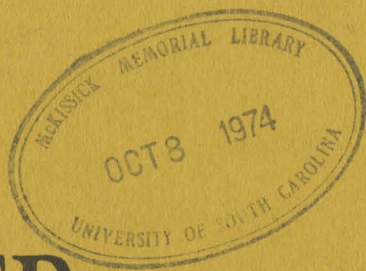


# SPENSER

# NEWSLETTER



Summer

Volume 5

Number 2

*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

*SPENSER'S MUSE AND THE DUMAEUS VERGIL*

*NOTICES OF REVIEWS*

*DISSERTATION ABSTRACTS*

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CORDIS VIGILLA



TO OUR READERS

As previously announced, *SpN* moves to Amherst, Massachusetts, beginning with our next number. Our regret in giving up a happily going concern is equalled and exceeded by our confidence that Donald Cheney and those associated with him will carry on the good work. Until further notice, all correspondence should be addressed to:

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It would be most helpful if payments for subscriptions could now be made to *Spenser Newsletter* in American funds or in forms easily convertible to such funds.

The newsletter leaves here with a flourishing subscription list, on which almost all publishing Spenserians and research libraries in the field are represented. We hope that you will help Don Cheney to plug any gaps in this coverage.

The present editors wish to express their appreciation to all those who have written in with offerings or suggestions. Everything that has reached us has been attentively considered, and if answers did not in all cases immediately ensue, we beg pardon and humbly ask for consideration of our status, and in the future of our successors', as volunteer workers with no reduction in customary professional obligations.

We are particularly grateful to the Renaissance Society for having endorsed our efforts and for extending this endorsement to the new editor; and to our own department for encouragement, financial support, and office help. The Library of our University has extended every possible aid to us, including the professional and much appreciated volunteer services of a series of assistants from its staff. Our corresponding editors have given their skill and time unstintingly; we could not have done without them. We have been fortunate in a succession of graduate assistants who have smoothed our path in a multitude of ways and to whom we feel an enduring obligation. Finally, we thank the typists who through many long hours have produced from the foulest of papers the neatest of typescripts.

BOOKS: REVIEWS AND NOTICES

*Spenser Allusions in the Sixteenth and Seventeenth Centuries*, Compiled by Ray Jeffner, Dorothy E. Mason, Frederick M. Padelford; ed. William Wells. Chapel Hill: University of North Carolina Press, 1972 (*Studies In Philology: Texts and Studies*, 1971-1972, General Editor Dennis G. Donovan).

This is a worthy monument to an earlier generation of Spenser scholarship, unhappily long delayed and now finally edited and published forty years after its inception. For even the most learned Spenserian there is no substitute for this full profile of opinion and influence in Spenser's lifetime and in the century after his death: the quotation, for instance, of an apparently previously

unpublished lengthy general comment on Spenser by Sir Kenelm Digby (not the "Observations on the 22nd Stanza") and, conveniently, of Cowley's "particular little chance that filled my head first with the Chimes of Verse"; and the tabulations of such things as the Latin translation of *SC*, of the conversion of *FQ I* into heroic couplets, and of all Milton's references to, and lines reminiscent of, Spenser, according to the *Columbia Milton*. It is interesting to see largely undiminished through the 1680's, how much support (some of it, however rote or strident) there is for the view that Spenser was not only the sole worthy successor to Chaucer but his superior, the Virgil to Chaucer's Ennius, the final stamp of elegance on English among the lettered languages. Yet there were, of course, dissenting voices from the beginning. Spenser usually but not always stands first among a list which most often includes Chaucer, Surrey, Sidney, Drayton, Jonson, Beaumont, and Cowley. (Shakespeare enters rarely, Donne even less so, Milton only exceedingly late.) It is also interesting to note how frequent is the repetition of the familiar criticism of Spenser, admitting the splendour of his sense but accusing his words, so as to differ on both scores with the critical judgment of the Nineteenth Century, although the repeated accusation really concentrates on Spenser's supposed superstition in following Chaucer's vocabulary so closely (cf. 1700, S. Cobb).

The effort to include instances of literary influence and not only allusion has led to one of the book's two significant faults. Over and over, passages are quoted which might be categorized generally or vaguely as Spenserian but not necessarily or even probably as instances of Spenser's influence. A selection: 1592, N. Breton; 1598, S. Brandon (here identified as "very doubtful"; it ought to have been edited out); 1606, J. Sylvester ("unlikely", to say the least); J. Shirley, 1637; Herbert of Cherbury, 1665 (the first figure, of the mind as a temple whose saint is, or is not, the beloved, resembles that in *Amoretti* 22 but is found earlier, as, for instance, in the *Old Arcadia*); Dryden, 1678 (as close to Chaucer's Knight's Tale as to Spenser). T. Bradshaw, 1591, shows a reference not to *SC* but to *The Kalender of Shepherdes* (i.e., the English translation of the *Kalendrier des Bergiers*). N. Baxter, 1606, Sig. B 2<sup>v</sup>, refers to the armour of Sidney's Pyrocles, not Spenser's. "Sublimary" is no doubt a misreading for "sublunary" in an important passage on page 212, *infra*. Because of the great length of time that this book has been awaiting publication, the editions referred to are sometimes not the best now available (e.g., under 1591, Sir John Harington, *The Metamorphosis of Atax*).

The other significant fault of the volume relates to the failure to indicate a cut-off date for the information included. It seems unfortunate that the major discovery of extensive marginal glosses to a copy of *FQ* 1590 in the possession (in 1964, at least) of the Earl of Bessborough is ignored. Graham Hough, in "First Commentary on *The Faerie Queene*" (*Times Literary Supplement*, April 9, 1964), appears to have established that these were written down in 1597 by one John Dixon.

There seem to be few misprints. There are indices for authors and titles for allusions to characters and passages in Spenser's works, and for allusion to persons other than Spenser. [A. K. H.]

William Nelson, *Fact or Fiction: The Dilemma of the Renaissance Storyteller*. Cambridge, Mass.: Harvard University Press, 1973. 121 pp.

This book is mainly a survey of ideas about fiction from classical times to the Renaissance. It includes an interesting chapter on Spenser entitled "Hobgoblin and Apollo's Garland," which is substantially the same as Nelson's essay

"Spenser *Ludens*" recently printed in *A Theatre for Spenserians*. Nelson shows that while the ancients did not worry much about the distinction between historical fact and fiction, the early Christian writers drew a sharp line between biblical truth and the frivolous inventions of the pagans. This skepticism about the value of fiction persisted well into the Renaissance, and much of the criticism of the period tries to answer it by arguing that fictional narrative can serve a serious didactic function. Certain Renaissance writers, however, deliberately draw attention to the merely "frivolous" or playful qualities of their stories, even while they might be using them to communicate serious moral and religious ideas. Such is the case with Spenser in *FQ*. Like Chaucer in "The Tale of Sir Thopas," he regularly mocks his own fiction, plays up the absurdity of the old-fashioned chivalric story. This recognition of the comic elements in *FQ* rectifies the once-standard view of Spenser as the relentlessly sage and serious allegorist, and reminds us that he does have some affinities with More, Rabelais, and Cervantes. [D. K.]

Niels Bugge Hansen. *That Pleasant Place: The Representation of Ideal Landscape in English Literature from the 14th to the 17th Century*. Copenhagen: Akademisk Forlag, 1973, 171 pp.

This is essentially the author's thesis for the B. Litt. at Oxford in 1968. It proposes to study the representations of ideal landscape in English literature from the Fourteenth Century to Marvell and Milton against their European background and on the lines of chap. x of Ernst Curtius, *European Literature and the Latin Middle Ages*. One chapter treats "16th Century Pastoral Literature" (including *SC*) and another (17 pp.) *FQ*. There is a bibliography and a one-page index of motifs in addition to the regular index.

The shortness of the book does not permit much in the way of insightful thoroughness, but the canter through the available material is useful for review and for pulling one's thoughts together. [A. K. H.]

Janet Adelman, *The Common Liar: An Essay on Antony and Cleopatra*. New Haven and London: Yale University Press, 1973. 235 pp.

This excellent study of *Antony and Cleopatra*--one of the better examples of Shakespeare criticism to appear in recent years--is of special interest to Spenserians because it continually refers to *FQ* as a way of illuminating various facets of the play. Not only do the two works have several themes and topoi in common--serpents, crocodiles, Egypt, Hercules, Venus and Mars, Antony and Cleopatra themselves--but they handle them in similarly complex ways. Adelman sees Spenser and Shakespeare as both following the highly flexible and inconsistent procedures of Renaissance mythography, the syncretic methods of interpretation by which a given fable or topos can be viewed from a variety of perspectives, natural, historical, moral, or cosmological. If Spenser invests his serpents and crocodiles with both positive and negative meanings, identifying them with Error and Duessa on the one hand, with his Lucretian Venus and Artegal on the other, Shakespeare suggests a similar ambiguity in his serpent of old Nile. Spenser utilizes Antony as an analogue to Artegal's subjection to Radigund, but in associating him with Samson and Hercules he also gives him those heroic dimensions which appear in Shakespeare's hyperbolic images of Antony. Beyond these diversities of perspective, Adelman sees both poets as moving towards that ultimate harmonizing of opposites which is at the basis of Renaissance syncretism. [D. K.]

## ARTICLES: ABSTRACTS AND NOTICES

Ulrich Keller, "Der Allegorische Ort und die Funktion der Allegorie in Spensers *Faerie Queene*," *Germanisch-Romanische Monatsschrift*, 23 (1973), 285-302.

On the subject of the "allegorical locale" (*paysage moralisé*, temple, cave, garden, etc.) in *FQ*, the initial example of the House of Pride leads on to the initial presumption that this kind of allegory, like others, enforces through the objects represented a limited, pre-cognized line of thought, logically subsumable (although not logically subsumed), so as to deny the experience of the "infinite" or unlimited which is associated with symbolism per se.

But this is a prejudice. In fact allegory differs from straightforward explanation of meaning in that, while it *calls forth* this explanation, it draws back from *expressing* it: allegory thus lacks one essential aspect of predication, and demands that one sink more deeply into the allegorical figure and its meaning than would be the case with mere predicative exposition. A tension exists between the concept represented and the representing object, as when, most simply, the sand of the House of Pride's foundation continually melts away, its towers continually tremble, yet it stands untouched as when first created. Rigid in its conceptuality, it embodies unsteadiness.

An allegorical locale always has a visible border, a region of heightened significance further within, and a master or mistress reigning at the centre, who is mirrored in a kind of sculpture or picture (e.g., Acrasia and Verdant) more than in action. This topographical framework is not hidden but is further accentuated by the particularization of the locale as cave, garden, or castle, in a way which suggests that the particulars contained are there to fill the container, not to form it. The implicit model for all such places is the temple, or cultic area, where a ritual is accomplished. Nevertheless the cultic significance of the allegorical locale does not completely extinguish its particularization, as a garden, for instance: again, the two things are in tension.

The constituent *concept* which appears to bestow exclusively representative value on the allegorical locale is given in an allegorical *predication* [*Satz*] around which the rest of the text may play. The varied descriptions of characters living in such a locale can be led back to a predication - a sentence - which has a concept for its grammatical subject and which by means of its predicate ascribes human behaviour to this concept. It is necessary that such a predication should be difficult to understand: grammatically correct, it yet seems objectionable, for (1) it diminishes the subjective reality of the character and (2) it removes from its natural context a concept which, appropriately, is a generalization *about* human behaviour, and is naturally used in predications *concerning* human behaviour. The allegorical predication may in reality be said to imply two predications, one having an individual as its grammatical subject and his behaviour or act as predicate, and a second having the behaviour or act of this individual as its subject followed by the concept, in predicative form, as a judgment of the act. The allegorical sentence, however, refuses to be split in this way. It presents the predicate of the second sentence in the

subject of the first, so that the concept embodying the act of judgment is presented as the effective cause of the act judged. Only insofar as this illogicality may be ascribed to a predication, may the predication be described as an allegorical one.

The allegorical predication thus puts the seal on the ambiguity already given in the description of the allegorical locale by the tension between the topographical frame and its indicated particularization.

Being removed from its usual role as a judgmental predicate concerning real action, and being given the role of grammatical subject of human action, the concept is, so to speak, inscribed on the forehead of each allegorical character, so that the knights serving the Faerie Queene *confront* virtues and vices. In this state of transparency, whereby the future judgment of present action is rendered present, both real present and real future are dissolved into an eternal present of the inevitable connection of action with the judgment or estimate of it.

The conceptual embodiment which is both insisted upon and denied in the allegorical predication is complemented by the both insisted-upon and, in the same measure, unreal localization of the concept in the allegorical locale. Now, the concreteness in which this allegorical locale plants the concept calls forth the objection that no locale can be so unqualifiedly adjusted to a concept (e.g., the preoccupation of pride with worldly happenings is indeed signified by the clock on the House of Pride, but pride cannot be conquered by the elimination of all clocks from the world). This objection, of course, takes the form of analytic explanation, yet explanation is possible only concerning actions which have already been subjected to judgment: the virtuous man may have his virtue explained, but analytic explanation is helpless in the face of what has not already been judged. The true concreteness of reality is fatally opaque and pluri-significant. The obligation to explain the historical reality of present and future in terms of act and of judgment of the act - an obligation common to Christians - can be satisfied by transforming the temporal into a spatial representation, which is the essence of the allegorical locale; in taking thought about the historically real, the Christian steps outside history.

The allegorical locales of *FQ* are embedded in a narrative with other preoccupations, and are especially objects upon which knights in the service of the Faerie Queene prove themselves. But through the logical exception which it is natural for a reader to take (as above) to these locales, they force him to take thought so as to recognize that they are locales, not simply in a narrative, but in the whole of human history itself. The chivalric characters do not fall into abstraction in this way; only the reader does. Virtue inscribed on their banners, they succeed in what thought finds impossible: act and judgment become one.

Yet, finally, taking thought is essential for a knight who attacks an allegorical, not a real, locale. In overcoming an opponent like himself, in the present, he might gain honor and limit the freedom of his opponent, but only at the expense of his own, for he subjects himself to future judgment. However, in preventing the victory of something already judged evil in an allegorical locale, he does not gain a personal advantage and victory; rather he maintains a status quo of general, generally agreed upon,



peaceful order, continually threatened and continually reasserted. Here we have the conception, not of an individually heroic deed, but of a centralized, monarchical state. As the first reader of *FQ*, Spenser subjects himself to this order in the work's dedication.

Judith Dundas, "*The Faerie Queene: The Incomplete Poem and the Whole Meaning*," *Modern Philology*, 71 (February 1974), 257-265.

Undue concern about the "incompleteness" of *FQ* reflects the inadequacy of the critical concepts being brought to the poem. If a romantic emphasis upon "the shaping spirit" of the poet's imagination is not counterbalanced by due attention to the prefatory letter and the architectonic *schema* there set forth, a false assumption results: that something of the "whole meaning" is obscured because the last six virtues are missing. Spenser's "meaning" is not incomplete: however we may miss the aesthetic pleasure of a completed form, his meaning is not private but very public. The allegory he lays before his reader is to refresh, but not to change, the apprehension of inherited truths. The form, although not fully embodied, is not unknown; the prefatory letter has made it known, and at the same time given the imaginative artist the restrictive boundaries that represented a positive value in Renaissance aesthetics.

Lloyd A. Wright, "Guyon's Heroism in the Bower of Bliss," *Texas Studies in Literature and Language*, 15 (Winter 1974), 597-603.

Our negative reactions to Guyon's destruction of the Bower are actually part of Spenser's strategy for clarifying the meaning of temperance. The sensual passions which the beauties of the Bower arouse in Guyon are, when severely controlled, converted into the irascible passion which impels him to accomplish his revenge. Although his violence may repel us, we are forced to recognize its necessity. This process is foreshadowed in Guyon's reaction to Amavia: his intense grief is brought under rational control and transformed into heroic wrath, his determination to avenge her death. After Guyon's violence in the Bower, the balance between reason and passion is restored: he exhibits rational composure in the face of Grill's anger, and a sympathy for Acrasia's victims which contrasts with the Palmer's severity.

Richard J. Berleth, "Heavens Favorable and Free: Belphoebe's Nativity in *The Faerie Queene*," *ELH*, 40 (Winter 1973), 479-500.

Enlarging on some suggestions offered by Fowler in *The Numbers of Time*, Berleth finds a way of illuminating Belphoebe's manifold significances as Diana, Venus, the Virgin, and Gloriana by analyzing the ingenious horoscope Spenser creates for her in III.vi.2-3. The astrological details indicate that she was born on a morning during Christmastide beneath the third face of the December sign, Capricorn, and that Jove, Venus, and Sol were in trine at the time--the most beneficent portent known to astrology. This configuration of the three planets--equated by Ficino with the three Graces--implies that her birth is an event of historic magnitude, and that she is endowed beyond mortal expectations with the gifts of heaven. The subsequent reconciliation of Venus and Diana after their quarrel over Cupid is similarly propitious for Belphoebe and Amoret, since it suggests the

*discordia concors* which typifies heavenly and earthly nature for Spenser and later becomes his primary concern in the Garden of Adonis.

Elizabeth Story Donno, "The Triumph of Cupid: Spenser's Legend of Chastity," *Yearbook of English Studies*, 4, 1974, 37-48.

On the assumption that the artful is not at odds with the doctrinal in Spenser, one can explain some apparent inconsistencies in Book III by understanding the figure of Cupid as a datum of experience, a *power* in the world, operating under an overarching Providence (as does the mediaeval Fortuna) and *appearing* true or false, good or bad, according to the narrative and poetic context. When the "false Archer" delivers his initial wound to Britomart, his reaction to her plight is the same as it appears later to the waverings of Hellenore, but this is not to say that Britomart is like Hellenore. Britomart's initial fall into rankling sickness is faulty, but she moves beyond it; Hellenore's faulty response determines her subsequent degeneration. The adjective "false" applied to Cupid in such instances is a transferred epithet. Like his blindfold, it says more about the character currently being moved by Cupid's power than about the god. The "thousand monstrous forms" at Busirane's castle demonstrate the multiplicity of possible false responses to Cupid's compelling power; they are counter-balanced in Book III by the "thousand naked babes" of the Garden of Adonis (where Cupid also belongs) and elsewhere in *FQ* and *Mutabilitie* by healthy manifestations of Cupid.

Margaret Dana, "Heroic and Pastoral: Sidney's *Arcadia* as Masquerade," *Comparative Literature* 25 (Fall 1973), 308-320.

This essay points out some analogies in the treatment of pastoral in the *Arcadia* and *FQ* VI. It interprets Musidorus and Calidore's pastoral sojourns in the light of Castiglione's statement: "If on these occasions the prince puts off his royal identity and mixes with his inferiors as an equal ... in putting aside his own he achieves an even higher stature, by striving to surpass others by prowess and not by authority and showing that it is not being a prince that accounts for his worth." Thus, for both Sidney and Spenser, pastoral serves as a kind of test in which the prince may show his true mettle, without any of the prestige, authority, and fine trappings of his high station to help him.

D. Douglas Waters, "Spenser and Symbolic Witchcraft In *The Shepheardes Calender*," *Studies in English Literature*, 14 (Winter 1974), 3-15.

The figures of false shepherds, wolves, and foxes in *SC* are employed by Spenser in connection with his use of symbolic witchcraft as a symbol of spiritual seduction, a usage he shares with Protestant polemicists of the 1560's and 1570's. Spenser's terminology in "June" corresponds to that of Pilkington, Sandys, and Dr. Taylor of Hadley. E.K.'s gloss upon "September," 95, makes symbolic witchcraft clear in its direct reference to "popish Exorcismes," in the vein of Parker, Fulke, Jewel, and Grindal. The "auncient tree" in "February" is correctly explained by Greenlaw as the early church uncorrupted by papistry; Spenser is participating in

anti-Roman polemicism, but not condemning in Puritan fashion the rituals retained by the established church. In "Maye," his position accords with the *via media* of John Whitgift, once again opposing the fol-de-rol of papistry from an established, not a Puritan, position. His stand in "Julye" upon vestments accords with those of Luther, St. Bernard, Cusa, and Valla: no more than theirs does it reflect the extremes of Puritanism. Spenser's religious zeal is genuine, but conventional.

Alice E. Lasater, "The Chaucerian Narrator in Spenser's *Shepherd's Calendar*," *Southern Quarterly*, 12 (1974), 189-201.

"In the *Calendar*, Spenser, like Chaucer in his *Tales*, makes use of a direct and a hidden narrator. . . . In using this type of narrator, Spenser and Chaucer tell allegorical tales through their characters which have both general moral and specific contemporary significance. Each poet calls attention to his own poetic work through his characters, and each poet injects humor by hiding behind his speakers. Colin and Cuddie together function in a way similar to the narrator of Chaucer's dream visions. Cuddie represents personal sacrifice on the part of the poet and the idea of separation of poet and lover in serving Love, while Colin seems to be a more idealized view and represents the idea of poet and disillusioned lover combined. Both Colin and Cuddie relate to the poet-lover-narrator of Chaucer's visions in which, as in the *Calendar*, the poet and lover motifs are fused and often confused. In *December*, the narrator's varying views of poet-lover concatenate and the parallel unifying themes of poet and lover which run throughout the *Calendar* are brought into clearer focus. . . . Spenser's narrator thus illustrates deeper, more intrinsic Chaucerian elements in *The Shepherd's Calendar* than have previously been pointed out. . . ." [from A.E.L.'s conclusion]

William C. Johnson, "Spenser's *Amoretti* and the Art of the Liturgy," *Studies in English Literature*, 14 (Winter 1974), 47-62.

The new wave of commentary upon the *Amoretti* in asserting Spenser's highly mathematical handling of his structures has demonstrated one kind of "inlaid symmetry" in the work, but has not noted sufficiently Spenser's patterning of the series upon the specific mechanism of the Christian Year as set forth in *The Book of Common Prayer*. The title *Amoretti* departs from the practice of naming the sonnet series for the lady addressed, and redirects the attention into philosophical channels. The forms of love celebrated are best understood, in the context of the calendrical structure, not only as aspects of the love of a man for a woman but also as aspects of the Christian's love for Christ. The "Sunday" sonnets identified by Alexander Dunlop provide interesting information when examined in connection with the appropriate entries in *BCP*: 26 reflects the collect for the first Sunday in Lent, a prayer for grace to use abstinence; 33 reflects the mingled joy and sorrow appropriate to the Feast of St. Matthias, a moveable feast that fell in 1594 on the second Sunday in Lent; in 40, the lady sends the light of her countenance forth on a day, Lent III, when the psalm and the epistle both emphasize light; 47 fails to fit the *BCP*; 54 casts the unmoved spectator-lady in a role like that of the judgmental Jews in the gospel for

Lent V; 61, which shares with the Ash Wednesday and Easter sonnets the most overtly religious language of the sequence, presents the lady "divinely wrought,/ and ...heavenly borne," and like, in these words, the image of Christ in the epistle for Palm Sunday. The sonnets between this last and 68 participate variously in the proprieties of passion week as set down in *BCP*. Sonnets 5, 12, 19, 75, 82, 89 are also illuminated by liturgical comparisons.

James Neil Brown, "'Lyke Phoebe': Lunar Numerical and Calendrical Patterns in Spenser's *Amoretti*," *The Gypsy Scholar*, 1(1973), 5-15.

These patterns, going beyond the theories of Hieatt, Fowler, and Dunlop, should be recognized, particularly in *Amoretti* but also in *Epithalamion*. Fowler's "polarity of male and female principles" in terms of sun and moon in *FQ* may be applicable here.

The central 47 "Lenten" sonnets of Dunlop's theory are preceded by 21, and followed by 21, sonnets. Of these the first three of the first group are frequently agreed to stand apart; so do the last three of the second group, leaving two groups of 18. This number is both the Golden Number and the number of the Epact (both relating to the lunar year) for 1594, almost surely the year of the marriage. Also, the beginning of *Epithalamion's* year of long lines on 1 March corresponds to the beginning of the lunar year, at the change of the epact. Many data in *Amoretti* and *Epithalamion* suggest an association of the beloved with the moon (and with Phoebe, Diana, Cynthia, Elizabeth I.), and of the speaker with the sun, Phoebus. 11 June, the marriage day, was not only the solstice but was also two days after the conjunction of sun and moon: This is why the reference to the "day" comes in the 105th instead of the 103rd long line (the latter corresponding to the day of the marriage); yet in another sense the new moon would be invisible until her prime, the second day and third night after her quarter begins, i.e., 11 June. This two-day interval may also signify the here important difference between the moon's sidereal and synodic periods. In sum, the mythic union of sun and moon, hot and cold, aggressive and passive opposites in "the sexually dichotomous cosmos" is induced and ordered, in this scheme, through the intervention of the Christian calendar: "love is the lesson which the Lord us taught."

Finally the apparently arbitrary total number of 89 sonnets is to be explained as the association of the digits formed by  $2^5$  (sun's mystical number) with  $3^2$  (moon's mystical number). [On p. 5, line 3 from the bottom, "the third after the last Lenten sonnet" should probably read "the third before the first Lenten sonnet." A.K.H.]

Pugliese, Olga. "English Translations From the Italian Humanists: An Interpretive Survey and Bibliography," *Italica*, 50(Autumn 1973), 408-434.

A. Kent Hieatt, "Edmund Spenser," in *The New Encyclopaedia Britannica* (Chicago, 1973), XVII, 493-96.

The author asks permission to say that through a misunderstanding about cross-referencing to a separate article he did not write the few paragraphs about *FQ* but was generously invited to modify in galley proof what had been composed on the subject by editorial staff. He took some advantage of this

opportunity. Furthermore, he apologizes for behaving unprofessionally in having included in the bibliography its most recent item, which had just been published and at writing was not available to him. It had been reviewed encomiastically in what seemed a trustworthy place. Having now read the work, he realizes that he was ill-advised to cite it. [A.K.H.]

SPENSER'S MUSE AND THE DUMAEUS *VERGIL*

E.R. Gregory

Was Spenser really invoking for the whole of *FQ* at I. i. 2. 1, not the muse usually associated with heroic poetry or with letters, but the one of history--said to be derived from *cleos*, 'fame,' whence perhaps Gloriana's Cleopolis? Important in the evidence that Josephine Waters Bennett adduced for Clio was the order in which the muses were named in an epigram usually attributed to Vergil during the Renaissance.<sup>1</sup> Although she noted that the order varied in different editions of Vergil, her evidence was impressive; for she cited sixteen published between 1475 and 1728, all of which began the verses with Clio (p.200). Ironically, she did not examine the *Vergil* for which the best case of Spenserian usage has yet been made, that of A. Dumaëus published at Antwerp in 1542. Building upon the earlier study of O.F. Emerson, Henry G. Lotspeich made that case in "Spenser's *Virgil's Gnat* and its Latin Original."<sup>3</sup> If one finds Professor Lotspeich's evidence convincing, then the order of the muses in the epigram as printed in the Dumaëus *Vergil* becomes significant. They are printed therein in the order that begins with Clio. Following are the verses as they appear in the copy owned by Princeton University:

DE MVSARUM INVENTIS.

*Clio gesta canens transactis tempora reddit.  
Melpomene Tragico proclamat moesta boatu.  
Comica lasciuo gaudet sermone Thalia.  
Dulciloquis calamos Euterpe flatibus urget.  
Terpsichore affectus citharis mouet, imperat, auget.  
Plectra gerens Erato saltat pede, carmine, uultu.  
Carmina Calliope libris Heroica mandat.  
Vranie coeli motus scrutatur, & astra.  
Signat cuncta manu, loquitur Polyhymnia gestu.  
Mentis Apollineae vis has mouet undiq; Musas.  
In medio residens complectitur omnia Phoebus.*

DE EISDEM, prosa oratione.

*Clio historias inuenit, Melpomene Tragoedias, Thalia Comoedias,  
Euterpe tibias, Terpsichore psalterium, Erato Geometricam,  
Calliope literas, Vrania Astrologiam, Polyhymnia Rhetoricam.*

<sup>1</sup> "Spenser's Muse," *JEGP*, 31 (1932), 200-219.

<sup>2</sup> "Spenser's *Virgil's Gnat*," *JEGP*, 17 (1918), 94-118.

<sup>3</sup> *ELH*, 2 (1935), 235-241.

<sup>4</sup> I am indebted to Robert S. Fraser, Curator of Rare Books at Princeton, for photocopying the material reproduced above.

[The identity of Spenser's muse remains moot in editors' minds. P.C. Bayley in his 1966 edition identifies her as Clio (p.259), but Kellogg and Steele in theirs of 1965 identify her as Calliope (p. 79). Her identification as Clio is recently supported by Hugh Maclean, in his 1968 edition (p. 5) and by Patrick O. Spurgeon, "Spenser's Muses," *Renaissance Papers* (South Eastern Renaissance Conference, Columbia: University of South Carolina Press, 1969, 15-33) (*SpN*, I. iii. 12). See also, at greater distance, Gerald Snare, "The Muses on Poetry: Spenser's *The Teares of the Muses*," *Tulane Studies in English*, 17 (1969), 31-52 (*SpN*, I. ii. 14). A.K.H.]

#### NOTICES OF REVIEWS

Bender, John B. *Spenser and Literary Pictorialism*. Princeton: Princeton University Press, 1972. Reviewed by Judith Dundas in *JEGP*, 72(October 1973), 550-52: "Whether Bender's terminology will bring some order to the untidy subject of literary pictorialism is an open question. What is clear is that in dealing with Spenser, he has become so fascinated with his own categories that he has lost sight of the poetry." Reviewed by John Mulryan in *Cithara*, 13(November 1973), 85-6: "...a knowledge of Professor Bender's categories does not in any way (at least for this reviewer) illuminate or enhance the reading of Spenser's poetry, and a close reading of the passages from Spenser cited by Professor Bender does not really demonstrate that focusing, scanning, and framing are really going on, as the author claims." [See *SpN*, 3(Fall 1972), 1-3; 4(Spring-Summer 1973), 12.]

Hankins, John Erskine. *Source and Meaning in Spenser's Allegory: A Study of The Faerie Queene*. Oxford: Clarendon Press, 1971. Reviewed by A.C. Hamilton in *RenQ*, 27(Spring 1974), 91-4: "Professor Hankins...brings the methods and approaches of the variorum editors into the context of modern criticism.... An introductory chapter claims that the *Universa Philosophia de Moribus* (1583) of Francesco Piccolomini is the major source for Spenser's use of the virtues....In general, the persuasiveness of Rosemund Tuve's study in *Allegorical Imagery* of the extended history of inherited meanings attached to the vices and virtues makes unpersuasive an attempt to claim any one work as 'the source.' Whether persuasive or not, the case is worth arguing, for it reveals the kind of analyses of the virtues within which Spenser's images must be understood....The chapter on the moral allegory of Holiness includes the important 1945 *PMLA* article on the Revelation of St. John as it provides the pattern of Book I. Here the argument is as persuasive as it is not when Una is said to derive from Lyonet, in Malory's story of Beaumain's quest.... On the philosophical background of the Garden of Adonis... [Professor Hankins] clarifies the philosophical implications of a central episode of the poem and reaches many fresh interpretations." Reviewed by Joan Rees in *The Yearbook of English Studies*, 4(1974), 258-9: "*The Faerie Queene* constitutes an outstanding example of the inextricability of substance and style. Mr. Hankin's concentration on substance alone is a limitation which can lead to misinterpretation of the values of the poem, but as a

contribution to knowledge of Spenser's intellectual background, his thoroughly documented work must claim respect." [See *SpN*, 4(Spring-Summer 1973), 15; 3(Fall 1972), 3]

Johnson, Paula. *Form and Transformation in Music and Poetry of the English Renaissance*. New Haven and London: Yale University Press, 1972. Reviewed by Denis Arnold in *The Yearbook of English Studies*, 4(1974), 257-8: "Doctor Johnson's analyses are less convincing in genres which are based either directly or indirectly on dance music....Where her objectives are more limited, she stimulates more intense thinking, and although to find common ground between music and poetry is more complex than she suggests, she has done a valuable job in clarifying the issues." Reviewed by John B. Bender in *JAAC*, 32(Winter 1973), 306-7: "[The] account of structural affinities between certain musical and poetical works, though explicated within a definite theoretical frame, avoids general aesthetic speculation in favour of practical criticism..." Reviewed by Marie-Anne de Kisch in *Etudes Anglaises*, 26(October-December 1973), 461-2: "Le mérite de l'ouvrage... n'est donc pas d'apporter des idées neuves, mais plutôt d'offrir une présentation systématique et cohérente, une application sérieuse et précise de concepts largement répandus -- pour ne pas dire vulgarisés -- mais généralement tronqués et trahis parce qu'utilisés d'une manière superficielle et incohérente."

Kennedy, Judith M. and James A. Reither. *A Theatre for Spenserians*. Toronto: University of Toronto Press, 1973. Reviewed by G.F. Waller in *DR*, 53(Autumn 1973), pp.571-2: "Millar Maclure takes a civilised ramble over a few aspects of Spenser's sense of history...its elegance is a disappointing contrast with the lack of intellectual substance. Kent Heatt's essay is businesslike, terse, and often searchingly suggestive, the incisiveness of his reading increasing, one suspects, as he ceases bothering about saving the appearances of his numerological world-view...Alistair [*sic*] Fowler argues with a typically enriching array of references -- if occasionally wavering logic -- that *The Faerie Queene* 'bodes forth a philosophical vision' by which Spenser explores 'the inner universe of sensibility' (76-77). William Nelson provides what is...a much-needed account of Spenser's humour. A.C. Hamilton...provides a careful and stimulating discussion of examples of Spenser's 'scrupulous care and precision in choice of words'(106)... Finally -- in the finest piece in the volume -- G.K. Hunter discusses the *Amoretti*. His essay, arguing that the sonnets betray Spenser's weakness as a poet by comparison with both *The Faerie Queene* and other contemporary sonneteers like Sidney, is remarkable for its careful critical discrimination...Its frame of reference and detailed analysis deserve deep pondering." [See *SpN*, 5(Winter 1974), 1-4, 11.]

Kermode, Frank. *Shakespeare, Spenser, Donne. Renaissance Essays*. London: Routledge and Kegan Paul, 1971. Reviewed by Robert Ellrodt in *Etudes Anglaises*, 26(October-December 1973), 463-4: "Les deux premiers essais visent à retrouver dans l'allégorie spenserienne 'l'expression d'un moment réel, unique et critique dans la culture et l'histoire d'une nation'. L'archétype ne serait qu'une abstraction sans cette incarnation historique: Spenser ne change pas l'événement en mythe, mais le mythe en événement. Ce nouvel

'historicisme' n'a pas l'étroitesse des commentaires qui font de la *Reine des Fées* un roman à clé: si l'histoire est présentée dans 'la pays de féerie', c'est l'histoire telle que la conçoit la pensée mythique... L'admirable essai sur la caverne de Mammom... nous convainc que Guyon en cette descente aux enfers subit une initiation, traverse un purgatoire." Reviewed by Thomas R. Edwards in *CLS*, 10(December 1973), 401-3: "In the book's three essays on Spenser, Kermode's learned interest in classical and medieval ideas of time and history... vigorously resists the currently influential view that 'historical' allegory isn't crucial in reading *The Faerie Queene*." [See *SpN*, 3(Winter 1972), 3,8; 4(Spring-Summer 1973), 15]

Krailsheimer, A.J. *The Continental Renaissance 1500-1600*. Baltimore: Penguin, 1971. Reviewed by S.F.R. [Steven F. Rendall] and T.R.H. [Thomas R. Hart] in *CL*, 26 (Winter 1974), p. 95: "The first section consists of general essays... The following sections group discussions of individual writers under generic headings....The section on the literature of ideas and manners finds space for many writers seldom discussed in handbooks....The essays on individual writers combine a lucid summary of current critical opinion with a personal interpretation and evaluation of the writers' works."

Partridge, A.C. *The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton*. London: André Deutsch, 1971. Reviewed by Jürgen Schäfer in *ES*, 55(April 1974), 160-1: "The special attraction of Professor Partridge's work is the consistent attempt to balance and check generalizations through minute analyses of generously quoted passages...Both the particular function of the individual stylistic device in the passage quoted and its general role in the literary tradition of the period are carefully examined and often illustrated by additional examples." [See *SpN*, 3(Spring-Summer, 1972), 10]

Pinto, Olga. *Nuptiala, Saggio di bibliografia di scritti italiana pubblicata per nozze dal 1484 al 1799*. Florence: Leo S. Olschki, 1971. Reviewed by Lawrence S. Thompson in *PBSA*, 67(second quarter), p. 100: "...a comprehensive bibliography of epithalamia in prose, verse, dramatic and operatic form for Italy...The literary quality of the work is not too important."

Rodgers, Catherine. *Time in the Narrative of The Faerie Queene*. (Salzburg Studies in English Literature, Elizabethan Studies, 5) Salzburg: Institut für Englische Sprache und Literatur, Universität Salzburg, 1973. Reviewed by R.F. Hill in *The Yearbook of English Studies*, 4(1974), 259-60: "The broad argument is straightforward, and incontestable in its focus upon the limited achievements of the quest actions seen in an eternal perspective. Even if time is computed so vaguely as to give us a weaker impression of temporal sequence than the author would claim, it is proper to insist that *The Faerie Queene* is something other than a grand psychomachia. It was important to Spenser that we should see his knights as belonging to time and their achievements subject to the reverses of time, thus confronting us with the limitations of our own condition."

Schumacher, Wayne. *The Occult Sciences in the Renaissance: A Study in Intellectual Patterns*. Berkley and Los Angeles: University of California Press, 1972. Reviewed by Chauncey Wood in *Renaissance and Reformation*,



10(Winter 1974), 51-2: "...for each of the five sciences discussed -- astrology, witchcraft, white magic, alchemy, and Hermetica -- the author provides us with ample citations of primary sources upon which he builds both a description of the science under consideration and an analysis of the intellectual patterns which made possible (or indeed inevitable) the beliefs examined."

Tonkin, Humphrey. *Spenser's Courteous Pastoral. Book VI of The Faerie Queene*. Oxford: Clarendon Press, 1972. Reviewed by Dale Hermon in *AUMLA*, 40(November 1973), 290-3: "Had the author forced himself to integrate his most relevant discussions into his textual analysis, he would have had no choice but to eliminate leisurely summaries of topics, however pertinent, that others have examined before him in even greater detail....Mr. Tonkin would have strengthened immeasurably his own already convincing reading of the poem by wedding the argument to the data; as the book stands, each later chapter contains material needed in an earlier chapter....[The book is]...a comprehensive contribution to literary scholarship and criticism, refreshing free from membership in any modish school of Spenserian studies." [See *SpN*, 3(Fall 1972), 4-6; 4(Spring-Summer 1973, 16-17; 4(Fall 1973), 13]

#### DISSERTATION ABSTRACTS

Arthurs, Judith Gott. *Edmund Spenser and Dan Chaucer: A Study of the Influence of The Canterbury Tales on The Faerie Queene*. Arkansas, 1973. *DAI* 34: 3334A: "Chapter I proposes an influence study....Chapter II...explores the tradition of Chaucer in which Spenser worked. This study is biased towards the belief in continuity between the Middle Ages and the Renaissance in England....Chapter III addresses itself to Spenser's surprising use of Chaucer's burlesque... [and] proposes that Spenser read 'Sir Thopas' as a parody of heroic conventions, then used these same conventions seriously in *The Faerie Queene*....Chapter IV defines 'heroic poetry' and 'allegory' on which the heroic depends, concluding that Spenser used allegorized astrology to fulfill the spirit of Chaucer in his continuation. The philosophical influence...is the concern of Chapter V....This chapter also considers the influences on Spenser disposing him towards Chaucer's world-view. A brief appendix on Spenser's references in *The Sheperdes Calendar* and *The Faerie Queene* to Chaucer and his works concludes this study."

Branscomb, Ernest Jackson. *Attitudes Towards Time in Spenser, Shakespeare's Sonnets, and Donne*. North Carolina, 1972. *DAI* 34: 306A. "This study deals primarily with poetic presentations of individuals confronted with temporal processes, rather than with philosophies of time....The Spenserian view of time is essentially medieval and optimistic. Spenser is concerned with development within the limits of fixed potentials. In his treatment of cosmic and generative cycles, enduring moral qualities, and human development, he thinks in terms of human essences that persist and can be realized in the course of time."

Edwards, James Arthur. *Some Influences of Medieval Romances in the English Language on The Faerie Queene*. Missouri (Columbia), 1972. *DAI* 34: 1276A: "In addition to demonstrating the fact that many of Spenser's poetic details

can be traced to the English romances, this study shows that he developed the romance tradition and made more complex use of the details of the tradition than did his predecessors. One of the ways he improved his tradition was to clarify the moral his image or episode typifies. Another clarification...was to tie the supernatural more plainly to his allegory. In other cases, Spenser developed sophisticated irony by formulating a surprise twist at the end of a traditional romance episode."

Horton, Ronald Arthur. *The Unity of The Faerie Queene: An Essay in Macroscopic Structures*. North Carolina, 1972. DAI 34: 275A: The unity of the existing fragment of *The Faerie Queene* appears on a consideration of the poem in relation to the structural principles revealed in the *Letter to Raleigh*. Arthur exemplifies what the reader is intended to become and the process of fashioning (delineating) Arthur is the process of fashioning (forming the moral character of) the reader. The private-public dichotomy proposed for the twenty-four book scheme obtains in the lesser structural dichotomies of the poem. Multiple embodiments...provide a structure of association supplementary to the framework of the virtues...The aesthetic and didactic intentions of *The Faerie Queene* are mutually supporting and inseparable."

Lewis, Bradford. "Covert Vele and Shadowes Light:" *The Dynamics of Allegory in The Faerie Queene*. State University of New York at Buffalo, 1973. DAI, 34: 3348A. "...the poem is at base composed of two forces in dynamic conflict which make their appearance as narrative and allegorical --positive and negative -- flow. However, it can be seen that these forces are really the product of *The Faerie Queene's* regressive and progressive libidinal make-up; the conflict of affective content between narrative and allegorical role-playing for a given knight is the result of the psychological conflict between cathexes of object-absorption and object-seeking. Neither libidinal goal is ever reached: the knight can never achieve security in his fantasy environment, nor can he 'win' his way out of it. He remains, like the reader, a servant of forces with which he can only partially cope."

Moore, Geoffrey Alexander. *Spenser's Syncretism: Strategies for Living in Book II of The Faerie Queene*. University of Washington, 1973. DAI, 34: 2573-4A. "This dissertation has two ends, to develop a critical approach to *The Faerie Queene* which correlates philosophical and ethical concerns, and, in reading Book II in terms of this approach, to show how that book reconciles conflicts between classical and Christian perception in a more sophisticated way than has heretofore been recognized. The approach is to express both philosophical concerns and literary conventions in terms of Kenneth Burke's concept "strategies of living." Burke shows that all literary conventions contribute to one of two strategic acts -- sizing up a situation or developing a course of action. Because the speeches of the various characters, the poem's imagery, and the narrator's moral formulations often size up a single situation differently, Spenser is able to expose a single moral act to several strategic assessments. These assessments reflect the point of view of various philosophical positions extant in Renaissance culture, and the manner in which they are brought to bear to

form a single overall judgement becomes a model for how several philosophical positions may be sustained simultaneously."

Parotti, Phillip Elliott. *The Female Warrior in the Renaissance Epic*.

University of New Mexico, 1972. DAI 34: 283A. "...the female warriors owe their complex mystique to the literary and intellectual traditions surrounding the union of Mars and Venus....Britomart's social roles mirror the combined functions of *Harmonia*, *the uniter*, and the *Venus armata*; privately, she is in the process of becoming the embodiment of chaste personal concord, of virtuous personal harmony, as she works her way toward ultimate human harmony, Christian marriage with Artegall."

Rockwood, Robert John Remington. *Alchemical Forms of Thought in Book I of Spenser's Faerie Queene*. University of Florida, 1972. DAI, 34: 3355A.

"This dissertation demonstrates that the Hermetic mysteries, especially Renaissance esoteric alchemy, provide the organizing principles for Book I of *The Faerie Queene*. After examining the esoteric tradition within the Elizabethan culture milieu...a systematic alchemical interpretation (with a corresponding psychological analysis) of Book I...is presented. Alchemical theory is concerned with...the separation and synthesis of opposites. Thus in Book I, the initial opposites are Redcrosse, the alchemical Sol, symbolizing the masculine consciousness, and Una, the alchemical Luna, symbolizing the feminine unconsciousness of the male psyche. The entire unconscious (personal and collective) is symbolized by the hermaphroditic Mercurius, who can be separated into opposites and analysed according to the alchemical axiom of Maria Prophetessa....Following the 'spiritual incest'...of Sol (Redcrosse) and Luna (Duessa) comes the synthesis (appearance of Arthur) and the final consolidation (House of Holiness and betrothal to Una)...By demonstrating that esoteric alchemy serves as a psycho-therapeutic discipline, this study shows how a work like *The Faerie Queene* could actually be used to effect the psychological transformation of a 'clownishe younge man' into a perfected Saint George of England."

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