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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

NOTES ON BOOKS AND ON REVIEWS

COMPLETED DISSERTATIONS

WORK IN PROGRESS

Co-Editors: A. Kent Heatt, Elizabeth Bieman

Corresponding Editors: Jane Aptekar, Donald S. Cheney, Jr.,
R.M. Cummings, Edward O. Doughtie, William & Betty Ingram,
Judith Kennedy, Waldo F. McNeir, Jerry Leath Mills

Assisted by: Meridel Holland, Beverly Smith

**Sponsored by the Department of English,
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TO OUR READERS

Our present number has been slightly expanded so as to conclude our condensed survey of studies of Spenser in 1969. We are very sorry that limited space has forced us to give short shrift to much valuable work. Beginning with our Fall number, we shall be able to give more adequate coverage and to spread into ancillary fields. Our roster of helpful corresponding editors is now considerably expanded, and our circulation is now well past the 200-mark, with many libraries still to be heard from. We urge you to remind us of any matter relevant to the study of Spenser, to give us the favour of your advice, and to draw the attention of others to our publication. Please see page 18 for late announcement of English 4.

BOOKS: REVIEWS AND NOTICES

Joan Grundy. The Spenserian Poets. London: Edward Arnold, 1969. (A REVIEW)

'Spenserian' is a proper epithet for the poets discussed by Miss Grundy only because they acknowledge Spenser as their master. The poetry of Drayton, Browne, Wither, and the Fletchers (her central figures) is 'not simply less but other' than Spenser's. Their affinities to Spenser are difficult to describe, often tenuous, and always (even where plagiarism is involved) indirect. Spenser's influence is, moreover, as Miss Grundy points out, confused with Sylvester's, and also with that of Fairfax who, rather oddly, goes unmentioned. Miss Grundy is at her best where she leaves thoughts of Spenser behind and concentrates on the particular qualities of the poets she discusses. Not that what she says of Spenser's influence is without point: she draws attention for example to the important connection between the Spenserians' attempted heroicization of pastoral and their view of Spenser as primarily a pastoral poet, never quite disembarassed of his 'lowly Shepherds weeds.' Hence at once his congeniality and their distortion of his achievement. Even the connections between the poets themselves are elusive. Beyond superficial debts to Spenser (and then, different sorts of superficial debt), there is little to connect the pastorals of Browne and those of Phineas Fletcher. Miss Grundy, while admitting a division of the Spenserians (Drayton, Browne, and Wither on one side, the Fletchers on the other) contends that they are all related by a conservative orthodoxy, and an opposition to the 'filthy modern tide' represented by Donne and his followers. Their conservatism, she claims, consists in their adherence to fictions (Sidney's 'feigning'), their preference for personal statement, and their incorporation into their poetry of calculatedly literary talk. Only by the first characteristic, however, are they distinguished in principle from Jonson and his tribe. And even there the generalization is weak. How important is the fiction in Drayton's 'topo-chrono-graphical' Poly-Olbion, or in his historical pieces? How does it square with the deliberate plainness of much in early Wither; and why does the later Wither (not strictly Miss Grundy's concern) mark a preference, in the Preface to Hallelujah, for poetry which delivers truths 'in as plain and as universal terms as it can possibly devise'? Even with Phineas Fletcher (the only one of Miss Grundy's poets with any 'narrative drive'), the interest is clearly not in the fiction as such, but in the elocutionary splendours of the verse or in what the fiction covers. Plainly, Jonson's spell, as much as Spenser's, dominates even the aggressively Spenserian pastoralists of the 1610s, about whom as a group Miss Grundy writes so well. It is not for nothing that Jonson, as entrenched a dogmatist as can be found, compliments Browne so nicely on the 'how well' of his verses.

This is not, however, really a book on Spenser's influence. The book's virtues lie in its reassessment of unfashionable poets in whom Miss Grundy is interested. To cover Spenser's influence thoroughly might involve us in something of interest on his

attenuated influence on Cowley, Waller and Marvell; but it would also involve re-assessment of verse by Ralph Knevett, Henry More, and Samuel Sheppard. That, the reader is spared. [R. M. C.]

Jane Aptekar. Icons of Justice: Iconography and Thematic Imagery in Book V of The Faerie Queene. New York: Columbia University Press, 1969.

Reproducing 36 emblems, illustrations, and paintings, the work demonstrates some of the iconographical sources and metaphorical methods of Spenser's allegory. Detailed verbal renderings of traditionally interpreted pictorial images often present the themes of the Legend of Justice in FQ V. Three thematic fields may be distinguished as follows:

(1) The presentation of justice in terms of orthodox Elizabethan concepts. The good monarch imitates God; he acts as judge; he executes justice through power and law; he reconciles justice and mercy. Monarchs and judges—Gloriana, Mercilla, Britomart, Artegall, Arthur—are portrayed as in emblem books with the godly and monarchical characteristics of Jove and the sun. Lion, sword, thunderbolt, sun's rays, and iron man are traditional. (2) Force and fraud. Fraud and misdirected force are traditionally the foes of justice. Iconographical analogues show that almost all the foes of justice in V represent aspects of guile, that Geryoneo and his monster are an embodiment of force and fraud, and that the knights of justice themselves, as Machiavellian princes, resort to guile as well as power. (3) The Hercules myth. Hercules' well-known links with justice ennoble Spenser's heroes by association. Iconographically, Hercules' main adventure was his (reluctant) choice of Wisdom rather than Pleasure. The account of Artegall's sojourn with Radigund and recall to duty by Britomart strongly resembles the pictures of this Choice of Hercules. Iconography shows too, that the only foe Hercules was unable to overcome was Envy with her dog or hydra. Similarly, Artegall is finally defeated by Envy and the Blatant Beast. Thus justice, though godly and heroic, is seen as not only dependent on guile and vindictive violence but also subject to a Herculean excess of animal passion and an impotence in the face of envy and infamy. [J. A.]

Sam Meyer. An Interpretation of Edmund Spenser's Colin Clout. Notre Dame, Indiana: University of Notre Dame Press, 1969; Cork: Cork University Press, 1969.

In the concluding chapters of this monograph on Colin Clout's Come Home Again, the closely autobiographical assumptions which a surprisingly large number of critics have made about the poem are rejected (with close historical argument pushed a little farther than necessary) in favour of a blending of the historical with the generalizing and the "imaginatively fashioning" in accord with the well-known requirements of Sidney and with the decorum demanded by traditional motifs, mainly of pastoral allegory. Further, contrary to the impressionistic notions of Legouis, for instance, the poem forms a unit: as a framed dialogue; as a discourse concerning topics acclimatized to pastoral poetry and polarized around Colin as scholar, poet, amoralist, moral philosopher, and Christian; and mainly as a work in which the topics are crystallized around the theme of love (not the relation of the poet to society, as Hallett Smith says). The first three sections of the poem compare the advantages and disadvantages of the pastoral and courtly ideals; the last two set forth the alternative ideal of love in an abstractly Platonizing sense and in a personal one (Rosalind).

Earlier chapters on the figures of rhetoric and on diction (not as archaic as supposed) and versification take careful note, in a way largely influenced by Rosemond Tuve, of the Elizabethan view of these matters and make valuable, if somewhat formal, contributions of a descriptive kind. A chapter on imagery examines the backgrounds and manifestations of the complex pastoral metaphor which is coterminous with the poem, and

then considers various metaphorical devices (including the river myth) according to the "places" of logic—Ramistic and otherwise—in a further demonstration of the usefulness of Miss Tuve's method. Nevertheless, one outer bound of what that method can tell us is suggested by the need felt by the author for a chapter, beyond this one, on "Tone and Feeling." This attempts to estimate the affective character of the poem: discourse to an interior and an exterior audience, characterization, the emotional range of Colin, and the poet's deliberate control of emotional currents, ending in poised reconciliation.

Samund Spenser, a Critical Anthology, ed. Paul J. Alpers. Penguin Books, 1969.

Historically-oriented collections of essays on Spenser are not yet a glut on the market, and one soon guesses why: there is not much to choose from before our own times. Alpers' anthology, published last year, invites comparison with J.R. Elliott's similar anthology published by NYU the year previous. Both of them contain items by Gabriel Harvey, Raleigh, Sidney, Jonson, William Webbe, Joseph Hall, Milton and Davenant, and later selections from Dryden, Pope, Thomas Warton, Richard Hurd, Coleridge, Wordsworth, Hazlitt, Keats, James Russell Lowell, Edward Dowden, and Yeats. Elliott also offers a few other earlier writers—Nashe, Drayton, Cowley, Leigh Hunt, and John Upton. Against this, Alpers' section on "Neoclassic and Romantic Criticism" contains some unexpectedly interesting snippets from Rymer, Addison, Prior, Joseph Spence, Dr. Johnson, Joseph Warton, Lamb, Scott, and Ruskin, though in the aggregate these writers occupy less than twenty pages. The greatest range is of course possible in our own century, and here, in the category of "Modern Views," Alpers offers a useful selection of passages from Empson, Lewis, Traversi, G.W. Knight, Hallett Smith, Yvor Winters, Alastair Fowler, Harry Berger Jr., Northrop Frye, Frank Kermode, Rosemond Tuve, Martha Craig, Roger Sale, and Alpers himself. In Elliott's collection one can find some of these, and also W.L. Renwick, Robert Ellrodt, A.C. Hamilton, Graham Hough, Thomas P. Roche Jr., and William Nelson, while in the Norton Critical Edition of Spenser's poetry (also 1968) one finds the last three and also Douglas Bush, Kathleen Williams, A.S.P. Woodhouse, C.G. Osgood, and William Blissett. How, then, to evaluate a collection like Alpers'? One might begin by observing that the introductions to the various sections are written with clarity and intelligence, and that the editor's predilections are genially set forth. C.S. Lewis has "pride of place" in the anthology, for he is "the first critic to whom any reader of the Faerie Queene should turn"; Rosemond Tuve was "the greatest academic student of Renaissance literature of her generation." But the selections are broad in scope and favour no one critical position. There is a useful if brief bibliography, and a surprisingly thorough index over 20 pages long containing all the subject and topic headings one could wish. My own preference leads me to choose Alpers' anthology over Elliott's, though I could happily use either in the classroom. [W. I.]

Essays by Rosemond Tuve, ed. by Thomas P. Roche, Jr. Princeton, N.J.: Princeton University Press, 1970.

A reprinting of selected essays on Spenser, Herbert, Milton, and educational topics. The essays on Spenser are the following:

The Red Crosse Knight and Mediaeval Demon Stories (PMLA, 1929).

A Mediaeval Commonplace in Spenser's Cosmology (SP, 1933).

Spenser and the Zodiac of Life (JEGP, 1935)

Spenser's Reading: The De Claris Mulieribus (SP, 1936)

Spenser and Mediaeval Mizers: With a Note on Jason in Ivory (SP, 1937)

Spenser and Some Pictorial Conventions: With Particular Reference to Illuminated Manuscripts (SP, 1940)

"Spenser" (Essays In English Literature ... Presented to A.S.P. Woodhouse, ed. by M. MacLure and F.W. Watt, Toronto, 1964). [D. C.]

K. W. Gransden. Spenser: The Faerie Queene. London: Macmillan, 1969.

The book is one of a series intended as "conducted tours" of complex works of literature. Mr. Gransden, as guide, chooses to linger upon Books I and VI as those most self-contained and best to start with; he leads brief excursions into Books II, III and IV; he leaves Book V almost untouched. (One wonders, in the light of recent publication—see elsewhere in this issue—if rising interest in Book V is purely a North American phenomenon.) Explication is brief, quite central in critical terms, and on the whole successful in avoiding simplistic statement. The first half of the book provides admirably sound and concise discussions of Spenser's intentions, his style, the allegorical method, the epic and romance traditions, the philosophical milieu, and the significance of Arthur. The book can be recommended highly to anyone beginning to read Spenser in the confidence that it will make good sense, that it should stimulate interest, and that the materials it provides may be fleshed out with very slight modification, as the reader develops his own understanding of The Faerie Queene.

Edmund Spenser's Poetry, ed. Hugh Maclean. New York: W. W. Norton, 1969. Edmund Spenser Selected Poetry, ed. A. K. Hieatt and C. Hieatt. New York: Appleton-Century-Crofts, 1969.

These paperbacks are now added to the inexpensive editions edited by A.C. Hamilton, Heninger, Kellogg and Steele, Kermode, Kirschbaum, Neil Dodge (hardback), William Nelson (hdbk.), Renwick (hdbk.), Smith and de Selincourt ("complete" poetry in paperback as well as hdbk.), Sowton. In addition there are FQ complete in Everyman and FQ selections ed. by Bayley, Dixon (U. K. only), Nolan, Percival, and Winstanley. Maclean's selections, in the much admired format of the Norton Critical Editions, are, in FQ, the "Letter"; I complete; II. Prol., i, vii, viii. 1-9, xii; III complete; VI. Prol., ix, x; and "Mutabilitie"; "Jan.," "April," "Oct.;" a selection of Amoretti; Epithal.; Fowre Hymnes. There are 150 pages of 16th - through 20th-century critical comment. Except for punctuation and u and y, the text mainly follows the early editions, like almost all other modern editions. The Hieatts, however, opted for modernization to avoid the beginner's usual impression that Spenser is much more archaic than Shakespeare. Their selection, in the still small, but recently enlarged, Crofts Classics format, is "Oct.;" a selection from Amoretti; Epithal.; and from FQ, I. ii. 7-45; II. xii. 42-87; III. vi. 4-53, ix. 1-36, 52-53, x, xi. 1-3, xi. 7-55, xii; IV. i. 1-4, x; VI. ix. 5-4 x. 1-29.

ARTICLES: ABSTRACTS AND NOTICES

A. R. Cirillo, "The Fair Hermaphrodite: Love-Union in the Poetry of Donne and Spenser," Studies in English Literature, 9 (Winter 1969), 81-95.

The topos of the hermaphrodite includes a generic and metaphysical concept of love as a union of two souls in one, without the primary emphasis on the physical aspect so often recognized by modern criticism in seventeenth-century metaphorical use of the to die. In spite of the physically erotic character of Ovid's telling of the myth of Hermaphroditus and Salmacis, the view of Philo Judaeus that Adam was neither male nor female until the creation of Eve, and the story of the primal androgynous character of our species in Plato's Symposium, contributed to a tradition of virtuous spiritual union in Ficino, Leone Ebreo, Sperone Speroni, Lodovico Dolce, and among lesser names in Guido Casoni (Della Magia d'Amore, Venice, 1596), Augustinus Niphus (Libri duo de pulchro, de amore, Leyden, 1596), Geoffrey Fenton (Monophylo, London, 1572). Characteristically the moment of union is preceded by ecstasy, or a love-death in which the two lovers are said to be dead, or to die to life that they may live to love.

Thus Amoret and Scudamor embracing at end of FQ III, 1590, are compared to the hermaphrodite and described as in a state of ecstasy. Spenser's emphasis is on the union of their bodies principally as a sign of the higher union of their souls. Colin Clouts Come Home Againe, 801-802, and An Hymne in Honour of Beautie, 197-207, give the context of spiritual harmony in which this union should be viewed. Such a moment of timeless transcendence and harmony is expressed at the conclusion of "Epithalamion." Much the same concept of union is seen in Donne's "The Extasie" and "Valediction: Forbidding Mourning."

[Ed.'s note: Donald S. Cheney, Jr., Dept. of English, University of Massachusetts, and M. A. Screech, University College, University of London, also hold advanced knowledge in this general area, the former in connection with Spenser, the latter in connection with emblem literature and the hermaphrodite symbol in Gargantua and Pantagruel.]

Douglas Waters, "Prince Arthur as Christian Magnanimity in Book One of The Faerie Queene," Studies in English Literature, 9 (Winter 1969), 53-62.

In the light of differences among critics as to Prince Arthur's function in The Legende of Holinesse the discussion is reopened. Most scholars are ready to recognize Arthur as magnanimity, Aristotle's megalopsychia, in Books other than the first. There, it has been argued (by Ernest Sirluck), magnanimity is incompatible with Christian humility. Arthur is usually read as a personification of God's grace in Book One (F.M. Padelford, A.S.P. Woodhouse et al.). Yet it is possible to read him as a specifically Christian form of magnanimity in the context of Aristotelian and Thomistic studies. St. Thomas held that man could be both humble and magnanimous, humble because of his weakness through original sin and magnanimous because of his potential greatness through the gift of God. Spenser could have known of this concept through St. Thomas himself, or through Patrizi, Pontano, Cinthio, Piccolomini, Sir Thomas Elyot, La Primaudaye, Cardinal Cajetan, and others. In Book One "heavenly grace" operates before the Prince arrives on the scene (vii.12). Moreover, such phrases as "by good hap" (vii.29), when Una is led to find Arthur, and "by chance" (viii.19), as the veil falls from Arthur's bright shield in the encounter with Orgoglio, may suggest the operation of a heavenly grace which merely looks haphazard when viewed from a human perspective. The assumption is made that Redcrosse first gained magnanimity when he became a Christian before the beginning of the poem; that he diminished that virtue by sinning in Cantos ii to vii; and that the coming of Arthur restores the virtue by infusion so that the knight may henceforth cooperate in the working out of his own salvation. In Thomistic doctrine the grace of God is the presupposed ground of infused moral virtue; but it is the virtue of magnanimity, not grace itself, which Arthur represents in the theological allegory. When the Prince kills Orgoglio the victory belongs to Redcrosse: the stress is upon man's own struggle in cooperation with grace and truth. [Why is R. not there? - Ed.]

V. Kaske, "The Dragon's Spark and Sting and the Structure of Red Cross's Dragon-fight: The Faerie Queene I.xi-xii," Studies in Philology (July 1969), 609-39.

Conventional readings of this battle relate the three day structure to the days of Christ's passion and resurrection and the aids offered Redcrosse to baptism and communion. But if the protagonist from the first represents Christ the apparent setbacks suffered in wounds on the first and second days suggest, incongruously, temporary moral failures; if the protagonist is, more simply, a Christian warrior it is strange that he should lack baptism, through the whole of Book One, until after the first day. In the light of varied theological evidence, the fights on the three days may be read as a progression, with the role of Red Cross changing in allegorical significance from one day to the next. On the first day he represents unregenerate man,

vulnerable in concupiscence (the one sin which on the narrative level is also proper to Red Cross, an armed Christian). When the spark from the dragon ignites his manly beard and overheats his armour, it tumbles him ignominiously into the Well of Life. On the second day, regenerated as by baptism, the hero represents specifically Christian man. Under assault by the dragon's stinging tail, still to be read as a form of concupiscence, he can use much needed sacramental aid. The wounds suffered on these two days are necessitated in the poetic structure not by a residue of moral inadequacy in Red Cross after the confirming movement of the whole book, but by his representative roles in allegory. On the third day the battle is finally Christ's: not Red Cross but Christ in him (to paraphrase St. Paul) wins the culminating round. Far from diminishing the stature of the hero, or from being an anticlimactic extension of the narrative, the episode confers upon Red Cross the "grandeur of generality."

Sherry Zivley, "Hawthorne's 'The Artist of the Beautiful' and Spenser's 'Miuopotmos'," Philological Quarterly 48 (January 1969), 134-7.

Several parallels between Spenser's poem and the Hawthorne story suggest the reason for Hawthorne choosing a butterfly as the image of the beautiful in his story. Although critical attention focusses upon Hawthorne, a Spenserian may find interest in deducing from this article the way in which the later allegorist may have understood the allegory of "Miuopotmos."

Coleman O. Parsons, "Spenser's Braying Tiger," Notes and Queries, N. S. 16 (January 1969) 21-24.

Spenser compresses in fewer lines than does either Lucretius or Vergil the beauty, urgency, and horror of sexual power when he celebrates the effect on animal creation of "Great Venus" (FO IV. x. 46). But what of the voice and character of the tiger ("the Tygres loudly bray")? Bray for Spenser may mean 'resound,' 'cry out,' 'gasp out,' 'utter,' 'give forth,' depending on modifiers and context. In Latin, rancare is most proper to tigers, as in the poem generally called "Philomela," of which one relevant half-line of a longer section of instinctive praise by animals (like, in this respect, Spenser's Venereal praise) is quoted in Conrad Gesner, where Spenser might have seen it "Tigrides indomitae rancant . . ." The striped tiger himself, as well as his cry, was almost unknown to the Ancients and the Elizabethans, for whom tiger included also other large cat-like animals. As late as 1778 we hear, "Tygers are finely spotted." Imaginatively freer with the tiger than with the traditional lion, Spenser achieves perhaps the first notable characterization of the tiger in English literature: "His tiger emits a harsh, shrill, loud cry, is swift, fierce, fell and unkind, cruelly grinning, snarling, and raging, a fearful power let loose." [Blake-lovers take note—Ed.].

R. M. Cummings, "Two Sixteenth-Century Notices of Numerical Composition in Virgil's 'Aeneid'," Notes and Queries, N. S. 16 (January 1969), 26-27.

Precedent, formerly lacking, for numerical pattern in Spenser's heroic poem (cf. Alastair Fowler, Spenser and the Numbers of Time) is found in exegetic claims that the structure of the Aeneid was numerologically based. Sebastianus Regulus and Jacobus Pontanus claimed that the poem attained perfection in twelve books for reasons whose bases range from diurnal and nocturnal hours, through calendrical and astral considerations, to the tribes of Israel, the gates of the New Jerusalem, etc. Pontanus thus sees reason for attack on addition of a thirteenth book by Maphaeus Vegius.

Alexander Dunlop, "Calendar Symbolism in the 'Amoretti'," Notes and Queries, N. S. 16 (January 1969), 24-26.

The association of "Epithalamion" with 11 June, the marriage day in the poem, may be the culmination of a calendrical framework in the immediately preceding Amoretti. Dunlop contends that No. 62 corresponds to 25 March, Lady Day, the beginning of the liturgical year, not to 1 January as previously supposed, and that No. 62 is thematically similar to lines in "Epithalamion" supposed by A. K. Hieatt to refer to Lady Day. On this reckoning, "Amoretti" logically progresses from 1 January ("New Year's Day"), which is No. 4, to beginning of Lent, No. 22 (Ash Wednesday); to Lady Day; to the celebration of Easter, which is No. 68. More precisely, however, the 47 sonnets running from the beginning of Lent to its end at Easter (1) correspond to the number of days in Lent, (2) hold the proper relation to Lady Day to correspond to dates of Ash Wednesday and Easter in 1594, perhaps the most likely year for the marriage celebrated in "Epithalamion," and (3) are centred in the sequence, preceded by 21 sonnets and followed by a like number.

Perhaps Spenser did not intend to carry this symbolism through all the sonnets, but only to allow it to form the setting in which the sequence develops. Perhaps No. 22 is chosen for the beginning of Lent because of its association with moderation, pointed out by Jerry L. Mills. The first spring sonnet, No. 19, is the third sonnet before the Lenten sonnets, and the second spring sonnet, No. 70, is the third sonnet after this group. In the two outer groups there may be no symmetry corresponding to that of the Lenten group. Probably the last 21 sonnets embrace Ascension Day, 9 May. [William Nelson has objected privately that No. 62 corresponds to 1 Jan., not 25 March, because New Year's Day as such was always considered to be 1 Jan. by the Elizabethans. See also report of MLA meeting in SpN I.i.]

Douglas Waters, "Spenser's 'Well of Life' and 'Tree of Life' Once More," Modern Philology (November 1969), 67-8.

The motifs in FQ I.xi function in the same ways, symbolically, as Fidelia's cup and book in the previous canto. Each pair represents the reading of God's word and communion: in close reiteration they demonstrate Spenser's English Protestant emphasis on the need for the Christian to make diligent use of these particular means of grace.

William V. Davis, "Edmund Spenser's 'Epithalamion'," American Notes and Queries, 7 (February 1969), 84-85.

In attempting to tighten Kent Hieatt's proposed one-for-one pairing of Stanzas 1-12 with 13-24 (Short Time's Endless Monument, New York, 1960), Davis proposes for Stanzas 4 and 16 a connection between fish-tending nymphs of Stanza 4, and planet Venus, which becomes exalted in the sign of Pisces, of Stanza 16. He assumes that pagan imagery is associated with the Christian kind in the poem, and that finally the marriage of Christ to His Church is being celebrated.

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

The figure of Braggadochio in The Faerie Queene represents an impressive artistic achievement: the shifts in his personality and conduct, which have been regarded as inconsistencies, form a developing schematic pattern. As mock hero, Braggadochio, in ototo, parodies Arthur's comprehensive virtue, Magnificence, just as in successive parts his behaviour provides parodic contrast to that of Redcrosse, Guyon, Britomart, and the knights of Friendship, Justice, and Courtesy.

S. Viswanathan, "Spenser's The Faerie Queene, Book I, I, v, 7," Explicator 27 (February 1969), 6, 44.

There is a tendency to miss the meaning of 'uprore' in this passage. In the sixteenth century it would have still carried over from the original Dutch the meaning of 'military uprising or revolt.' This is significant in view of the Elizabethan horror of rebellion, and in using the word to point up an allegorical reference to Satan's primal revolt, Spenser completes the suggested identification of the Dragon with the Devil.

Michael Baybak, Paul Delany, A. Kent Heatt, "Placement 'In the Middest' in The Faerie Queene," Papers on Language and Literature, 5 (Summer 1969), 227-34.

The arithmetically central stanzas of all Books of The Faerie Queene 1590 contain symbolically central matter, placed in a garden or fane and marked by the catch-words "in [the] middest [midst]." III. vi. 43 describes the central mount of the Garden of Adonis, also the mons Veneris. The mistaken forms of love, opposed by Britomart (type of chaste love and mother of British kings), range through the rest of III around this center. In Book I, Orgoglio overcomes Red Cross in I. vii. 12, the first of the two central stanzas. Seven stanzas earlier in an action emblematic of this overthrow, a nymph "Sat downe to rest in middest of the race." Red Cross can be freed from Orgoglio only by Arthur, or grace. In II, three arithmetically central stanzas describe Proserpina's seat ("And in the midst thereof a siluer seat"). After this apparently climactic temptation, Guyon must also be rescued by Arthur. These center-points, hardly coincidental and apparently very revelatory, were nevertheless disturbed by changes in 1596. The foregoing results differ from those of Alastair Fowler in Spenser and the Numbers of Time but are arrived at by a similar method.

A. Kent Heatt, "Milton's Comus and Spenser's False Genius," University of Toronto Quarterly, 38 (July 1969), 313-18.

Because of nearly conclusive iconographical similarities, the false Genius of the Bowle of Bliss (FO II.xii) seems to have been Milton's chief model for the character Comus. The antithetical natures of this false Genius and the true one of the Garden of Adonis (FO III.vi), whose tradition is both classical and medieval, may also have influenced Milton's pattern, in Comus, of Circean enchanter over against other figures—also borrowed from the Garden of Adonis—which signify not passive virginity but innocent love. In fact, in spite of instructive differences, it now seems that while conceiving Comus Milton had in mind an interlocking set of mythical patterns formulated by Spenser.

James R. Kincaid, "Tennyson's Mariners and Spenser's Despair: The Argument of 'The Lotos-Eaters'," Papers on Language and Literature, 5 (Summer 1969), 273-81.

Light from FO I. ix is brought to bear on the problem of reading "The Lotos-Eaters." Critics have had trouble in deciding whether the poem is on the side of life or death, whether it manifests Tennyson's early "aestheticism" or functions as an ironic attack upon irresponsibility. Thematic similarities and verbal echoes are offered in order to show that Tennyson was thinking of Redcrosse's encounter with Despair as analogous to the mariners' captivation by enchantment. Mr. Kincaid argues that Tennyson was, in fact, fully cognizant of the moral issues in the mariners' plight, and that through allusion to Spenser's passage the poet provides a Christian context which exists in the poem in an unresolved tension with the beguilements of Lotos-land.

Clifford Davidson, "The Idol of Isis Church," Studies in Philology 66, (January 1969), 0-86.

Britomart's vision at the Temple of Isis is a watershed between Artegall's post-lapsarian and pre-Christian understanding of justice, which emphasizes the strict imposition of law, and a Christian conception of justice, which includes love and mercy. In the early cantos (ii-iv) of Book V Artegall's function is exercised through Talus, the figure of a law which, like the Mosaic law, is unable to bring society to perfection. [Any connection between the name "Talus" and the phrase "lex talionis"? - Ed.]. When Artegall falls to Radigund through misplaced clemency Talus cannot free him; but Britomart gains, from the vision, an understanding of Justice large enough to include Equity and Mercy, and the kind of strength needed to effect his liberation. The force of the incident is not merely political: justice and mercy in the body politic correspond to temperance and love in the individual. All concords rest in love, which involves generation as well as order. Artegall is prepared, in his personal recognition of the need for mercy and love within the concept of justice, for the events at Mercilla's court.

Judith H. Anderson, "'Nor Man It Is': The Knight of Justice in Book V of Spenser's Faerie Queene," PMLA, 85 (January 1970), 65-77.

In narrative and symbol Book V is the most comprehensive of the books, yet Artegall is the most questionable of the poem's heroes. The problem is inescapable: the limitations of the hero in his own legend are contingent upon the impossible nature of the demands imposed by the ideal of justice upon human individuals and historical fact. Artegall moves between the dream-world of a Golden Age, which arises quite naturally in the context of the virtue of justice, and the world of historical allegory, the real world to which unrealistic demands must be accommodated. The painful truths of Elizabethan history cannot be excluded from this book. Artegall is of necessity divided against himself. He can adopt the role of abstract justice, or the role of a virtuous, humane knight, but rarely both at once. When he is permitted to act as humane justice, it is in the narrative presence of Britomart or of Arthur. In the central cantos, those involving Radigund, Britomart, and the Isis myth, Artegall enters a psychic world to undergo a humanizing education. When he leaves that inner world to return to external and social duties, he carries more than ever a double identity, with tensions unresolved between virtuous knight and abstract virtue. He is never permitted, like Arthur, a mythic integration. The uproar of the Blatant Beast, as it attacks Artegall at the end of the book, sounds the continuing dissonance between psychic and social demands upon the hero, and between the worlds of Faerie and of history.

James E. Phillips, "Renaissance Concepts of Justice and the Structure of The Faerie Queene, Book V," Huntingdon Library Quarterly, 33 (February 1970), 103-20.

The structure of Book V, FQ, exhibits a coherence dependent upon thematic, rather than narrative or allegorical concerns. Specifically, the structure may be regarded as tripartite, with successive groups of episodes arranged to exemplify in turn the three principles of justice always discussed in treatises of the time (Elyot, Saint German, Lipsius et al.): Justice Absolute, Equity, and Mercy. The first six episodes, from Sanglier to Terpene inclusive, illustrate the application of the letter of the law in various situations. Here Talus functions as the instrument, and possibly the symbol, of exact retribution and "immoveable, resistlesse" justice. In the Temple of Isis and Amazonian episodes which constitute the central parts of the book, the principle of Equity is involved, clearly identified with the figure of Britomart in the Temple explications, Canto vii. Equity was, in contemporary definition, that principle which

provides for exceptions to "general rules of the law of man" when those laws do not accord with laws of reason or laws of God. The selection of Britomart as protagonist of justice in circumstances which depict a monstrous regiment of women is apt: she is a woman whose temporary governance is sanctioned by God in accordance with reason. Yet she disappears when the exempla of Mercy are to be set forth. Those, the final six episodes of the book, involve punitive actions against the Catholic enemies of Protestant England. Harsh though they have seemed subsequently, such actions were in contemporary understanding acts of mercy, for Mercy, or Clemency, was a temperance of mind not to be confused with "misericordia," or sentimental pity. Indeed, to the theorists, true mercy could only be shown when vain pity had been rejected.

Waldo F. McNeir, "The Sacrifice of Serena: The Faerie Queene, VI.viii.31-51," Festschrift für Edgar Mertner, ed. Bernhard Fabian and Ulrich Suerbaum (Munich: Wilhelm Fink, 1969), pp. 117-156.

In the early cantos of Bk. VI several doubles of Calidore appear, the most important or Calepine, who with Serena holds attention in cantos iii-viii during Calidore's absence. The climax of their adventures is her capture by cannibalistic brigands, demonic parodies of courtesy, whose preparation to sacrifice her to their god is interrupted by Calepine. Two earlier examples of anthropophagy (III.vii.22-29; IV.vii.4-32) belong to the same primitive substratum and foreshadow the man-eaters of this episode. Most modern critics have mistaken the sacrifice of Serena for mimetic rather than iconographic art. Attempts to relate Spenser's episode to Heliodorus and Achilles Tatius are unconvincing; a closer analogue, hitherto unnoted, is in Xenophon of Ephesus. Similarly, alleged resemblances to Ariosto, Boiardo, or Italian Renaissance pastorals are remote. Human sacrifice accompanied by cannibalism, the distinctive feature of the episode, was widespread in ancient Greece. It was an abhorrent practice of the western European Celts reported by Caesar, Diodorus Siculus, Strabo, Pomponius Mela, Pliny, and Tacitus; the Irish Celts, particularly, were given to cannibalism. Spenser's savages who capture Serena reflect his imperfect memory of classical writers on Celtic ethnography, together with his observations at close range of the contemporary Irish. His brigands conform with Elizabethan views of Irish outlaws, as suggested by H. C. Chang. Spenser had read Campion, Buchanan, Camden, and Holinshed on the sanguinary history of Ireland. In the View of the Present State of Ireland he used classical and Elizabethan authorities as well as relying on his participation in Irish affairs. All of these are transformed by poetic imagination into the sacrifice of Serena. [W. M.]

T. J. Gillcrist, "Spenser and Reason in the Conclusion of 'Salisbury Plain'," English Language Notes, 7 (September 1969), 11-18.

The last stanzas of "Salisbury Plain" are frequently misinterpreted as expressing a desire to see English society destroyed by the Republican revolution. That Wordsworth means figurative rather than literal warfare in stanza 61 can be shown by the verbal relationships between this stanza and Book V of the Faerie Queene. The actions of Artegall and Talus show that Spenser wants to restrain oppression without abolishing the established order. Wordsworth sees that there is no point in attacking mere symptoms (e.g. Spenser's Munera) of the system. Instead, what must be attacked is the structure of doctrine regarding divinely ordained inequality (which Spenser upholds) and which exists in the minds of those who submit to the system. Therefore Wordsworth asks that error should be exposed by reason to the light of truth, whereupon it will be destroyed without recourse to violence.

Michael J. Preston, "The Folk Play: An Influence on The Faerie Queene," American Notes and Queries, 8 (November 1969), 38-9.

The tradition of the folk play is one of the many areas from which Spenser drew. It influenced the description of the procession of the months (especially June) in Mutabilitie, and influenced both approach and detail in the House of Pride episode, FQ 1.4.

Patrick Cullen, "Imitation and Metamorphosis: The Golden-Age Eclogue in Spenser, Milton, and Marvell," PMLA, 84 (October 1969), 1559-70.

In the pastoral convention, the messianic eclogue of the golden age as embodied in Virgil's fourth eclogue and elsewhere often includes as motifs the internal harmony of nature, the death of destructive forms of nature, the "Earthly-paradise luxuriance of nature," eternal spring, the end of war and return of peace, the abolition of toil, the return of the virtues, the communal ownership of property, the return to natural law (Tasso's Aminta and Guarini), and, in the Renaissance, a philosophy of love. Some messianic eclogues are copy-book examples, but "April," here claimed to be a messianic eclogue, transforms the genre.

Elisa's world is the golden age, over against the iron age of Thenot, Piers, and Diggon Davie. She replaces disorder with order, in that Colin has failed in his mission as poet, but Elisa fulfills her mission. She represents Song, and consequently harmony, because she is begotten without spot by the spiration of Pan upon Syrinx, already transformed to a reed, and because she ultimately, as one of the dancing Graces, ascends to heaven. She also represents the divine artist as well as the divinely anointed ruler, and the orders of art and of the body politic are correspondingly extensions of divine order. She reconciles conflicts ("The Redde rose medled with the White yfere"). She brings eternal spring, in that she is its virgin goddess ("flowre of Virgins"), but she is also an image of fertility, the goddess of love (crowned with red roses; cf. emblem "o dea certe"). She reconciles love and virginity like Britomart. The return to her of the Muses is a transformation of the motif of the return of the virtues; the arrival of the Graces signifies the ordering of both art and society.

Conventional motifs are here transformed. Elisa's parentage is lofty, like that of Virgil's Augustus, but is allegorized into the birth of Song. The theme of the world remade becomes an allegory of the transforming power of art and of the interrelation of social and artistic order, an announcement of a new golden age of song. Elisa is not so much patterned on Elizabeth I as she is the archetype of which Elizabeth is a substance-giving exemplar. She is an Arcadian ideal rather than an actual ethical pattern.

Mr. Cullen proceeds in a similar fashion to show how "On the Morning of Christ's Nativity" and "The Picture of Little T. C. in a Prospect of Flowers" can be subsumed under the genre of the messianic eclogue as highly original variations on its pattern.

Fry Berger, Jr., "Mode and Diction in The Shepheardes Calender," Modern Philology, 62, (November 1969), 140-149.

In the Shepheardes Calender Spenser explores the limits of the pastoral on two inseparable levels, the psychological (where his criticism is aimed at the longing for paradise that leads to pastoral retreat) and the semantic. E.K.'s three modes may be defined in terms of two relations to the ideal paradise: the recreative belongs to those who are contented within the pastoral; the plaintive mode belongs to all those whose reference is towards an ideal, disappointingly unattainable paradise, and includes Colin and the moral pastors, both demonstrating a reprehensible escapist tendency. The

latter show a genuine concern for reform, but their response is too simple-minded to be meaningful outside the barnyard community; the degeneration of potentially moral response again leads to plaintive withdrawal. There are marked stylistic differences between the moral pastors, with their bumbling rhetoric, and Colin, with his highly-wrought rhetoric. But the response of neither is 'sufficient to life'. On top of these three is the meta-recreative position of the poet himself. Spenser is reconstructing the literary innocence of the young poet whose first concern is his medium, not the world's problems. It is the integration of his two points of origin, the natural language of the moral pastors, with its reference towards life and society, and Colin's figured rhetoric, that belongs to art and artifice, that will lead to a mature poetry.

Maren-Sofie Røstvig, "II. The Shepheardes Calender - a Structural Analysis," Renaissance and Modern Studies (The University of Nottingham), 13 (1969), 49-75.

SC was received by contemporaries as a truly great poem, not because of the less significant features recognized today, but because it is an allegory of the return of man to God, and of Time, from Creation to the return into Eternity. Further respect was given to SC because it accommodates the highest theme to the lowest poetic genre, for which inspiration derives from the Psalter as interpreted (numerologically and otherwise) by Augustine, Cassiodorus, and Medieval and Renaissance theologians. Colin's willing acceptance of death, in "December," is the Christian poet's answer to pagan ethics and the pride of pagan epic.

Cited on the conception of Time and Eternity are Pierre de la Primaudaye, The French Academe; Pontus de Tyard, Scève, ou Discours du Temps . . .; Francesco Georgio De Harmonia mundi; Pico, Heptaplus; John Swan, Speculum mundi. All of these relate to the Platonically influenced speculations of Augustine and others on time as a moving image of eternity by virtue of its circularity in day, week, season, etc., but also as image of human history. Correspondingly, in SC there is a pattern of:

- (1) the state of Nature (Eclogues I-IV): passionate existence without much rational control, with civil virtues appeasing animal part of man in IV;
- (2) reign of Law (V-VIII): the temptations which men fall prey to in spite of the demands of the Law; allusions to Christ in central section of SC (Pan in "May," metaphor of Paradise in "June"); the Law as preparation for Grace;
- (3) state of Grace (IX-XII): charity and heavenly love.

The remaining structural argument is numerological. Wittkower and Frances Yates are cited for correspondences to macrocosm, microcosm, and human artifacts; and, notably, Pontus de Tyard for "loix musicales" in placing of rhyme-words and in length and number of lines in stanzas, which he compares to the operation of Plato's numerical formula (proceeding to the square and cube of 2 and 3) in the process of Creation and in the proportions of the human frame. This formula is used extensively in explaining the structure of SC.

Roger A. Geimer "Spenser's Rhyme or Churchyard's Reason: Evidence of Churchyard's First Pension," Review of English Studies, 20 (August 1969), 306-9.

The lines quoted by John Mannington in 1602 as evidence that Spenser failed to receive a pension promised by the Queen appear to have been written instead by Thomas Churchyard in 1593, with regard to a pension he finally received in 1597.

Anthea Hume, "Spenser, Puritanism, and the 'Maye' Eclogue," Review of English Studies, 20 (May 1969), 155-167.

On external and internal evidence, Spenser probably supported a moderate form of

puritanism during the writing of the Shepherd's Calendar (1578-1579). The Calendar was printed by a well-known puritan printer. In the 'Maye' eclogue, the Fox could be, in puritan idiom, a secret papist, leading simple Christians (the kid) into superstition with his 'knacks' and 'trifles,' themselves straight from puritan tracts. Similarly, 'lordship' and 'conceit' and 'concord' are key words in puritan debate. Throughout, Spenser shows puritan commitment to teaching and primitive simplicity.

n A. Quitslund, "Spenser's Image of Sapience," Studies in the Renaissance, 16 (1969), 1-213.

Q. rejects Ellrodt's and others' popular argument that Sapience in "An Hymne of Heavenly Beavtie" is Christ as the Logos or mind of God, and sees three traditions as participating in Spenser's syncretic image, all of which identify this figure as an "entity distinct from God" but taking part in the "activity by which God reveals himself in creation."

On the question of influence on Sapience of the tradition of Renaissance Platonism, the Sapientia of Ficino and Pico has until now been rejected on the grounds that these authors had identified her with Venus Urania, a figure of the material universe. Q. shows that both men identify her instead with the single wisdom or "universal and first Mind." As such, she may well have entered into Spenser's figure.

In the Christian devotional tradition Q. distinguishes one personified Wisdom who is spiritual discipline, grace, and felicity (the seventh Gift of the Holy Spirit), but also a second, more substantial Wisdom with creative and cosmic power. In this latter sense, Augustine's Created Wisdom, being neither an aspect of the Trinity nor yet partaking of the corporeal heavens, allows Q. again to reject Ellrodt's thesis that Sapience, being above the corporeal universe, can be nothing but the Logos. Q. finds a similar direction in Avicenna's and his interpreters' assignment of a single heavenly entity to the intellectus agens by which we obtain suprasensible knowledge; the connection of Mary and of Dante's "donna gentile" with this or other forms of the Created Wisdom helps clear the way for a Sapience who is female. Although the female figure of Wisdom was sometimes identified with Christ, the identification of a created female Wisdom apart from the Trinity by a writer as close to Spenser's time as Thomas Palfreyman seems significant.

In the kabbalistic tradition as embodied in the "Sapienza" of Leone Ebreo, Ellrodt had found the key to Spenser's Sapience. Q. first rejects Ellrodt's interpretation of the textual evidence in the "Hymnes" as showing that Sapience is God the Son, and then shows how with reference to Leone the creative power of Sapience is best understood. For both Leone and Spenser, God is beautiful but not Beauty. Man cannot know God, but can unite with the divine Beauty: Wisdom. A familiarity with this branch of kabbalistic thought seems to be shared by the two authors, and also by Guillaume Postel.

Q.'s very important and wide-ranging article makes contact with many other primary sources, and with the theories of J. B. Fletcher, Osgood, J. W. Bennett, R. Tuve, Joseph B. Collins, Welsford, M. T. d'Alverny, E. F. Rice, P. Dronke, L. Bouyer, and others. Its documentation is useful for anyone desiring a general knowledge of the topics touched on.

el Jay Belsen, "Escaped Faults in the Spenser Concordance," American Notes and Queries, (January 1970), 69-72.

Certain omissions and instances of faulty indexing, italicizing and spelling are noted. Others should record similar findings for an errata page in any future edition of the fundamentally sound Osgood Concordance.

Gerald Snare, "The Muses on Poetry: Spenser's The Teares of the Muses," Tulane Studies in English, 17 (1969), 31-52.

Although probably written close to 1590, the poem is not an embarrassing condemnation of the Elizabethan Age of poetry, but rather a complaint that man rejects the harmony of the soul, and the perception of the harmony of the world and of all knowledge, which the muses were thought to offer. The conception of the muses found in the mythological compendia and dictionaries and in such authors as Macrobius included their preference for learned men and rejection of the vulgar and blind, their encyclopedic embodiment of all knowledge, their function as modes of all cognition and learning, their connection with the music of the nine spheres and the harmony of the cosmos. Most of these matters can be traced in the poem. Even a numerological harmony is suggested in its obviously symmetrical patterns. Poetry, for Spenser as well as Sidney, embraced all of imaginative literature and what that imaginative literature could accomplish in this world. In this sense, Spenser was right in supposing that the muses had cause for complaint in his time.

Claus Uhlig, "Ouroboros-Symbolik bei Spenser," Germanisch-Romanische Monatsschrift, 19 (January 1969), 1-23.

As a preliminary, a "possible direction for reorienting research on Spenser" is suggested: his mythopoeic activity is to be understood in terms of an ability to use a wealth of traditional symbols—as understood today by students of art history, emblem literature, and Renaissance Platonism—in ways precisely appropriate to his work, as, for instance, in the great allegorical centres of EQ. Uhlig finds himself standing with R. Tuve, incidentally with Kermode (on the Cave of Mammon) and above all with Ellrodt; he has a partial sympathy for C. S. Lewis and Alastair Fowler (so grouped), but objects to their emphasis on Spenser's images over against his philosophy. He opposes those whom he considers to support the theory of a non-eclectic philosophy or fixed view in Spenser (J. A. Bennett, Pauline Parker, Janet Spens).

The Venus of the Temple in IV. x is love over against the lust of Cupid in House of Busirane, but, as hermaphrodite, she points to the completeness of earthly love alone (Castiglione cited), not to the contrast between heavenly and earthly Venus (as J. W. Bennett averred). As encircled by a snake with head in mouth, she also points to the cyclical character of natural life (as displayed explicitly in Garden of Adonis). The tradition of the snake with tail in mouth—the Ouroboros—is traced particularly with reference to Aion (the period of existence of the Cosmos, among other meanings), and with some reference to the origin of the familiar Boethian contrast between endlessness and eternity [relevance of this to argument of significance of Ouroboros in Spenser is unclear]. Many authors (a few unfamiliar in this connection) are cited, and also familiar emblems and mythological compendia. U. points out that Macrobius' Saturnalia uniquely describes both hermaphrodite Venus and symbolism of Ouroboros. [The connection in the Saturnalia is somewhat tenuous: Androgynous Venus with significance of cyclical regeneration is related to Janus; Janus is the Aion; the Aion is symbolized by the Ouroboros.] The connection in Spenser's mind between hermaphroditism as a condition of the persisting cyclical character of natural life, and the Ouroboros as a symbol of the cyclical character was reinforced from so many sides that no specific source, in emblem book or elsewhere, can be assigned. [Query: does not hermaphroditism relate to completeness of lovers, not simply in natural generation, but also in married love or in a mutually forbearing and generous relationship, as in many emblems? IV is Book of Friendship.]

Yale University Library Gazette. 44 (January 1970), 116, notes that the Osborn Collection in Beinecke Library at Yale contains an irregularly paged and gathered MS, dated 1597, of A View. It was not known to the Variorum editors.

Some Aspects of St. Augustine's Literary Aesthetics, Studied Chiefly in De Doctrina Christiana," Archibald M. Young, Harvard Theological Review, 62 (July 1969) 289-99.

This brief discussion of Augustinian aesthetic dicta will prove stimulating to some Spenserians. The exposition of processes of literary signification, allégorical and "figural", could add an Augustinian string to critical bows already strung by such modern hands as those of Auerbach, Hough and Lewis.

PORTIONS OF BOOKS, NOTED

Martin Seymour-Smith. "Edmund Spenser," in Poets Through Their Letters, Vol. I, 64-83. London: Constable, 1969.

Correspondence in this book is considered as a means of elucidating poetry, not as epistolary art. The Spenser chapter, necessarily brief because only three letters survive except for official dispatches from Ireland and minor dedicatory epistles, gives the salient texts: the 1579-80 correspondence with Gabriel Harvey, and the 1590 Letter to Raleigh, with summaries of, and additions to, extant critical opinion and conjecture concerning these letters. (Other poets treated at length in this volume include Sidney, Donne, Marvell, Dryden, Swift, Pope, Gray, Wordsworth, Coleridge.)

Renaissance Philosophy, Volume 2, The Transalpine Thinkers, edited, translated and introduced by Herman Shapiro and Arturo B. Fallico, (New York: Modern Library, 1969) offers selected readings from Cusanus, Reuchlin, Agrippa, Lipsius, Erasmus, Ramus, Vives and others. (Volume 1, The Italian Philosophers, appeared in 1967.)

Classical, Medieval, and Renaissance concepts of the Golden Age are very carefully examined in Elizabeth Armstrong, Ronsard and the Age of Gold (New York-London: Cambridge University Press, 1968).

NOTICES OF BOOK REVIEWS IN 1969

Review of George Clubb, Reviews of R. M. Durling, The Figure of the Poet in Renaissance Epic (Cambridge, Mass., 1965), and A. Bartlett Giamatti, The Earthly Paradise and the Renaissance Epic (Princeton, 1966), in Romance Philology, 22 (May 1969), 650-54.

Review of Mark Rose, Heroic Love (Cambridge, Mass., 1968), in Times Literary Supplement, 8 (3 July 1969), 725. Review of Martin Seymour-Smith, Poets through Their Letters (London, 1969), in Times Literary Supplement 68 (13 February 1969), 154.

E. C. Davis, Review of T. K. Dunseath, Spenser's Allegory of Justice in Book Five of the Faerie Queene (Princeton, 1968), in Review of English Studies, 20, 80 (1969), 488.

Richard Foulet, Review of Louis Vinge, The Narcissus Theme in Western European Literature up to the Early 19th Century (Lund, 1967), in Romantic Review, 61 (February 1970), 45.

M. Cummings, Reviews of T. K. Dunseath, as above, John R. Elliot, Jr., ed., The Prince of Poets: Essays on Edmund Spenser (New York, 1968), in Notes and Queries, 16 (December 1969), 469.

Ann-Sofie Røstvig, Review of Kitty W. Scoular, Natural Magic, Studies in the Representation of Nature in English Poetry from Spenser to Marvell (Oxford, 1965), in English Studies, 50 (June 1969), 308-10.

J. Smith, Review of Lee A. Sonnino, A Handbook to Sixteenth Century Rhetoric, (1968), Essays in Criticism 19 (July 1969), 320-5.

- R. M. Wilson, Review of R. M. Lumiansky and Herschel Baker, eds., Critical Approaches to Six Major English Works: Beowulf through Paradise Lost, in English, 18 (Autumn 1969), 106.

COMPLETED DISSERTATIONS

Completed Dissertations on Spenser Listed in Dissertation Abstracts, 29, 30 (1969).
DA volume and page-number appear last in entry.

- Aziz, Paul Douglas. The Poet's Poetry: Edmund Spenser's Uses of the Pastoral. Brown University, 1968. DA 30: 271-A.
- Barker, William. Three Essays on the Rhetorical Tradition (relates to FQ). Brandeis University, 1968. DA 29: 2700-A.
- Bowe, Elaine C. Doctrines and Images of Despair in Christopher Marlowe's Doctor Faustus and Edmund Spenser's The Faerie Queene. University of Oregon, 1968. Adviser: Thelma N. Greenfield. DA 29: 2206-A.
- Catz, Justin E. Edmund Spenser's Amoretti and Epithalamion (loosely unified yet single artistic structure). University of Wisconsin, 1968. Adviser: Madeline Doran. DA 29: 3105-A.
- Dhesi, Nirmal Singh. The Paynims and Saracens of Spenser's Faerie Queene. Michigan State University, 1968. DA 30: 317-A.
- Edwards, Calvin R. Spenser and the Ovidian Tradition. Yale University, 1958. DA 30: 1155-A.
- Greco, Francis G. Torquato Tasso's Theory of the Epic and its Influence on Edmund Spenser's Faerie Queene. Duquesne University, 1969. DA 30: 2967-A.
- Louthan, Vincent A. Spenser's Double: The Dark Conceit of Reality in The Faerie Queene (double or twin versions, involving polar or complementary concepts). University of Connecticut, 1969. DA 30: 688-A.
- McMurtry, Josephine S. Spenser's Narrative Imagery: The Visual Structure of The Faerie Queene. Rice University, 1969. DA 30: 1989-A.
- Morgan, Michael N. Paradise and Lover in the Poetry of Spenser. University of Florida, 1968. Adviser: Ants Oras. DA 29: 3105-A.
- Okerlund, Arlene N. Literature and its Audience: The Reader in Action in Selected Works of Spenser, Dryden, Thackeray, and T. S. Eliot. University of California, San Diego, 1969. Adviser: Andrew Wright. DA 30: 1991-A.
- Rollinson, Philip B. Spenser's Four Hymns and the Tradition of the Literary Hymn. University of Virginia, 1968. DA 29: 3586-A.
- Salman, Phillips C. Spenser's Representation of Queen Elizabeth I. Columbia University, 1969. DA 30: 2498-A.
- Shaheen, Naseeb. Spenser's Use of Scripture in The Faerie Queene. University of California, Los Angeles, 1969. Adviser: James E. Phillips, Jr. DA 30: 1535-A.
- Snare, Gerald H. Spenser's The Teares of the Muses and the Poetry of the Initiate. University of California, Los Angeles, 1968. Adviser: James E. Phillips, Jr. DA 29: 3111-A.
- Weiss, Robert H. Primitivism and the Satiric Mode in English Renaissance Verse and Prose (to Spenser's Prosopopoeia): The Shaping of a Tradition. Temple University, 1969. DA 30: 2504-A.
- Young, John J. Artegall and Equity: The Faerie Queene, Books III-V (Theme of Justice begins in medias res in III-IV, with imperfect hero perfected in V). Case Western Reserve University, 1968. DA 29: 4472-A.

WORK IN PROGRESS

Please send us your news, including all particulars. We are aware that a field of inquiry may be preempted by an announcement and then left overlong in limbo; and we shall try to help in preventing such an occurrence, in which it is so easy for busy people to become involved. Recently, we have also been reminded that the title or prospective title of a work whose main aim is to set up a critical position may seem, quite innocently and misleadingly, to preempt whole fields of fundamental research. We hope readers will keep this second point in mind as they peruse our lists.

Jerome S. Dees, Ohio State University, reports the following:

"The Narrator of The Faerie Queene: Patterns of Response," article accepted for publication in a forthcoming issue of TSSL;

"Two Issues in Current Spenser Criticism," completed, but unplaced as yet;

a book in progress on "The Narrator's Voice in Renaissance Heroic Poetry";

an article in progress on "The Ship Image in The Faerie Queene".

Barbara Garner, Carleton University, is preparing a translation of the Mythologiae by Natalis Comes (Conti).

F. Kinney, University of Massachusetts, reports that he will publish with Harvard University Press Elizabethan Backgrounds in 5 vols.: freshly edited pamphlets, statutes, proclamations, and letters dealing with historical events and the cultural and social contexts of those events and also of literary events in England, 1558-1603. Vol. I is stated to appear in 1971.

Christie Lerch, State University of New York at Binghamton, is working towards a book on the virtues of justice and charity in relation to FQ, V and VI, with the aid of a grant from the Folger Library. She invites "all possible aid and information from interested readers."

Virginia Tufte (University of Southern California, Los Angeles) publishes this year an anthology of nuptial poems for the general reader but of some interest (she hopes) to the scholar as well: High Wedlock Then Be Honoured (Viking, Press Inc.; Macmillan of Canada, and London). Another book, The Poetry of Marriage, will be noticed in our next issue.

Dissertations:

Under direction of Professor Stewart A. Baker, Rice University: Linda Lorane Phillips Driskill, a treatment of unifying conceptions and cyclic structure in The Shepheardes Calender and Drayton's pastorals.

Under direction of William Blissett, University of Toronto: Hugh MacLachlan, The Figure of Arthur in The Faerie Queene."

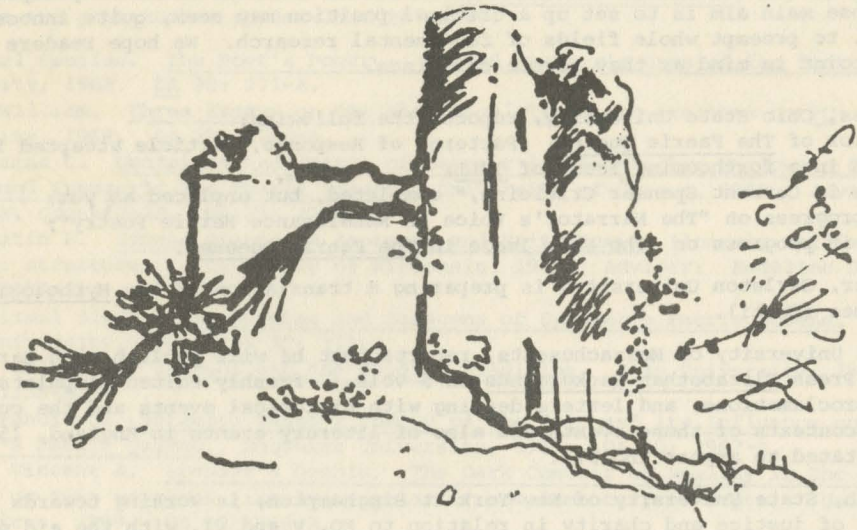
Under direction of Northrop Frye, University of Toronto: James C. Nohnberg, a study of the structure of imagery in FQ, involving the psychogenesis of Spenser's virtues as explanation of their imagery, and three over-arching comparisons between the virtues of self and social realization (completed recently).

Under direction of O. B. Hardison, Jr.: F. Whitney Jones, an examination of the themes of art, time, and language as they affect the unity of The Shepheardes Calender. Also, David A. Richardson, on archaism in The Shepheardes Calender: decorum and diction in English Renaissance literature.

Under direction of Millar MacLure, University of Toronto: Judith Hinchcliffe: a study of the structure of FQ, VI, involving problems of critical vocabulary among other matters.

[continued on 18]

Under direction of John C. Pope, Yale University: Michael O'Connell, an examination of the historical dimensions of Spenser's poetry (not historical allegory).



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NOTICE: ENGLISH 4

The subject for English 4, "The Period of Spenser" at the 1970 MLA meeting in New York will be Sir Philip Sidney. Robert Kimbrough, Chairman for 1970, (Department of English, 320 Bascom Hall, Madison, Wisconsin 53706), would like to present three general papers, one each addressed to Sidney's work in prose fiction, poetry, and critical theory. He suggests that "the papers could well be speculative in nature, embracing assessments of where we have been and suggestions of where we might go."

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