

# SPENSER

# NEWSLETTER



Spring-Summer 1972

Volume 3

Number 2

*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

*NOTICES OF REVIEWS*

*COMPLETED DISSERTATIONS*

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*BOOK NEWS*

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Sponsored by the Department of English,  
The University of Western Ontario

With the endorsement of the Renaissance Society  
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### COMPLETED DISSERTATIONS

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## TO OUR READERS

From time to time we have been gratified to hear words of commendation and appreciation for *Spenser Newsletter*. Many of you, clearly, are finding it the useful academic tool we wish it to be.

It is already something of a communal effort among Spenserians: we are conscious of debts not only to our panel of generous corresponding editors but also to those of you who respond to our repeated invitations to send in material. Please keep it coming. We want news of meetings, papers and work in progress. We appreciate offprints of articles: they ease our searching and abstracting procedures wherever the article appears, and they are quite necessary if the journal is for some reason inaccessible to us here.

## BOOKS: REVIEWS AND NOTICES

Patrick Cullen. *Spenser, Marvell, and Renaissance Pastoral*. Cambridge, Mass.: Harvard University Press, 1970.

In an introductory chapter, "The Pastoral Context," Professor Cullen describes two dissimilar strains in Renaissance pastoral: the Arcadian, traceable to the ideal *otium* of Theocritus and Virgil; and the Mantuanesque, derived from the polemics of Petrarch, Boccaccio, and Mantuan. [The two strains are related to ideas of "soft" and "hard" primitivism in antiquity.] Arcadian pastoral is ambivalent toward city and country life, the pagan golden age, the pastoral genre as an advance toward epic, and love as a necessary part of human experience. [This ambivalence is akin to Norman Rabkin's principle of complementarity in Shakespeare.] Mantuanesque pastoral tends to be rigid in its condemnation of urban life, advance in the fallen world, the progress of poesy, and eroticism. The ambivalence of Arcadian pastoral is demonstrated in analyses of Sannazaro's *Arcadia*, in which the bifurcation between the ideal and the real is never finally resolved [Sincero's move into Arcadia and back to civilization could be related to Northrop Frye's conception of the therapeutic effects of the "green world"]; and of Garcilaso's second eclogue, in which contradiction is escaped by never taking the pastoral idea seriously [a stance adopted, Cullen remarks in a statement open to serious question, by Sidney and Shakespeare]. The thesis of this introduction is clearly established, however. The pastoral tradition inherited by Spenser enabled him to explore conflicting perspectives.

Disagreeing with the interpretations of A. C. Hamilton (*ELH*, 1956) and Robert Durr (*ELH*, 1957), Cullen regards the five moral eclogues as dramatic confrontations of different perspectives in man's attempt to reconcile his worldly and otherworldly roles. Comedy of character arises from limited perception in the debates. The comic conflict of generations between Thenot and Cuddie in "February," like the fable of the Oak and the Briar, shows that neither is self-sufficient. Piers in "May" is a pompous conservative, Palinode is a naive liberal, and Piers's tale of the Fox and the Kid is biased. In "July" Morrell the upland man is flexible while Thomalin the lowland man is austere, an allegory of the high and low estates, both disputants tinged with rustic literal-mindedness [like that of Shakespeare's "rude mechanicals"]. Thus comedy leaves both perspectives. Diggon Davie's bitter criticism of lax pastors in "September" is Mantuanesque; Hobbinol's tolerant moderation is

Arcadian. Neither attitude is realistic. The debate between Piers and Cuddie in "October" ends in a standstill on the relation of love to poetic inspiration. This examination of perspectivism and the comic interplay of limited viewpoints is stimulating. For Cullen, the intent of the moral eclogues is not to expound truth but to explore it from different angles.

In a discussion of "Love in the *Calendar*: The Tragic and Comic Perspectives," Cullen himself seems to lose perspective, for he dwells on Colin's tragic failure as both poet and lover. Colin distorts both the Mantuanesque and the Arcadian pastoral ethic "in an effort to justify his stagnation and selfishness," and he refuses "potential therapy" in his "neurotic withdrawal" and "solitary autoeroticism" until his "obsessive love leads to the tragedy of his self-destruction." [Can the persona created by Spenser for himself be understood solely from a tragic perspective?] According to Cullen, the comic perspective applies only to Hobbinol, Thomalin, Perigot, and Willye, who serve as foils to Colin. [A more balanced view is taken by Isabel MacCaffrey (*ELH*, 1969), who sees Colin's three songs in "April," "August," and "November" as confirming the claim of Piers in "October" that love's power can "lift us out of the cycle of death" into an imagined realm that transcends actuality. Cullen overlooks the reappearance of Colin as Spenser's persona in *The Faerie Queene* and in *Colin Clouts Come Home Againe* (one misses any reference to Sam Meyer's work on *Colin Clout*), whereas MacCaffrey shows that its "balance of attitudes held in equilibrium" makes the *Calendar* "an essential prologue to the bold inventions of *The Faerie Queene*."]

A section on "The Golden Age and the Resolution of Perspectives" argues that the ideal Elisa of "April" successfully orders life in a wished-for golden age, in contrast to Colin's failure to order his life as artist and poet in the iron age that exists. The mythic vision of Elisa momentarily pierces the encircling gloom of Spenser's pastoral world. [The recurrence of the golden age theme in the Proem to Bk. V of *The Faerie Queene*, with modern justice decayed but upheld by Gloriana through her "instrument" Artegall is not cross-referenced

A second chapter on the *Calendar* views "the serial development of seasonal themes" as a major unifying force. This framework based on the year, Cullen informs us, "has been almost entirely ignored except for its general meaning" by Hamilton, Durr, and S. K. Heninger (*SRen*, 1962). We are given a detailed and rather repetitious analysis of each eclogue, using as points of reference the calendrical and allegorical significance of each month in the *Kalender of Shepherdes* and the procession of the seasons and months in the "Mutability Cantos" (vii, 27-43). The eclogues fall into two main groups, with a transitional or linking group: "January" to "April" present the triumph of spring over winter from the perspectives of participation, love, and youth, "May" to "July" are transitional and in dealing with the themes of ambition, harvest, and man's death anticipate the concerns of "August" to "December," which present the triumph of winter from the perspectives of withdrawal, asceticism, and age. A shadow dims man's development even in the first group, for in "February" Colin represents "the psychological perversion" of this development and the tale of the Oak and the Briar "the social perversion" of it, only Thenot and Cuddie in their debate maintaining a natural balance between youth and age. The second group ends with Dido's victory over nature and death in contrast to Colin's preparation for "dreerie death" and his failure to perceive "the promise of eternal rewards ... and final triumph over the year." Cullen emphasizes

the contrast between the natural time-scheme of the *Calendar* and Colin's unnatural refusal to follow it because of his obtuse failure to comprehend its meaning for human life.

The last third of the book concerns Marvell [indicative of the recent spate of Marvell studies by J. M. Wallace, Rosalie Colie, and Donald Friedman] and is of less interest to Spenserians, although Cullen points out the difference [inevitable?] between the pastoralism of two poets separated by three-quarters of a century. [It would be worth knowing how various perspectives may have developed in the interval in the pastoral poems of *England's Helicon*, Drayton, Browne, Basse, Wither, and Phineas Fletcher.] Explaining the reasons for the difference between Spenser and Marvell lies outside the limits of Cullen's interesting but uneven work. [W. F. M.]

B. L. Joseph. *Shakespeare's Eden: The Commonwealth of England 1558-1629*. London: Blandford, 1971.

The title is surely ironic: the "other Eden" of which John of Gaunt speaks on his deathbed bears little resemblance to the land and people described in this book, for we read here of foreign wars and domestic political upheavals, of poverty and economic depression, of grasping materialism and callous insensitivity, of social unrest and demands for reform. And yet here, as in Shakespeare, the irony turns ultimately on the reader. John of Gaunt's speech is itself oddly ironic, and the viewer or reader of *Richard II* would have to be pretty obtuse not to notice that in that play Shakespeare has portrayed many (indeed, all) of the same disquieting problems. Life is like that in the fallen world, the voices in this book seem to tell us; if this be Eden, we must make the most of it.

Mr. Joseph's book is some 350 pages in length. On the debit side, it suffers from occasional printer's errors (such as dropped letters), has a rather scanty index, and a central gathering of a dozen tiredly familiar photographs. These are carpings, however; the photographs are well reproduced, the index adequate. The rest of the book is so good that it makes such mere inadequacies appear as failings.

The author's intention was to write "an account of those aspects of life, art and thought in England in the age of Shakespeare which seem to me of most importance to a student of literature or history." Such an undertaking is infinitely expandable, of course, and Mr. Joseph has shown commendable restraint. He covers a great deal in his limited space without ever descending to mere trivia. He has also resisted the urge to over-particularize and over-subdivide, limiting himself to nine main chapter headings. In the longest chapter, "the Commonwealth of England," he provides a judicious overview of the nature of English society and the characteristics of the governing elite, and touches on the royal household and entourage, the social order and its relation to etiquette (interesting information here on such everyday matters as kneeling, removing the hat, etc.); the importance of owning land, the art of social climbing, schools, and poor laws. Examples from literature are used throughout, and Mr. Joseph gives us some useful insights into *King Lear* in this chapter.

The machinery of governing occupies a chapter, in which Parliament, common law and equity courts, the Privy Council, sheriffs, justices of the peace, the raising of armies and of revenue are explored. Other chapters probe the divine bases of earthly hierarchy, the consequent duty of obedience, and the

reactions of the government to popular resistance and of the people to governmental abuse. The four humours, the threefold soul, astrology and magic get their due in another chapter, and literature and drama (and of course Shakespeare) round off the book.

This is a learned book, which draws on many sources without becoming subservient to them. As I began reading I felt that the early chapters leaned heavily on Lawrence Stone's *The Crisis of the Aristocracy*, and on various of A. L. Rowse's books (themselves largely derivative); but I soon found this dependence to be nicely balanced by a variety of fresh insights and broad collateral reading. So it is throughout the rest of the book; one encounters positions and arguments that are familiar, along with much that is fresh and new. The book is therefore useful at several levels; as it does not presume an existing familiarity with basic studies, it may well be read as a first book on the subject by undergraduates; as it is also detailed and well documented, it may be read with profit by more advanced scholars. The book is more consciously designed for the general reader than, for instance, L. C. Knights' *Drama and Society in the Age of Jonson*.

The book's focus is ultimately on literature, and its concluding chapters deal with prose and poetry, drama, and Shakespeare. The reader is led, like Dante, through a rugged terrain of constitutional and administrative detail, climbing the rocks of parliamentary dispute and royal prerogative in order to purge himself of the notion that England may be confused with the earthly paradise. At the end of this ascent, the reader emerges into the comparative sunlight of the artistic sensibility. The brazen world yields at last to the golden; and yet even here we are constantly reminded that Shakespeare and his fellows were creatures of their time and place. By judicious use of citation, Professor Joseph shows us why we had to climb all those rocks.

Meanwhile, what about Spenser? How will a book of this sort assist us in understanding a poet who spent most of the last twenty years of his life living somewhere else? The answer is simple: no man of intelligence, growing up in London, having the protection of Leicester and the friendship of Sidney, could fail to have absorbed and reflected upon all of the social and political premises which are here set forth. Ireland was not Eden, and neither is Faeryland. Our students may understand why by reading this book, and our own understanding may be deepened. [W. I.]

Walter J. Ong, S. J. *Rhetoric, Romance, and Technology*, Studies in the Interaction of Expression and Culture. Ithaca: Cornell University Press, 1971.

Papers published during the past decade form the bulk of this book; bracketing chapters on "Rhetoric and the Origins of Consciousness" and "The Literate Orality of Popular Culture Today" have been added. Of the three terms in the title only the first bears directly upon Renaissance poetry. ("Romance" bears, most often, upon nineteenth and twentieth century writing and culture.) *SpN* readers may be attracted to certain blocs of material: a discussion of the commonplace collections, "the last flash of activity from the orally-oriented mind"; a chapter on Tudor rhetorical and poetic theory; a chapter describing and praising Frances Yates's *The Art of Memory*, and advancing (in parentheses) the suggestion that someone should explore the connection between the use of "memory places" and the topography of *The Faerie Queene*; a chapter on Latin study in the 16C as "puberty rite," which lends support from a fresh vantage

point to a notion familiar to Spenserians--that the "fashioning of a gentleman" has some connection, in poetic logic at least, with the slaying of dragons.

ARTICLES: ABSTRACTS AND NOTICES

Charles Clay Doyle, "Smoke and Fire: Spenser's Counter-Proverb," *Proverbium*, 18 (1972), 683-5.

"Oft fire is without smoke" (*F.Q.* 1.1.12.4), Una's warning to the Red Cross Knight at Errour's den, is the inversion of a well known sixteenth-century proverb, "There is no fire without some smoke." This denial of proverbial wisdom suggests at the very outset the basic issue of the hero's career: the necessity for transcending mere worldly competence, the realm of appearances, to attain other-worldly truth. [C. C. D.]

Claud A. Thompson, "Spenser's 'Many faire Pourtraicts, and Many a Faire Feate'," *Studies in English Literature*, 12 (Winter 1972), 21-32.

The tapestries in Book III (i.34-38; xi.28-46) of *The Faerie Queene* remind us that Spenser has been called "the painter of the poets." But though the tapestries seem like "living pictures," the language in these passages is not especially lively or pictorial. Spenser achieves the illusion of vividness and vivacity chiefly through rhetorical devices, particularly figures of *pathos*. Giovambattista Giralaldi wrote that the soul of a poem is found in "that power of the work whence the affections enter into the heart of the reader, as if a living voice were speaking." It is the "living voice" of the narrator, rather than an abundance of graphic detail, that brings the tapestries before our eyes. His description of them is interspersed with exclamation, apostrophe, interrogation, and parenthesis; these figures of *pathos* heighten the sense of verisimilitude. The narrator shares his wondering response with the reader; because the enthusiastic tone is so convincing, the reader is persuaded to share belief in the tapestries--he is moved by *pathos* to accept the narrator's testimony about their vividness and vivacity. [C. A. T.]

Donald Cheney, "Spenser's Hermaphrodite and the 1590 *Faerie Queene*," *PMLA*, 87 (March 1972), 192-200.

The image of the Hermaphrodite with which Spenser presents the union of Amoret and Scudamour in his original conclusion to Book III of *The Faerie Queene* draws on two distinct iconographic traditions: the Ovidian scene of Hermaphroditus and Salmacis which had become a symbol of marriage in Renaissance emblem books, and the single androgynous figure found in antique Roman statues which bears an uncertain relationship to Platonic notions of perfection. Such a conflation enables Spenser to emphasize and complete patterns of imagery which he has been developing throughout Book III: Britomart as patroness of Chastity has assumed an Amazonian role which stresses her androgynous self-sufficiency, but she has been repeatedly shown as tormented by visions of love. Like Guyon in Book II, she fulfills her immediate quest when she liberates a victim of enchantment; but although she differs from Guyon in her destined participation in British history, she remains aware that within the context of the Book of

Chastity she can be wholly chaste only at the price of her continuing incompleteness as a woman. Spenser's poem in its three-book form shares with other Elizabethan works a preoccupation with the paradoxical identification of love and death, a recognition that the self can triumph over change only by accepting its own destruction in marriage. [D. C.]

Jerome S. Dees, "The Narrator of *The Faerie Queene*: Patterns of Response," *Tennessee Studies in Language and Literature*, 12 (1971), 537-68.

The narrator of *FQ* is a character within the poem, changing in response to the poem he narrates. His comments are not an exposition which the narrative is tailored to exemplify; they are often oversimplified, inconsistent, misleading. Both the narrator's protestations of incapacity to carry through the song which is imposed on him as a duty, and his apparent trustworthiness, call attention to the importance of the substance of the song itself and make the poetic meaning a kind of dialectic between the narrator and his received fable, as in his comment bringing out the contrast between wilful surrender and surrender by good will when Artegal yields to Radigund (V.v.17). The narrator's alternations between his own and his character's ways of thinking encourage our active participation (as in his apparently favourable generalization concerning Britomart's reluctance to disdain Malecasta's overtures).

Particularly in the prologues, the material is simplified towards extremes, and the "narratorial" persona increasingly desires to be freed from the complexity of the pattern of existential facts in his narrative. This distortion of the rhythm of the actual narrative experience is a function of the narrator's total character and a product of his sense of unworthiness. However, it is a foil to his ability to set out upon a pattern of developing understanding in the body of each book, elaborated in I and re-played diversely in II-VI. Only after the first two cantos of I do the opening two stanzas of iii first confuse us about the narrator's response and then show him to us distancing into "literary" reaction a regret for "guilefull handeling" in treatment of Una which in fact clarifies what has been happening to Redcross up to then. The next two canto openings move from iii's initial sentimental ideal of relief of beauty in distress to deeper, humanistic perception of life in vigorous pursuit of a virtuous ideal. These human values, in turn, are seen not to be enough in the House of Pride and with Orgoglio. The beginning of viii is an openly theological reference to Grace. The initial commentary of ix combines courtly and Christian concepts. In x we are shown the consequence of predestinarianism; in the House of Holiness extreme fatalism is corrected. The narrator undergoes an incremental development of perception but only to the accompaniment of an emotional swaying to-and-fro with the rhythm of the action. In II the narrator's definition of Temperance changes from Classical and Stoic to Christian and existential. The corresponding pattern of narratorial comment in III begins but is not carried through. IV is not discussed. [In one sentence] V's narrator is said to progress from the principle of irresistible justice to that of equity. In VI absolute distinctions between nobility and ignobility give way to relative ones, but the complicating factor of the narrator's creation of tension between the "inward thought" of true courtesy and its "outward shows" in society induces pessimism, which, however, is relieved by the events of the history itself: Calidore confronts reality on its own terms.



erald Snare, "Spenser's Fourth Grace," *Journal of the Warburg and Courtauld Institutes*, 34 (November 1971), 350-5.

Within the enormous body of mythological lore available to Renaissance poets, commentary on the Three Graces is abundant. Yet modern scholarship has for the most part overlooked an important part of this well-known group--another grace. Twice in his poetry, Spenser makes the lady of his praise into a fourth Grace. There is considerable precedent for using this mythological figure in the poetry of Tyard, Utenhove, Constable and others. In the April eclogue of *The Shepherdes Calender*, Eliza becomes a fourth Grace. So also does the lady of *The Faerie Queene* VI, x, 16, 26, 27. From the contexts in which Spenser's fourth Grace appears, it is clear that she is intended as an encyclopedic figure who subsumes within herself the attributes of the Three Graces. The iconography of the dance of the Graces on Mount Acidale indicates that Spenser is using his encyclopedic figure, his fourth Grace, as what Edgar Wind has called an "infolded" image. Spenser's use of this kind of imagery here and elsewhere suggests something of his technique in characterizing Arthur and Elizabeth in *The Faerie Queene*. In the letter to Raleigh, Spenser says he is going to treat Elizabeth in terms of her constituent virtues, single virtues which will be manifested singly throughout the poem. Likewise, he conceives of Arthur as the summation of all the virtues he will treat separately in each book of the epic. In short, Spenser's use of encyclopedic infolded images illuminates for us the meaning and poetic techniques in several important passages in his work. [G. S.]

erry Comito, "The Lady in a Landscape and the Poetics of Elizabethan Pastoral," *University of Toronto Quarterly*, XLI (Spring 1972), 200-218.

In defining the poet as a maker of golden worlds in the *Apologie*, Sidney suggests that the poet is less a god than a demiurge, that his freedom lies not in dispensing with nature but in engaging it in peculiarly human concerns, pressing it into the service of his own vision. This ambivalent view of the poet is implicit in a myth which animates many Elizabethan pastorals and gives us a parable for understanding both the poet's aspirations and their necessary limits. The myth is the story of the lady in the pastoral landscape, who mysteriously both inhabits and transcends the loveliness of the scene. As pastoral lovers search out vestiges of the royal presence that shines through the beauties of their familiar experience, so the poet tries to find in things of the created world, without any sacrifice of their density and immediacy, signs of a reality that transcends them. Thus in the *Arcadia* the poet's Platonism is poised between his claim to freedom from the circle of nature's order and his devotion to the sensuous immediacy of things--between philosophy and history, idea and image, what ought to be and what is. In "Colin Clouts Come Home Again" and one of the eclogues in the *Arcadia*, the dialogue between Musidorus and Lalus at the end of the first book, the primary emphasis is on the limitations of the poet's autonomy. In the former the familiar properties of the pastoral landscape are brought into relation with and tested and measured by the concerns of the "real" world. While Colin's initial song embodies the poet's unique vision which transforms the landscape and endows it with life, the poem again and again makes us aware of the distance between England and Ireland--between the visionary presence and the things which evoke but fail to comprehend it. Flocks

and fields are a circle closed around Colin as well as around the poem; he comes up against the limit of that freedom from nature's "narrow warrent" which Sidney had claimed for the poet. The wanderers in Sidney's Arcadia find in its landscape a similar duplicity--both retreat and prison, promise and denial. The entire romance adheres to a difficult faith in the potentialities of experience and works towards the reconciliation of a whole set of polarities revolving about the mind's relation to the world: the visionary lady and the rustic landscape, virtue and beauty, transcendence and immanence, words and things.

J. C. Eade, "The Pattern in the Astronomy of Spenser's *Epithalamion*," *Review of English Studies*, 23 (May 1972), 173-8.

Investigating a possibility, noted and then abandoned by Kent Hieatt, that the stanzas of *Epithalamion* might correspond on one level to the "unequal hour of day and night" (at 52 degrees north, on the day of the marriage, day 84 minutes and night 36 minutes), one can see that the planetary allusions in the poem reflect the positions of the heavenly bodies on the given date. On this scheme the poem is seen to begin at the ninth unequal hour of night, the sun rises in v at the first unequal hour of day, and sets in xvii at the 12th. Against an obvious counter-argument that the positive refrain prevails only in daylight stanzas, it can be pointed out that it is still explicitly dark in the times of rising of Venus, in vi, and of the moon, in ix, correspond to the known positions of those bodies on that day. The second reference to Venus, xvi "appear[ing] out of the East"--which presents, as Hieatt notes, an astronomical impossibility--is probably a printer's mistaken correction. The planet "appears" as light fades in the West, and does not "appear" by rising in the East. The moon, which peers in a window in xxi, was in an appropriately low position at the appropriate hour on the wedding day. The astronomical conditions required to provide these correspondences with the poem obtained only twice more in the fifty years on either side of 1594: thus the chances of the configuration appearing in the poem by accident can be reckoned at three in one hundred.

Walter Oakeshott, "Carew Raleigh's Copy of Spenser," *The Library*, 5th series, XI (March 1971), 1-21.

A copy of the 1617 folio edition of Spenser's collected works, the title page of which bears the signature of Carew Raleigh, son of Sir Walter, is of special interest because of Raleigh's close association with the poet. The volume was annotated for her son by Lady Raleigh, possibly soon after her husband's death in 1618. Opposite Raleigh's two dedicatory sonnets there is a note in her hand: "bothe of thes of your father's making." Concentrating her attention on *CC* and *MHT*, Lady Raleigh, among other notations, identifies the unnamed "gentle mayd" mentioned in *CC* as "E. Throkemorton his mistris"--that is, herself--which suggests that she may be the third Elizabeth who inspires Spenser's admiration in Sonnet 74 of the *Amoretti*. A note on *MHT* identifies the Fox as "Burly" and, unexpectedly, the Ape as "RS or Sal"--Robert Cecil or Salisbury--a possible reflection of her bitter memories of the two Cecils. When she wrote with reference to the Ape "Wiser than hee was W. R." against a passage contrasting the Ape with the "rightfull courtier," she was apparently thinking of the contrast between the civilized intellectual, her husband, and

the barbarous administrator who had no use for learning. The volume also contains many pencil jottings--pointing hands, lines, and occasional words--on the text of *FQ*, covering about a tenth of the lines. Several of them are concerned with passages which have been interpreted as alluding to Raleigh, most notably the Belpheobe-Timias episode in Bk. III. The reader's identification of Calidore with "Sr. W.R." is plausible despite the usual attribution to Sidney. Some of the jottings refer to incidents in *FQ* similar to ones in Raleigh's own life, and indeed there is considerable evidence that they were made by Raleigh himself not long before his death rather than by his son Carew.

John Mulryan, "Recent Trends in Spenser Studies: 1967-1971, A Review Article," *Spenser Studies*, XI (November 1971), 90-102.

The nine books examined here are Waters' *Duessa as Theological Satire*, Cullen's *Spenser, Marvell, and Renaissance Pastoral*, Smith's *Spenser's Proverb Lore*, Tufte's *The Poetry of Marriage*, Meyers' *An Interpretation of Edmund Spenser's Colin Clout*, Evans' *Spenser's Anatomy of Heroism*, Alpers' *The Poetry of the Faerie Queene*, Murrin's *The Veil of Allegory*, and Fletcher's *The Prophetic Moment*. Mulryan devotes most of his attention and enthusiasm to the last three, of which he writes: "As a reviewer, I take an aesthetic satisfaction in tracing the progression of ideas from Alpers and Murrin to Fletcher. It is safe to say that Fletcher's book in its present form would never have materialized if it had not been for the pioneering applications of renaissance rhetorical and allegorical theory to Spenser in the works of Alpers and Murrin. It is also safe to say that the Fletcher book is a greater book than either of its predecessors. Allegorically speaking, Alpers and Murrin foreshadow and prepare the way for the prophetic message of Fletcher."

#### NOTICES OF REVIEWS

John Don Cameron. *Mysteriously Meant: The Rediscovery of Pagan Symbolism and Allegorical Interpretation in the Renaissance*. Baltimore: The Johns Hopkins Press, 1970. Reviewed by Michael Murrin in *JEGP*, 71 (January 1972), 119-121: "His method is topical. . . . Allen himself mostly refrains from evaluative judgment and theorizing. . . . This method gives *Mysteriously Meant* its unique characteristics, which in turn require a careful response from the critic. The wrong way to read this is the ordinary way one reads criticism. . . . a superlative reference work, where the criteria are accuracy and thorough coverage, whatever repetition that may involve. . . . With *Mysteriously Meant*, criticism of Renaissance poetry has reached a turning point." [See *SpN*, 2 (Fall 1971), 1, 8.

Christopher Butler. *Number Symbolism*. London: Routledge and Kegan Paul, 1970. Reviewed by H. Neville Davies in *MLR*, 67 (April 1972), 390-391: "As an introduction Mr. Butler's book can be recommended as cool and lucid, never uncritical, learned, and with a nicely balanced blend of sympathy and detachment. . . . Readers. . . may be disappointed to find only the one chapter on number symbolism in England. . . . Mr. Butler offers some of his numerical interpretations a little off-handedly." [See *SpN*, 1 (Fall 1970), 5-6; 2 (Fall 1971), 9.]

Maurice Evans. *Spenser's Anatomy of Heroism*. Cambridge: Cambridge University Press, 1970. Reviewed by Alan D. Isler in *RQ*, 25 (Spring 1972), 100-102:

"written with wisdom, enthusiasm, and charm. . . insistence on the unity of the poem entire. . . For Evans the heroes of the several books grow into their virtues, and he views them less as personifications than as real persons. The subsidiary characters tend thus to become the heroes' internal conflicts. . . the author also points to an overall movement in *FQ* from the interior landscape to the exterior. . . Evans' Spenser is proto-Freudian. . . Evans' use of the term 'metaphysical' to describe the structure of extended metaphor is unfortunate. [See *SpN*, 3 (Winter 1972), 7.]

Forster, Leonard. *The Icy Fire: Five Studies in European Petrarchism*. Cambridge: Cambridge University Press, 1969. Reviewed by Donald L. Guss in *CLS*, 9 (March 1972), 100-101: "affords trustworthy estimates of individual poets' importance and the influence of Petrarchism upon non-lyrical genres. . . Perhaps unavoidably, Professor Forster's particular theses are more open to question. . . provides a sensible and perceptive approach to Petrarchism. . ." Reviewed by Patricia Thomson in *NQ*, 19 (January 1972), 38-39: "The account of the English Petrarchans is. . . too cursory to be of use to any but the very ignorant." [See *SpN*, 2 (Fall 1971), 10.]

Freeman, Rosemary. *"The Faerie Queene": A Companion for Readers*. Berkeley: University of California Press, 1970. Reviewed by Carol V. Kaske in *JEGP*, 71 (January 1972), 121-125: "does not attempt to prove any over-all thesis, and it rather opposes than endorses any specialized information, critical methodology, or 'answer' to a given critical problem. . . Miss Freeman's admirers will be disappointed to find that her present book is insubstantial. . . the care for accuracy and lucidity, so necessary to this sort of study, has not been expended." [See *SpN*, 2 (Winter 1971), 4-5.]

Partridge, A. C. *The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton*. London: Andre Deutsch, 1971. Reviewed in *TLS*, February 11, 1972, p. 162: "the reader has constantly before him the actual words to which the commentator is referring. Generalizations are kept in check by the presence of the texts from which they arise. . . not a pioneering work so much as an able resume of the fruits of twentieth century literary and linguistic scholarship. . . The most important recurrent topic, and one on which some hesitation of judgment is also detectable, is the rhetorical training of Renaissance poets and its influence on their patterning of language."

Smith, Charles G. *Spenser's Proverb Lore*. Cambridge, Mass.: Harvard University Press, 1970. Reviewed by J. C. Maxwell in *NQ*, 19 (February 1972), 80: "Professor Smith had no idea of the difference between using, or alluding to, a proverb and merely enunciating a sentiment which is also embodied in a proverb: the result is a compilation which betrays a complete bankruptcy of critical judgment." Reviewed by Burton A. Milligan in *RQ*, 25 (Spring 1972), 102-103: "The core of his book is a numbered list of the 892 proverbs used by Spenser, arranged alphabetically by key words in the proverbs." [See *SpN*, 2 (Fall 1971) 11-12.]

Vickers, Brian. *Classical Rhetoric in English Poetry*. London: Macmillan, 1971. Reviewed by T. G. A. Nelson in *AUMLA*, 36 (November 1971), 233: "The author's

treatment of the crucial period, the Elizabethan, raises some fascinating questions but it is spoiled by imbalances, omissions, and overstatement of its case....the author has sidetracked himself...by devoting too much of his book to proving that the rhetoricians had good intentions...and too little to demonstrating how their teachings worked out in practice." Reviewed by Walter J. Ong in *CE*, 33 (February 1972), 612-616: "As an inclusive summary of interpretation of a major influence on literature, Mr. Vickers' work makes up for deficiencies in many literary histories...." Reviewed by Roy Arthur Swanson in *CLS*, 9 (March 1972), 107-110: "His insistence that figures have a 'literary function' and should be thought about 'in a creative way' will hardly produce in comparists and critics the shock of enlightenment that he apparently anticipates. They will be shocked, however, by Vickers' many shortcomings." [See *SpN* 2, (Fall 1971), 12.]

#### COMPLETED DISSERTATIONS

Moore, John Warner. *Responses to Mutability in Spenser's Early Poetry, 1569-90*. Stanford, 1971. DA 32: 5746A. "There gradually emerges the answer of heroism, particularly the heroism of sanctity, for militant sanctity directly resolves the crucial philosophical error begotten by terrestrial mutability: the finite is the ultimate....by focusing on responses to mutability in Spenser's early poetry we see how *The Faerie Queene* with its main ethic of the pursuit of glory in terms of Christian heroic holiness grows directly out of Spenser's initial concerns."

Keid, Robert Lanier. *Spenser's "Noble Rider" and the Pattern of Redemption in "The Faerie Queene."* Virginia, 1971. Director: Robert R. Kellogg. DA 32: 4576A. "The 'pattern of redemption' in each book consists of, first, a *descent into nature* in cantos i-vi, culminating either in a natural fulfillment or in the exhaustion of the hero's prowess in this constricting dimension; and secondly, an *accession to grace* in the final six cantos....In cantos vii-viii the protagonist undergoes a more radical sort of abuse or imprisonment and is then liberated by some Providential agent or event....This motif of liberation is followed, in cantos ix-x, by the hero's *education* in an iconographical or allegorical center, where the divine mystery of Christian love is figured.... cantos xi-xii present the hero's restoration of the beleaguered body....The development of *The Faerie Queene* as a whole follows a similar hierarchical sequence, or pattern of Redemption."

Steinberg, Theodore Louis. *In Tempe of the Dales of Arcady: A Reading of Spenser's "The Shepheardes Calender."* Illinois, 1971. DA 32: 5752A. The aim is "to show how Spenser...used the figure of Colin Clout and the microcosm of the pastoral world to focus his attention on some of the problems which a poet must encounter and on some of the theory on which he must base his work."

#### WORK IN PROGRESS

Professor Maren-Sofie Røstvig, University of Oslo, is supervising a study by Einar Bjorvand of Spenser's shorter poems. As part of his project Mr. Bjorvand is completing a computerized concordance to the *Four Hymnes*. Because this limited concordance focusses on four closely related texts, it is able to include data

in a greater variety of categories (word lists, frequency lists, rhyme words, other calculations) than would be possible in a mammoth concordance.

#### BOOK NEWS

Catherine M. Dunn, Editor, Renaissance Editions, announces that the name of the sponsoring institution for Renaissance Editions is changed from San Fernando Valley State College to California State University, Northridge (California 91324). All correspondence should begin using this new name immediately, while continuing to specify Renaissance Editions, Department of English.

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