 9.  
 Preston, Michael J. I, ii, 11.  
 Prokesh, Jane I, iii, 13.  
 Quitslund, Jon. A. I, ii, 13.  
 Roche, Thomas P., Jr. I, i, 5; I, ii, 3.  
 Rollin, Roger B. I, iii, 10.  
 Røstvig, Maren-Sofie I, ii, 12.  
 Seymour-Smith, Martin I, ii, 15.  
 Shapiro, Herman I, ii, 15.  
 Smith, Charles G. I, iii, 1.  
 Snare, Gerald I, ii, 14.  
 Spurgeon, Patrick O. I, iii, 12.  
 Strong, Roy I, iii, 6.  
 Tufte, Virginia I, iii, 3.  
 Tuve, Rosemond I, ii, 3.  
 Uhlig, Claus I, ii, 14.  
 Viswanathan, S. I, ii, 8.  
 Waters, Douglas D. I, ii, 5; I, ii, 7;  
 I, iii, 2.  
 Williams, Kathleen I, i, 10.  
 Young, Archibald M. I, ii, 15.  
 Zivley, Sherry I, ii, 6.



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