

# SPENSER

# NEWSLETTER



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*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

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*COMPLETED DISSERTATIONS*

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COLLECTIONS OF SPENSER ESSAYS IN BOOK FORM: A REVIEW

Co-editors: A. Kent Hieatt, Elizabeth Bieman, David Kaula

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

Assisted by: Linda Dawson, Stanley Johnston

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## TO OUR READERS

Several contretemps in connection with reviews in various journals, including the *Newsletter*, prompt us to say that we are prepared to publish rejoinders by authors who feel that reviewers have done them drastically less than justice, if the rejoinder in each case is brief and in our opinion valuable, and if there is no way of publishing such a reply in the journal where the review appeared. It is often the case that the author has no easy remedy against plain error in a scholarly review of his book, because the reviewing journal does not allow space for authors' rejoinders. It is easy to see why, but we are willing to take the chance.

We welcome Linda Dawson, Collections Librarian: English, at the D. B. Weldon Library, University of Western Ontario, to our staff, and express our continuing gratitude to the library administration for providing us with liaison assistance.

## BOOKS: REVIEWS AND NOTICES

Laurence Lerner. *The Uses of Nostalgia: Studies in Pastoral Poetry*. London: Chatto and Windus, 1972.

Early in this book, Lerner distinguishes between pastoral as convention --shepherds and nymphs in a rustic setting--and pastoral as theme--the longing to escape to a simpler, more wholesome time or place. Taking cues from Empson and C. S. Lewis, Lerner claims that the latter is what is really essential to pastoral, and proposes to explore those regions of the mind we call variously Arcadia, Eden, the Golden Age, or simply the Good Old Days. By rejecting the definition of pastoral as simply a work about shepherds (and consequently excluding such works as *Il Pastor Fido*), Lerner frankly admits that he is open to the charge of tampering with history; but by focusing on themes he is enabled to make stimulating comments on Dylan Thomas, Nathanael West, J. D. Salinger, and a variety of others, as well as on Virgil and Shakespeare. Except for some interesting psychological speculation and some of the remarks on individual authors, however, much of the material is familiar. Harry Levin's concise but learned *The Myth of the Golden Age in the Renaissance* (1969), for instance, anticipates Lerner on several points (e.g., the distinction between Arcadia and Utopia).

Lerner does give some attention to Spenser. He devotes a few pages to pastoral satire in the September eclogue and *Colin Clouts Come Home Againe*, and a chapter to "Sir Calidore's Holiday." In the latter, he explores the tensions implicit in combining epic, the values of which are courtly, and pastoral. He sees the aristocratic birth of Pastorella, the condescension of Calidore, and especially the "cowherd" behavior of Coridon as anti-pastoral. But this tension is capable of enriching the poem, and Lerner says Spenser tries to show what this enriching relationship is in three passages. The first (VI. x. 1-4) Lerner criticizes for making the contradiction too explicit. The image of the ship which opens canto xii he finds more appropriate; but most successful is the episode on Mount Acidale. There the civilized orderliness of the concentric rings of maidens and graces focuses on Colin's "countrey lasse," and we find the paradox of "simplicity temporarily exalted above culture, or rusticity above learning." The passage is of course richer

than Lerner suggests, but the perspective offered by his discussion in its context has some freshness. [E. D.]

Wayne Shumaker. *The Occult Sciences in the Renaissance: A Study in Intellectual Patterns*. Berkeley, Los Angeles, London: University of California Press, 1972.

Shumaker deals with five areas of occult science: Astrology, Witchcraft, White Magic, Alchemy, and Hermetism. The book appears to be chiefly addressed to his professional colleagues (both Renaissance specialists and others) and to graduate students. Shumaker's attitude towards this audience influences both his method and his tone. Of his colleagues Shumaker believes (probably rightly) that few have a full personal direct knowledge of all or even most of the five areas he examines. This belief combines with his own self-confessed disposition towards amassing and presenting a quantity of specific details before proceeding to generalizations, and with his recognition that many of the texts he uses are not widely accessible, to produce what is to me one of the major virtues of the book: the copious description of ideas through relatively objective summary and quotation, whether drawn from a wide range of texts (as in Chapters 1, 2, and 4) or from detailed description of selected pre-eminently important ones (as in Chapter 3, which concentrates upon Ficino, Della Porta, and Cornelius Agrippa, and Chapter 5, which deals directly with the *Corpus Hermeticum*). The book is liberally illustrated, and the notes to each chapter provide a clear and useful guide to editions and translations of texts cited. Because of this method, the student of Spenser can respond freely to the presentation of ideas that suggest helpful approaches to the understanding of his poetic habits of thought, and has conveniently to hand the information enabling him to pursue these ideas. There are very few direct references to Spenser, partly because Shumaker's concern is intellectual history rather than literary criticism, and partly because he finds (as other scholars and critics have done) that Spenser's poetic and allegorical transmutations of ideas make influences hard to pin down.

An unusual feature of Shumaker's book is shaped by his contact with a modern attitude which romantically, uncritically, and (he believes) dangerously accepts the validity of the occult sciences. Portions of his book are therefore consciously devoted to debunking the claims for power of witchcraft, astrology, and alchemy, and to pointing out the weaknesses which undermine the attractions of white magic and Hermetism.

For Shumaker himself one of the most important results of his study is what he considers to be a corrective view of Renaissance intellectual habits. He finds many of the most admired Renaissance scholars illogical in argument because of enforced preconceptions, naive in the treatment of evidence, and gullible in their reliance on authority. In the texts he deals with he notes an acceptance of and preoccupation with the objective and factual truth of ancient writers (whether philosophers, historians, or poets), rather than that concern with style which is often considered a main characteristic of Renaissance Humanism. He concludes that in the works he has described there is "a remarkable failure to realize that the truth of poetry is rather metaphorical than factual" (p. 254). It is true that he has presented considerable evidence pointing to this conclusion. What

he has not attempted is any reconciliation between this conclusion, and the poetic theory and practice of the age. Furthermore, the inferences he draws from the evidence are not always easily acceptable. In describing Archimago's false Una, is Spenser asserting the factual accuracy of Remy's, Godelmann's, and Guazzo's views of demonic impersonation, or is he conscripting theoretical discussion into the service of poetic elucidation? Shumaker may be right in thinking that belief in man's prelapsarian perfection and in his subsequent decline in knowledge since the Fall adversely affected independent and progressive scientific inquiry, but was such an attitude similarly harmful to, say, Sidney's theory of imaginative recovery of man's knowledge of perfection? When Agrippa cites Scripture and Lucan in discussing return from the dead, is he really (as Shumaker believes) equating the types of evidence uncritically, or is he consciously advancing in argument revealed truth, and poetic currency? Whether or not Shumaker's readers are persuaded to share his sense of an "altered understanding" of the Renaissance, the force and conviction with which he presents his arguments could well provoke a valuable re-examination of what Renaissance writers believed poetic truth to be.

The book as a whole is eminently readable. Shumaker's style is clear and vigorous both in descriptive analysis and in generalization, and the personal tone of much of his comment engages the reader in his concern.  
[J. M. K.]

Russell Fraser. *The Dark Ages and the Age of Gold*. Princeton: Princeton University Press, 1973. xi + 425 pp.

This book centres on sixteenth-century English literature. It is original and idiosyncratic, weaving together quotations from many periods, snippets from secondary sources, and aphoristic reflections after the manner of Montaigne, *divers et ondoyant*. The author deprecates reasoned or wilful efforts--literary or otherwise--to remodel the world, at the same time that he affirms our duty to descend from the heaven of our contemplation to give a beggar a drink of water. Espoused are Yeats and much of the modern poetic spirit; the "medieval," under which John of Salisbury, Suger, Chaucer, and mystery plays are yoked together; and Shakespeare. Rejected, on the other hand, are medieval scholasticism with its severe logical programme, but also much fourteenth through sixteenth-century Humanism, with its emphasis on reasonable and clarifying order; and Sidney's manifesto for an art which improves man by example of good doctrine. Art must not be the repository of message in this limited sense, although art must entail involvement and "the unique and formed intelligence of the world."

Expectably, Spenser comes off not very well, even in terms of the doctrinaire art which Professor Fraser reprobates: "The *Faerie Queene* does not answer to the need of the new dispensation for an epic poem constructed on rationalist lines. The fulfilling of that need awaits the coming of Milton. In the interim, it is Sidney who supplies it more nearly than Spenser--or, more accurately, tries to supply it, for when put against the *Arcadia*, Spenser is clarity itself. Sidney, nonetheless, is the more considerable figure, and the *Arcadia* and not the *Faerie Queene* the true representative of the spirit of its time" (p. 305). Play is also made with "doctrine in a syrup of cherries," virtues as "transparent cutouts," and mocking or erotic interests "inimical" to the total context of intention

in Spenser's work.

Some of the flavour of the book is conveyed by its word-play: attempting to convey a sixteenth-century feeling that decorum was violated when high matter was mixed with low verse-forms, or vice versa, Professor Fraser gives us, "You cannot serve cod and salmon." Only this latter exceeds the chapter-title "The Watch That Ends the Night," in which the watch as vigil becomes the mere mechanism--clockwork--that replaced the Dark Ages, and, finally, Isaac Watts. [A. K. H.]

Kenneth John Atchity, ed. *Eterne in Mutabilitie: The Unity of The Faerie Queene. Essays Published in Memory of Davis Philoon Harding 1914-1970.* Hamden, Connecticut: Archon Books, 1972. xxvii + 209 pp.

The premature death of Yale's Davis Harding is commemorated by this collection of ten essays by his students. Unlike the customary memorial volume, written by established scholars in a retrospective mood and celebrating common interests awakened by their master decades earlier, this work reflects to a large degree the flavour and immediacy of the graduate seminar. All the essays are addressed to the question of the unity of the *FQ* which was a favorite of Harding's; and the reader has the sense of overlapping responses that would accompany any group of student papers. Almost all mention such matters as the letter to Raleigh, the role of Arthur, the relationships among Spenser's six or seven virtues and/or the mysterious twelve of Aristotle; they invoke the same quotations from Lewis or Frye or Williams or Hough. A reader might imagine ways of avoiding such overlap, as by a collection of essays which attempted various historical and generic approaches to the question--with reference to Chaucer's unfinished poem, for example, or Sidney's, or to Ovidian or Lucretian or Xenophonic versions of epic, or to the lines of continental romance. But this volume is profoundly and immediately rooted in its authors' common concerns, largely thematic. Comparisons to works outside the Spenserian canon tend to be ahistorical and undeveloped, however stimulating: to the musical logic of a Beethoven or a Mozart, to the discontinuous visual space of Krazy Kat or a medieval manuscript. And as is frequently the case with seminar reports, the most substantial and promising of the essays is essentially a prolegomenon to a larger study, Paula Johnson's "Literary Perception and the *FQ*," which approaches the theoretical question of "poetic closure" as it can be applied to a long poem. More germane to the tone and context of this collection, however, might be an insight which its authors could not have provided since they were writing while Harding was still alive. But the editor's poignant introduction demonstrates that Harding shared with Sp. a constant delight in the changing world of his students, a readiness to subordinate his own writing, even his educational programme, to the larger world in which his own was embedded and from which it derived its energies. The celebration of such a teacher can become itself a testimony to the coherence of a poem like the *FQ*. [D. C.]

## ARTICLES: ABSTRACTS AND NOTICES

Joanne Craig, "The Image of Mortality: Myth and History in *The Faerie Queene*," *ELH*, 39 (September 1972), 520-44.

Spenser's *Faerie Queene* reflects its author's increasing distrust of the secular order. The first three books, published in 1590, contain a full account of the fabulous history promulgated by Geoffrey of Monmouth and by his Tudor followers and defenders. This account includes the settlement of Britain by Brutus, a descendant of Aeneas (and thus a link with classical epic); the imperial adventures of King Arthur; and the ascent of the Welsh Tudors to the English throne as a fulfillment of the angelic prophecy to Cadwallader that the Britons' rule would someday be restored. Although Spenser could not have believed that the British History as it came down from Geoffrey was in any sense true to fact, he bases upon it the central quest of his poem, Arthur's pursuit of the Faerie Queene, and he incorporates it in the first edition, which encompasses the entire span of historical myth from the fall of Troy to the reign of Elizabeth (II. x. 5-68; III. iii. 22-50; III. ix. 33-51). But even though they regard the past through the dense, rosy literary medium of the British History, the first three books of *The Faerie Queene* adumbrate the moral and artistic dilemmas that darken the second edition of the poem. Books IV through VI, first published in 1596, suggest the poet's growing inability to integrate historical myth with his perception of the actual political and social order in which he played a minor part. In these books contemporary crises in public and private life eclipse first Geoffrey's fantasy of the providentially ordained course of empire from Troy to Rome to Britain and then *The Faerie Queene* itself. [J. C.]

Joan Heighes Blythe, "Spenser and the Seven Deadly Sins: Book I, Cantos iv and v," *ELH*, 39 (September 1972), 342-52.

The pageant of the Seven Deadly Sins--sometimes regarded as continuing, sometimes as breaking, medieval traditions--invites a reading in the context of "the psychology of despair": it explains how the episode, taken with the Cave of Night, relates to the total experience of Red Cross. Certain medieval and Renaissance theologians, like Kierkegaard after them, distinguished between conscious and unconscious despair; the early distinction was between conscious despair, an awareness of need in which salvation begins, and unconscious despair, the situation of man before conversion. Kierkegaard sees unconscious despair as a "paganism" within Christianity, a state within which one sees specific sins as the opposites of specific virtues; he defines sin as a state of despair which may be unconscious (in which the self does not will to be itself), or conscious (in which the self does not adopt the requisite stance of humility before God).

In the House of Pride, Red Cross demonstrates an unconscious despair based on a pride which will not acknowledge sin. He is laying undue emphasis on worldly honour and the details of chivalric behaviour. Like the House, he presents a fair front upon a shaky foundation. The presentation of Lucifera and her counsellors, mixing grotesque and comic detail, distances the true nature of evil. From the reformers' point of view, it is just in this way that the Roman schematizations which underlie the pageant obscure

the depths of sin; and, from Kierkegaard's point of view, it is just in this way that the focus upon particular sins blinds man to his faulty stance before God.

The relationship between the House of Pride and the Cave of Night offers insight into the consequences of sin under retributive law. Despair dominates the Cave of Night (Cheney has suggested that it dominates both episodes): Kierkegaard's insight that despair embraces all forms of sin is illuminated here. The distractions of particular sins at the House of Pride having blinded Red Cross, the Cave shows forth the state of his unconscious soul, and foreshadows his fall before Despair in Canto ix. Since the Seven Deadly Sins are not balanced by a presentation of specific virtues or of the gifts of the Holy Spirit, Spenser may be seen holding an understanding of sin similar to Kierkegaard's. The opposite of sin is not virtue but faith; to Una, as Faith, the knight returns in Canto xi.

Arlene N. Okerlund, "Spenser's Wanton Maidens: Reader Psychology and the Bower of Bliss," *PMLA*, 88 (Jan. 1973), 62-68.

In creating an evil Bower of Bliss which is imaginatively more appealing than its good counterparts in "The Legend of Temperance," Spenser shapes his poetics to expose the reader's own status regarding the virtue of temperance. The first eleven cantos of Book II presumably provide an education in properly temperate behavior, until the beauty of the Bower suddenly reveals that the reader prefers the seductive attractions of the wanton maidens and the leisurely raptures of Acrasia's bed of roses to the moderation and rationality of Alma's House of Temperance. As the reader responds to the descriptions of Acrasia's garden, he shows how easily he can be seduced by the apparent beauties of earthly bliss--even though he knows the consequences of such intemperate actions. In the Bower of Bliss, the reader discovers that knowledge of evil and declared preferences for abstract virtue offer no protection against temptation. Through his response to the poetry, he finds himself in an embarrassing confrontation with his human nature.

[A. N. O.]

Anthony Narkin, "Spenser's *The Faerie Queene*, Book II, ii, 3 (4)," *The Explorator*, 31 (November 1972), Item 18.

Ruddymane's "guiltie hands" are primarily red hands, the colour of "gules," not primarily hands stained with the recollection of guilt. The blood of Amavia is in question, and she is innocent of crime. Considerable etymological evidence is offered.

J. R. Brink, "The Masque of the Nine Muses: Sir John Davies's Unpublished 'Epithalamion' and the 'Belphoebe-Ruby' Episode in *The Faerie Queene*," *The Review of English Studies*, 23 (November 1972), 445-47.

Davies' "Masque of the Nine Muses," written for the wedding between Elizabeth Vere and William Stanley in January 1595, includes a detail which appears to relate to Raleigh, then in disgrace with Queen Elizabeth for his marriage to Elizabeth Throckmorton. According to a letter Arthur Throckmorton wrote to Robert Cecil, the masque was to include Throckmorton's presentation of a "ruby like a heart placed in a coronet" to the Queen. This recalls *FQ*



IV. viii. 6, where the rejected Timias binds a heart-shaped ruby around a dove's neck and sends it to Belphoebe, who then abates her wrath "and him receiv'd againe to former favours state." If we assume Belphoebe to be Elizabeth and Raleigh to be Timias, the dove may stand for Throckmorton and Cecil, who arranged for the presentation of the ruby.

Judith H. Anderson, "'Come, Let's Away to Prison': Fortune and Freedom in *The Faerie Queene*, Book VI," *The Journal of Narrative Technique*, 2 (May 1972), 133-37.

In the cantos preceding the appearance of the old hermit, comforter of the slander-bitten Timias and Serena, and in those preceding the appearance of Melibee, fortune seems, to a greater and greater extent, to be subject to human control, in the senses of both our desires and our interpretation. With the episode of Melibee and the preceding one of the Cannibals an external and irrational aspect of fortune is again reasserted.

Having performed heroic deeds, the hermit now lives in retirement. He tells his patients that their only help lies in their own wills. Melibee, returned in disgust from the great world, tells Calidore that it is the mind, not external circumstance, that makes good or ill; the heavens are not at fault, but man, since each of us may "fortunize" his own life for himself. Melibee has forgotten the lessons of his past and the dangers possible in the future. He is so much within his mind that he has forgotten all beyond that mind's control. [But certainly M. means that control of our fortune arises only in the sense that we willingly accept whatever circumstances bring us, not that we control those circumstances, as he has learned that those who aspire to envied places cannot do? It is bitter that he should later lose even his lower place, in which he thought none would be tempted to attack him, but surely his pastoral retirement is motivated by a clear consciousness of a world environed about by hostile forces. Perhaps I mistake J. A.'s meaning. A. K. H.] In i. 11, 12, 41; ii. 16, 40, 44; and iii. 15, 21, 51 fortune, at first an external and arbitrary force, is gradually restricted and qualified by both human will and human interpretive power. Then follows the hermit's homily on the need for human control and will. Thereafter Mirabella's story (vii, viii) emphasizes the role of human will in salvation. The story of Serena and the Cannibals, however, points to forces beyond personal control (for her) and to failures of human interpretation under subjection of desire (the Cannibals). This episode fittingly introduces the world of Melibee, who turns out to be caught in a public and exterior world, rather than freed from it as he thought. Colin on Acidale, however, signifies the happy union of fortune and desire.

Itsuyo Higashimaka, "Spenser's Use of the Idea of Love Melancholy in *The Faerie Queene*," *Studies in English Literature* (The English Literary Society of Japan), English Number, 1972, 129-50.

Love malady ("love melancholy," "heroical love") is examined as a concept of sixteenth- and seventeenth-century psychology, and the corresponding features in *FQ* III, IV are pointed out. Burton is mainly drawn on.

Among the causes usually listed, such as sanguine humour, youth, wine, salt, idleness, sleep, and immoderate waking, appear, in James Ferrand, *Erotomania* . . . (Oxford, 1640), seeing, hearing, talking, kissing, smelling,

opportunity (time and place), apparel, money, dowry, some of which are related to the six knights of Malecasta. Britomart falling in love through looking in the magic mirror, Timias with Belphoebe, and the laziness of the Witch's Son lusting for Florimell are adduced. The usual symptoms of leanness, sickness, insomnia, sighs, groans, hotness or fieriness, anxiety, doubts, fears, absurdity, and unreasonableness are in part displayed by Britomart, Timias, Malecasta, Paridell, Marinell. Among the prognostics, madness is neared by the Witch's Son, by the suitors of Mirabella, by Florimell, and by Scudamour. Among cures are travel; speaking ill of the beloved; finding another woman; taking advice; turning to exercise, study, martial feats, the theatre, or music; resorting to diet, fasting, purging, cold baths, bloodletting, philtres, magic, or charms; and, finally, getting one's desire. The obvious examples of Britomart with Glauce, the Witch's Son with his mother, and Marinell with his are cited. Spenser vastly prefers the last cure.

John O. Rees, Jr., "Spenserian Analogues in *Moby-Dick*," *Emerson Society Quarterly*, 18 (3rd Quarter, 1972), 174-8.

The description of Guyon's voyage to Acrasia's Bower (FQ II. xii) is well known as a source for Melville's *Mardi* and *The Encantadas*. It has parallels and echoes also in *Moby-Dick*. Though the narrator debunks the outworn legendry of the sea, the *Pequod* continually meets terrors as portentous, emblematically, as those faced by Guyon's craft. The gorgeousness of Acrasia's island is suggested in the lyrical imagery employed in the description of the first day of the whale chase. Menacing weather clears for both Guyon and Ahab. Guyon crosses a resplendent plain just as Ahab's boats traverse an ocean which seems "a noon-meadow." Perfume and music haunt the Bower, and attend the end of the search for the whale. Ishmael's description of *Moby-Dick* at close range indicates familiarity with another poet of Spenser's: his simile introducing Jupiter's rape of Europa evokes the Jove-Leda simile in *Prothalamion*.

John Mulryan, "The Function of Ritual in the Marriage Songs of Catullus, Spenser and Ronsard," *Illinois Quarterly*, 35 (December 1972), 50-64.

In certain traditional anthropological terms, ritual is the mechanical organization of worship, so as to free participants to concentrate on the significance of what is being done or, in primitive society, so as to bring about a practical effect. Unlike a routine, a ritual depends on the participants' sincerity. Myths are, according to some anthropologists, stories developed to explain ritual. Literature differs from ritual in varying a stock of common themes; ritual is in principle invariable.

The epithalamium draws on ritual, for the social and human importance of marriage as an assurance of stability demands ritual. The ritualistic moods of celebration, propitiation, and efficacy are traced in all three of the treated epithalamia: Catullus' No. 61, Spenser's *Epithalamion*, Ronsard's *Epithalame* (*Oeuvres*, ed. G. Cohen, I, 530-33). Other aspects of ritual are also traced in some detail. All three poets communicate a sense of the numinous to their audiences. As ritual rises above routine, however, so each of these literary pieces rises above ritual.

Eloise Knapp Hay, "Joseph Conrad's Last Epigraph," *Conradiana*, 2 (Spring 1969-70), 9-15.

Joseph Conrad was almost certainly aware of the irony provided by the Spenserian context for his epigraph to *The Rover* (Despair's invitation to suicide in I, ix); his family apparently was not so aware when they chose the quotation for his epitaph.

Don M. Ricks, "Persona and Process in Spenser's 'Amoretti'," *Ariel*, 3 (October 1972), 5-15.

Love, as usually presented in Elizabethan poetry, is a state. The "Amoretti" is unique in exploring not so much the state, or succession of states, of love, but a process--courtship. The sequence suggests narrative by a number of non-narrative techniques: tonal modulation; the repetition of motifs such as that of pain leading to joy; the progression of image patterning, from war to peace, defeat to victory, predatory animals to the deer, ship in storm to ship in port; the manipulation of the time scheme. In the process Petrarchan conventions are extensively adapted. The lady of "Amoretti" is a person, not a function of the poet's mental posturing. We cannot know how much of the historical Elizabeth Boyle she presents, but we see her waiting in Platonic serenity for the poet-lover to mature. The lover, through exposure to (in Bembo's words) the "particular beauty of one body," in time outgrows the mouthing of Neo-platonic platitudes; when he attains to a serenity consistent with Christian-Platonic values he can see his mistress's steadfastness in terms of justifiable self-assurance instead of cruel pride. Then he merits her acceptance of his suit.

#### SPENSER AT MLA, DECEMBER 27-30, 1972

In spite of the generally high level of papers concerned with "English Renaissance Non-Dramatic" there happened to be little material on Spenser this year. In English 4, chaired by David Kalstone, Stephen Greenblatt of the University of California (Berkeley) touched on Raleigh's relation to Spenser in "Ocean to Cynthia and the Histrionic Sensibility" which forms part of Greenblatt's forthcoming book on Raleigh. The use of imagery of traditionally macrocosmic implications in order, paradoxically, to project a disoriented and private desolation was the most interesting point about "The Ocean to Cynthia." Certainly the contrast to Spenser is patent. Donald S. Cheney, Jr., in "From Troy to Carthage to *Lucrece*" (Comparative Literature 4, chaired by A. Bartlett Giamatti), suggested that if the plague had been a little worse, and the theatres had stayed shut longer, we might have had a second English Virgil in competition with Spenser. Cheney pointed out that *Venus and Adonis* invites a comparison with the Garden of Adonis, and that in *Lucrece* the picture of Tarquin's lust may have affinity with the nocturnal visions of lust and with Orgoglio, phallic monster of pride, both of which assault Redcross. Finally, in the same section, Michael N. Holahan of Yale delivered "Iamque opus exegi: Ovid's Changes and Spenser's Brief Epic of Mutability," a paper remarkable on both the Ovidian and Spenserian sides. A summary has been kindly provided for *SpN* by Professor Holahan:

Spenser's *Mutability Cantos* form a brief epic with a literary source and challenge in Ovid. Through a sequence of mythic narratives, the *Metamorphoses* present a history of changing shapes that extends from creation to the poet's own time. It is Ovid's proud boast that this *carmen perpetuum*, tracing and enclosing the infinite varieties of change, grants him an epic triumph over time equal to the achievements of Roman power. Taking the *Metamorphoses* as a source to be debated, Spenser condenses Ovid's work (notably the myths of Phaethon, Callisto, Actaeon, and Arethusa as well as the philosophical discourse of Pythagoras), leads us into a larger history than Rome's, and allows Nature herself to adjudicate ultimate questions of change and permanence. Epic conventions and the poet's own role in the poem dramatize, in contrast to Ovid's pride, an imaginative humility. The *Mutability Cantos* constitute a parody of the Ovidian vision but a serious parody finally, a brief epic of philosophical and literary debate in which the *Metamorphoses* are set on trial. If along with *Mutability's* arguments Ovid's achievement is "put downe and whist," Spenser also traces cultural and poetic continuities that link classical to Christian modes of thought about nature. At last, returning to himself and his time, he sets all mortal debates about nature, time, and change in the prospect of an eternity when all work shall indeed be done.

#### COMPLETED DISSERTATIONS

- Barkan, Leonard. *Elementated Man: Studies in the Metaphor of the Human Body*. Yale, 1971. DAI 32: 6365A. "Man's body in its outline has a harmonious place in the cosmos, but it can be a mass of multiplicity within....Spenser's allegory uses the body as a unified cosmic wholeness or machine, and his iconography generates multiple bodies to subdivide and enrich abstract concepts....Red Cross must come to terms with the multiple body of evil before he can grasp his own physical and spiritual oneness. Book III subjects love to corporeal multiplication....Book IV reinfolds these corporeal diversities by means of a unifying but still physical, act of love."
- Hageman, Elizabeth Harrison. *Spenser and the Rhetoricians: A Study of Rhetorical Forms and Figures in "The Faerie Queene."* University of North Carolina, 1971. DAI 32: 6929A. "Many of his characters' speeches...are perfectly structured classical orations....Among the set pieces which he uses is the *effictio*....Spenser modifies the conventional formula by varying the order of significant details and by amplifying or diminishing key points as he presents emblematic *picturae*....Spenser's meaning is determined by his choice of structures and by his use of figures of sound and sense which reinforce and even create these structures."
- Nohrnberg, James Carson. *A Study of "The Faerie Queene."* Toronto, 1970. DAI 32: 6939A. "The thesis attempts a unified commentary on Spenser's *Faerie Queene*: its genre, integrating themes, symbolism, mythography, and recreation of tradition....Spenser's two installments are compared to the division of the epic subject into 'private' and 'public'. Following Frye, the sequence of each installment is described dialectically....Spenser's typology and the Messiah myth...are expounded....Sacramental imagery attached to Red Crosse

is balanced against Una's theme of the revelation of the Word of truth... Mammon's Cave and Alma's Castle are explored as parallels. The dispositions of episode in Books II and V are also parallel, conformable to analogies between private and public governance... Britomart's initiative, Florimell's flight and Amoret's suffering are seen as diversifications of the same unbalanced 'Oedipal' energy."

Connell, Michael William. *A Study of the Historical Dimension of Spenser's Major Poetry*. Yale, 1971. DAI 32: 6995A. "This study represents an attempt to assess the historical dimensions of Spenser's *Shepherd's Calendar* and *The Faerie Queene*... critics have spoken of 'historical allegory'.... This study contends that Spenser's technique in delineating an historical dimension is, until the second part of *The Faerie Queene*, more accurately described as historical allusion and that his model in this delineating is Vergil... The conflict and uncertainty that emerge in the patterns of history are contrasted to the claims for the ennobling patterns that the poet's golden world can figure... Book VI appears an implicit reaction to his attempt to confront history... Spenser's vision appears to become increasingly personal and inward in the Legend of Courtesy."

Karstrom, Alarik Wenning. "*Fortunate Senex*": *The Old Man, a Study of the Figure, his Function and Setting*. Yale, 1971. DAI 32: 6944A. "The classical figure of the old man as sage or prophet... establishes not merely the conventional outlines of 'the wise old man' but provides a series of normative functions which endures throughout the Renaissance. The two most basic activities of the *senex* are either the sudden conversion of some youth... or the more gradual cultivation of that young man's soul... As it is the function of the first four Chapters to establish the contours of the *senex* and the transference of his function the final Chapter attempts to depict the same process recapitulated within... Edmund Spenser's *Faerie Queene*."

#### WORK IN PROGRESS

udith Anderson has now completed the text of *The Growth of a Personal Voice in "Piers Plowman" and "The Faerie Queene"*.

#### COLLECTIONS OF SPENSER ESSAYS IN BOOK FORM: A REVIEW [Stanley Johnston with editorial assistance of A.K.H.]

The review aims to show mainly what examples of late nineteenth and of twentieth century academic criticism on Spenser have been made available in collected form. It does not aim to show in detail what is available in this form in sixteenth through earlier nineteenth century commentary, where the number of reprinted passages is very great.

Examined are not only collections of reprinted essays and articles (in Maclean's case as an annex to a text of Spenser's selected verse) but also collections of papers and essays printed for the first time. A table shows which modern academic pieces are printed in more than one of the volumes surveyed.

D. C. Allen and Mueller's *That Souveraine Light* started the procession of collections in 1952. Mueller's *Spenser's Critics* (1959) was originally

intended to supplement the earlier volume with examples of the older commentary. Cummings' 1971 collection sets out to fill the gap between Spenser and John Hughes, which, Cummings felt, was largely ignored in *Spenser's Critics*. Cummings was, of course, preceded in publication by the less concentrated, wider-ranging selections of Maclean, Elliott, and Alpers.

Typically in these collections, the reprinted passage of oldest commentary is confined to a paragraph or so. Of the historical collections, Cummings generally prints as much of a work as pertains to Spenser; Mueller generally prints chapter-length selections; Elliott prints the briefest of early selections but lengthy passages from Hazlitt, Hurd, and Upton. In the case of the more general collections of Alpers and Maclean, almost all items, both old and recent, are abbreviated so as to provide a wider range of views, given the limitations of space. A table showing the frequent overlap of earlier commentators and commentary among these collections would not be especially revealing, because of differences in the lengths and original locations of the selections from the body of these commentators' works.

The table of modern essays which are printed in more than one collection is mainly intended to help in locating essays which may be in considerable demand, but it also suggests certain interesting conclusions. In seeking to cover the Spenser bonanza of the '60's Hamilton's new and massive collection reprints six of the thirteen articles in the older *ELH* collection; two more from this collection appear elsewhere. There is considerable overlap among Alpers, Maclean, and Hamilton. Berger overlaps much less with others. A rough assessment of the fame or notoriety, real or imposed, of any one article emerges from the table for those who have need of this.

Our register of collections proceeds in chronological order of their appearance, and, under each volume, lists the relevant items alphabetically by authors' names. An asterisk indicates that an essay is printed more than once in these collections (see table). Infrequently, the title of a book is listed, without further specification, as an item in a collection; such an entry refers to a section, e.g., a chapter, from that book.

W. R. Mueller and D. C. Allen, eds. *That Souveraine Light: Essays in Honor of Edmund Spenser 1552-1952*. Baltimore: The Johns Hopkins Press, 1952; reprint, New York, Russell & Russell, 1967. \$7.50.

Rudolf Gottfried, "Some Pictorial Elements in Spenser's Poetry"

Raymond Jenkins, "Spenser and Ireland"

J. C. Maxwell, "The Truancy of Calidore"

Charles E. Mounts, "Spenser and the Countess of Leicester"

Kerby Neill, "The Degradation of the Red Cross Knight"

W. J. B. Owen, "'In These XII Books Severally Handled and Discoursed'"

J. W. Saunders, "The Facade of Morality"

Virgil K. Whitaker, "The Theological Structure of the 'Faerie Queene,' Book I"\*

Kathleen Williams, "'Eterne in Mutabilitie': The Unified World of 'The Faerie Queene'"\*

William R. Mueller. *Spenser's Critics: Changing Currents in Literary Taste*. Syracuse: Syracuse University Press, 1959. \$5.50.

- B. E. C. Davis, "Romance"  
 Edward Dowden, "Spenser, the Poet and Teacher"\*  
 Edwin A. Greenlaw, "Spenser and British Imperialism"  
 C. S. Lewis, "The 'Faerie Queene'" (from *The Allegory of Love*)\*  
 Charles G. Osgood, "Spenser and the Enchanted Glass"\*  
 W. L. Renwick, "Philosophy"\*  
 W. B. C. Watkins, "The Kingdom of Our Language"

William Nelson, ed. *Form and Convention in the Poetry of Edmund Spenser: Selected Papers from the English Institute*. N. Y. & London: Columbia University Press, 1961. \$7.00.

- Harry Berger, Jr., "A Secret Discipline: *The Faerie Queene*, Book VI"\*  
 A. C. Hamilton, "The Visions of *Piers Plowman* and *The Faerie Queene*"  
 Sherman Hawkins, "Mutabilitie and the Cycle of the Months"\*  
 A. Kent Hieatt, "The Daughters of Horus: Order in the Stanzas of *Epithalamion*"  
 Louis L. Martz, "The *Amoretti*: 'Most Goodly Temperature'"\*  
 Hallett Smith, "The Use of Convention in Spenser's Minor Poems"

Harry Berger, Jr., ed. *Spenser: A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1968. \$5.95; paper, \$1.95.

- Harry Berger, Jr., "The *Mutabilitie Cantos*: Archaism and Evolution in Retrospect"  
 Donald Cheney, from "Plowman to Knight: The Hero's Dual Identity"  
 Maurice Evans, "The Fall of Guyon"\*  
 A. C. Hamilton, "The Argument of Spenser's *Shepherd's Calendar*"  
 William Nelson, "The Legend of Justice: The Idol and the Crocodile"; "The World's Vanity"  
 William V. Nestruck, "The Virtuous and Gentle Discipline of Gentlemen and Poets"  
 Richard Neuse, "The Triumph over Hasty Accidents: A Note on the Symbolic Mode of the *Epithalamion*"\*  
 Kathleen Williams, "Venus and Diana: Some Uses of Myth in *The Faerie Queene*"\*  
 M. L. Wine, "Spenser's 'Sweete Themmes': Of Time and the River"

John R. Elliott, Jr., ed. *The Prince of Poets: Essays on Edmund Spenser*. N. Y.: New York University Press; London: London University Press, 1968. \$8.95; paper, \$2.45.

- Edward Dowden, "Spenser, the Poet and Teacher"\*  
 Robert Ellrodt, "From Earthly Love to Heavenly Love"  
 Thomas M. Greene, "Spenser and the Epithalamic Convention"\*  
 A. C. Hamilton, "The Nature of Spenser's Allegory"  
 Sherman Hawkins, "Mutabilitie and the Cycle of the Months"\*  
 Graham Hough, "Allegory in *The Faerie Queene*" (from *Preface*)  
 Robert Kellogg, "Thought's Astonishment and the Dark Conceits of Spenser's *Amoretti*"  
 Frank Kermode, "The Cave of Mammon"

- Louis L. Martz, "The *Amoretti*: 'Most Goodly Temperature'"\*  
 William Nelson, "Colin Clout" (from *Poetry*)  
 W. L. Renwick, "Spenser's Philosophy"  
 Thomas P. Roche, Jr., "The Image of Britomart"\*

Hugh Maclean, ed. *Edmund Spenser's Poetry*. Norton Critical Edition. N. Y.: W. W. Norton & Co., 1968. \$8.50; paper, \$2.95.

- Paul J. Alpers, "Narrative and Rhetoric in *The Faerie Queene*"  
 William Blissett, "Spenser's Mutabilitie"\*  
 Douglas Bush, excerpt from *Mythology and the Renaissance Tradition in English Poetry*  
 Northrop Frye, "The Structure of Imagery in *The Faerie Queene*"\*  
 Thomas M. Greene, "Spenser and the Epithalamic Convention"\*  
 S. K. Heninger, Jr., "The Orgoglio Episode in *The Faerie Queene*"\*  
 Graham Hough, excerpt from *A Preface to "The Faerie Queene"*  
 J. W. Lever, excerpt from *The Elizabethan Love Sonnet*  
 Louis Martz, "The *Amoretti*: 'Most Goodly Temperature'"\*  
 William Nelson, excerpt from *The Poetry of Edmund Spenser*  
 C. G. Osgood, "Spenser and the Enchanted Glass"\*  
 Thomas P. Roche, Jr., "The Challenge to Chastity: Britomart at the House of Busyrane"\*  
 Hallett Smith, excerpt from *Elizabethan Poetry*\*  
 Kathleen Williams, "Romance Tradition in *The Faerie Queene*"  
 A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*"\*

Paul J. Alpers, ed. *Edmund Spenser, a Critical Anthology*. Harmondsworth, England; Victoria, Australia; Baltimore: Penguin Books, 1969. \$2.25.

- Paul J. Alpers, excerpt from *The Poetry of "The Faerie Queene"*  
 Harry Berger, Jr., "A Secret Discipline: *The Faerie Queene*, Book VI"\*  
 Martha Craig, "The Secret Wit of Spenser's Language"\*  
 Edward Dowden, "Spenser, the Poet and Critic"\*  
 William Empson, excerpt from *Seven Types of Ambiguity*  
 Alastair Fowler, "Emblems of Temperance in *The Faerie Queene*, Book II"  
 Northrop Frye, "The Structure of Imagery in *The Faerie Queene*"\*  
 Frank Kermode, "Spenser and the Allegorists"  
 G. Wilson Knight, "The Spenserian Fluidity"  
 C. S. Lewis, excerpts from *English Literature in the Sixteenth Century; The Allegory of Love*\*  
 Roger Sale, excerpt from *Reading Spenser*  
 Hallett Smith, excerpt from *Elizabethan Poetry*\*  
 D. A. Traversi, "Revaluation: *The Vision of Piers Plowman*"  
 Rosemond Tuve, excerpt from *Allegorical Imagery*  
 Yvor Winters, excerpt from *The Function of Criticism*

*Critical Essays on Spenser from ELH*. Baltimore and London: The Johns Hopkins Press, 1970. Paper, \$2.95.

- Maurice Evans, "The Fall of Guyon"\*  
 A. C. Hamilton, "Spenser's Treatment of Myth"  
 Joanne Field Holland, "The Cantos of Mutabilitie and the Form of *The Faerie Queene*"



- Isabel G. MacCaffrey, "Allegory and Pastoral in *The Shepheardes Calender*"\*  
 Millar MacLure, "Nature and Art in *The Faerie Queene*"\*  
 Lewis H. Miller, Jr., "A Secular Reading of *The Faerie Queene*, Book II"\*  
 B. Nellist, "The Allegory of Guyon's Voyage: An Interpretation"\*  
 Richard Neuse, "Book VI as Conclusion of *The Faerie Queene*"\*  
 James E. Phillips, "Spenser's Syncretistic Religious Imagery"  
 D. Douglas Waters, "Error's Den and Archimago's Hermitage: Symbolic Lust  
 and Symbolic Witchcraft"  
 William Stanford Webb, "Vergil in Spenser's Epic Theory"  
 Kathleen Williams, "'Eterne in Mutabilitie': The Unified World of *The  
 Faerie Queene*"\*  
 A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*"\*

R. M. Cummings. *Spenser: The Critical Heritage*. The Critical Heritage Series.  
 London: Routledge & Kegan Paul, 1971. \$12.50.

A selection of 179 items, through 1715, concerned with Spenser; the fullest  
 available selection for this period.

Kenneth John Atchity, ed. *Eterne in Mutabilitie: The Unity of "The Faerie  
 Queene": Essays Published in Memory of Davis Philoon Harding 1914-1970*.  
 Hamden, Conn.: Archon Books, 1972. \$12.50.

- Judith Cramer, "Motif and Vicissitude in *The Faerie Queene*"  
 Susan C. Fox, "Eterne in Mutabilitie: *Spenser's Darkening Vision*"  
 Janet Gezari, "Borne to Live and Die"  
 Gerald Grow, "Form or Process?"  
 Jean McMahon Humez, "This Richly Patterned Page"  
 Paula Johnson, "Literary Perception and *The Faerie Queene*"  
 Susanne Murphy, "Love and War in Spenser's *The Faerie Queene*"  
 John E. O'Connor, "Prince Arthur: *The Cohesive Tempering Grace*"  
 Richard Prindell, "The Mutable Image: Man in Creation"  
 Sherry L. Reames, "Prince Arthur and Spenser's Changing Design"

Judith Kennedy and James A. Reither, eds. *A Theatre for Spenserians*. Toronto:  
 University of Toronto Press, 1972. \$10.00.

- Alastair Fowler, "Emanations of Glory: Neoplatonic Order in Spenser's *Faerie  
 Queene*"  
 A. C. Hamilton, "Our New Poet: Spenser, 'Well of English Undefyld'"\*  
 A. Kent Hiatt, "Three Fearful Symmetries and the Meaning of *Faerie Queene II*"  
 G. K. Hunter, "Spenser's Rhetoric and the English Sonnet Tradition"  
 Millar MacLure, "Spenser and the Ruins of Time"  
 William Nelson, "Spenser *Ludens*"

A. C. Hamilton, ed. *Essential Articles for the Study of Edmund Spenser*. Hamden,  
 Connecticut: Archon Books, 1972. \$12.50.

- Paul Alpers, "How to Read *The Faerie Queene*"  
 Judith H. Anderson, "'Nor Man it is': The Knight of Justice in Book V of  
 Spenser's *Faerie Queene*"  
 Michael Baybak, Paul Delany, and A. Kent Hiatt, "Placement 'In the Middest'  
 in *The Faerie Queene*"

- Harry Berger, Jr., "Spenser's *Prothalamion*: An Interpretation"; *The Faerie Queene*, Book III: A General Description"
- William Blissett, "Spenser's Mutabilitie"\*
- N. S. Brooke, "C. S. Lewis and Spenser: Nature, Art and the Bower of Bliss"
- James Carscallen, "The Goodly Frame of Temperance: The Metaphor of Cosmos in *The Faerie Queene*"
- Wolfgang Clemen, "The Uniqueness of Spenser's *Epithalamion*"
- Martha Craig, "The Secret Wit of Spenser's Language"\*
- Robert M. Durling, "The Bower of Bliss and Armida's Palace"
- Alastair Fowler, "The Image of Mortality: *The Faerie Queene* II. i-ii"
- Northrop Frye, "The Structure of Imagery in *The Faerie Queene*"\*
- A. C. Hamilton, "Our New Poet: Spenser, 'Well of English Undefyld'"\*
- John E. Hankins, "Spenser and the Revelation of St. John"
- S. K. Heninger, Jr., "The Orgoglio Episode in *The Faerie Queene*"\*
- A. Kent Hieatt, "Scudamor's Practice of *Maistrye* upon Amoret"
- R. F. Hill, "Colin Clout's Courtesy"
- Robert Hoopes, "'God Guide Thee, Guyon': Nature and Grace Reconciled in *The Faerie Queene*"
- Carol V. Kaske, "The Dragon's Spark and Sting and the Structure of Red Cross's Dragon-Fight: *The Faerie Queene*, I. xi-xii"
- Frank Kermode, "*The Faerie Queene*, I and V"
- C. S. Lewis, "*The Faerie Queene*"
- Isabel G. MacCaffrey, "Allegory and Pastoral in *The Shepheardes Calender*"\*
- Millar MacLure, "Nature and Art in *The Faerie Queene*"\*
- Waldo F. McNeir, "An Apology for Spenser's *Amoretti*"
- Lewis H. Miller, Jr., "A Secular Reading of *The Faerie Queene*, Book II"\*
- B. Nellist, "The Allegory of Guyon's Voyage: An Interpretation"\*
- Richard Neuse, "Book VI as Conclusion to *The Faerie Queene*"\*
- , "The Triumph over Hasty Accidents: A Note on the Symbolic Mode of the 'Epithalamion'"\*
- R. Nevo, "Spenser's 'Bower of Bliss' and a Key Metaphor for Renaissance Poetic"
- James E. Phillips, "Renaissance Concepts of Justice and the Structure of *The Faerie Queene*, Book V"
- Richard N. Ringler, "The Faunus Episode"
- Thomas P. Roche, Jr., "The Challenge to Chastity: Britomart at the House of Busyrane"\*
- Virgil K. Whitaker, "The Theological Structure of *The Faerie Queene*, Book I"\*
- Kathleen Williams, "Venus and Diana: Some Uses of Myth in *The Faerie Queene*"\*
- A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*"\*

Essays Appearing More than Once in Surveyed Collections. (Ham'n = Hamilton)

Harry Berger, "A Secret Discipline: FQ VI"  
 William Blissett, "Spenser's Mutabilitie"  
 Martha Craig, "The Secret Wit of Sp's Language"  
 Edward Dowden, "Spenser, Poet and Teacher"  
 Maurice Evans, "The Fall of Guyon"  
 Northrop Frye, "The Structure of Imagery in FQ"  
 Thomas M. Greene, "Sp. & Epithalamic Convent."  
 A. C. Hamilton, "Our New Poet: Spenser: Well..."  
 Sherman Hawkins, "Mutabilitie & Cycle of Months"  
 S. K. Heninger, "Orgoglio Episode in FQ"  
 C. S. Lewis, *Allegory of Love* (FQ Chap.)  
 Isabel G. MacCaffrey, "Allegory & Pastoral in SC"  
 Millar MacLure, "Nature & Art in FQ"  
 Louis Martz, "The Amoretti: Goodly Temperature"  
 Lewis H. Miller, "A Secular Reading of FQ II"  
 B. Nellist, "Allegory of Guyon's Voyage"  
 Richard Neuse, "Book VI as Conclusion of FQ"  
 Richard Neuse, "Triumph over Hasty Accidents"  
 C. G. Osgood, "Spenser & Enchanted Glass"  
 W. L. Renwick, "Spenser's Philosophy"  
 Thomas P. Roche, "Challenge to Chastity"  
 Hallett Smith, *Elizabethan Poetry* (Shep. Cal.)  
 K. Whitaker, "Theological Structure of FQ I"  
 Kathleen Williams, "Eterne in Mutabilitie"  
 Kathleen Williams, "Venus and Diana: Myth in FQ"  
 A. S. P. Woodhouse, "Nature and Grace in FQ"

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