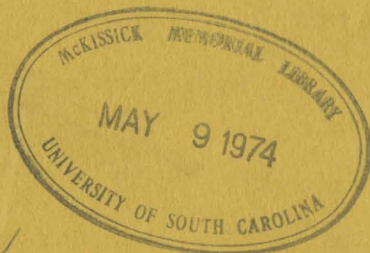


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TO OUR READERS

We are happy that readers have provided us with so much good news for "Work in Progress" in this issue. On the matter of the titles and subjects of newly undertaken or current Ph.D. dissertations there may be some confusion dating from the first days of the Newsletter. We are very happy to print news about dissertations in "Work in Progress." In those areas of subject-matter which can be defined easily, duplication of effort and misapplication of valuable energy can sometimes be avoided by such reports. Please include the names of both authors and supervisors.

A special Spenser/Milton issue is planned for next winter by *English Literary Renaissance* (Department of English, University of Massachusetts, Amherst, Mass. 01002, U.S.A.). Articles are sought on either or both authors and on studies and texts related to them.

The New England Renaissance Conference will be held at the New England Center at the University of New Hampshire, Durham, New Hampshire, October 25-26, 1974. The keynote address, delivered by Paul Oskar Kristeller, will be entitled, "Manuscript Research and Renaissance Thought." In commemoration of the three-hundredth anniversary of Milton's death, the conference will conclude with a two-hour session on Milton. Twenty-minute papers on Milton's works or his influence may be submitted to Elizabeth Hageman, Department of English, University of New Hampshire, Durham, New Hampshire, 03824.

BOOKS: REVIEWS AND NOTICES

Judith M. Kennedy and James A. Reither, eds. *A Theatre for Spenserians*. Toronto and Buffalo: University of Toronto Press, 1973.

The volume is a collection of six papers delivered at Fredericton, New Brunswick to celebrate the fourth centenary of the printing of *A Theatre for Worldlings*. As a collection it is fortunately unrelated to the event, and indeed its heterogeneity is a major attraction. The six papers are: Millar MacLure's "Spenser and the Ruins of Time," A. Kent Heatt's "Three Fearful Symmetries and the Meaning of *Faerie Queene* II," Alastair Fowler's "Emanations of Glory: Neoplatonic Order in Spenser's *Faerie Queene*," William Nelson's "Spenser *Ludens*," A.C. Hamilton's "Our New poet: Spenser, 'Well of English Undefyld,'" and G.K. Hunter's "Spenser's *Amoretti* and the English Sonnet Tradition." To none can justice be done in summary, and the value of the middle four particularly lies in the weight of their documentation and the persuasiveness of very specific insights.

MacLure's paper is a study in Spenser's melancholy attitudes to history informed, he proposes, by three images -- that of Rome as an emblem of mutability, that of the "Briton moniments" offering hope for the return of the decayed kingdom, and that of Ireland forcing an effort to put the remote past in order. If those images do in fact inform Spenser's notion of history, their co-existence provides some sort of explanation for the problematical character of the Spenserian sense of history and time. Spenser's fascination with pattern in history, shared with Harvey, enables him to hold together the grand typologies of backward-looking fiction and present occurrence which characterize the *Faerie Queene*. But the historical

Pyrrhonism exhibited in the work of Raleigh clearly has a temperamental appeal for him -- and the *Complaints* volume, with which MacLure is mainly concerned, depends on it. Melancholy scepticism is appropriate to elegy and inevitable in a poetry of such particulars as fill that volume, but it is only by using a sort of intellectual Claude-glass that we avoid the impression that it is dominant in the *Faerie Queene*. What Spenser thought or felt about history is not clear, and is not made to seem clear by MacLure, whose style, suggestive and full of pregnant sayings, is designed to blur the specifics.

Hieatt develops from the demonstration of significant midpoints for Books I-III of the *Faerie Queene* a convincing argument about the pivotal importance of the Garden of Proserpina in Book II. Two major points emerge. On the assumption that the temptations facing Guyon are those of "strong passion" and "weake fleshlinesse" and exhibit a polarity, then as his victory over Acrasia represents a defeat for the temptations of weakness, so his victory in the Cave of Mammon represents a defeat for the temptations of strong passion. The Book as a whole, that is, projects two extremes of which temperance is the mean. Secondly, and here the title of the paper only misleadingly suggests predominantly numerological matter, Hieatt argues that what is climactic in the Cave of Mammon is the temptation for the human to put on the divine. Even where the argument is not complete (as in the discussion of the parallelism between Tantalus and Aesculapius or that between Pilate and Diana's nymph at I.vii, or of the lunar and venereal parallels between Books II and III) it remains impressively suggestive. And it is full of incidentally good things, as the discussion of the conflation of Socrates and Theramenes, or of the sitting on the silver seat and the eating of golden apples. A general reservation might be that the dimension of the secular is missed, and so too startling a departure, despite its sacramental elements, from the tone of the Book as a whole. More particularly, without rejecting any of Hieatt's findings we might do well to remember that Segar tells us that Arthurian gentlemen were knighted on silver thrones, and that issues of right judgment are raised with both Pilate and Tantalus.

Fowler proposes that a diffuse Neoplatonism informs not only the matter, which at least after even Upton is obvious enough, but also the structure of the *Faerie Queene*. The dangers of imposing metaphysical patterns "creatively" are peculiarly present, the more eclectic and diffuse the patterns are supposed to be. The objection applies particularly, in Fowler's paper, to the oppositions of image and idea, true and false, neither much illuminated by reference to Neoplatonic schemes. Fowler admits this, and though some of the exemplification seems suspect, overall he is well guarded by its weight, and by the fastidiousness of his procedures in argument. The new and important part of the paper demonstrates the operation of triads, most interestingly at a structural level. For example, the character of the disposition of each set of three Books (1590 and 1596) is discussed in terms of a variety of Neoplatonic analogues, mannerist to a degree in its possibilities of permutation. The centrepiece of the paper treats the Dance of the Graces in Book VI and explores the adumbrations, positive and negative, of their movement within the Book, revealing the movement of the dance as a structural principle controlling

the progress of *Calidore* and its contexts. Enlarged, this movement informs the whole of the *Faerie Queene*, taken by Fowler to be an "allegorical expansion of Arthur's quest for Gloriana," the missions corresponding to the Neoplatonic *emanatio*, the quests themselves to *raptio*, and the ingathering of the virtues in Arthur to *remeatio*.

Nelson's paper is actually delightful. Proceeding from the work of Martha Craig, A.H. Gilbert, and others, he examines Spenser's use of jest at the expense of his own fiction. Harvey's objection to the Hobgoblin element in the *Faerie Queene* is not at all ill-founded. But while Harvey's taste prevented him from welcoming it, Nelson's does not: he invites us to enjoy various absurdities in the poem, as the use of the matter of sub-literature, and the whole stylistic machinery of the *Peri Bathous*. On the follies of the narrator, the work of Jerome Dees is at least in its implications central to Nelson's argument and might have been mentioned. I do not believe with Nelson that the main action of the *Faerie Queene* derives from Sir Thopas, but rather from van der Noodt's *Olympiad*, but Spenser has certainly used the techniques of the Chaucerian piece, so similar in its outline, to deflate the sort of Platonizing allegorical epic to which both he and van der Noodt were committed, however differently. The peculiar sophistication of Spenserian jest is humanist, and Nelson is right in insisting that the combination of jest and earnest is as much a Renaissance as a medieval phenomenon. The *Faerie Queene* is one of those *Sileni Alcibiadis* so favoured by overdeveloped tastes of the sixteenth century. The relation of such jest as Spenser uses to the allegorical principle itself might be fruitfully considered.

Again on the basis of work by Martha Craig and others, Hamilton argues well for assumptions which Spenserians are increasingly obliged to make -- that is, for Spenser's "care and precision in choice of words, his use of etymology and puns, his use of ambiguity in syntax and meanings of words" With so much attention given to Spenser's language, from E.K. down to the present day, it is extraordinary that Spenser should at this date require the sort of apology which Milton (after Ricks) or the Augustans (after Davie) no longer do. But to the sense of sloppiness which survives all the purely philological attentions which Spenser has attracted, Hamilton's paper is a splendid counter. A few of his etymologies are strained or merely commonplace, and the section on coinages is spurious. Very good however are the readings of the account of the Rock of vile Reproach, of Redcross's journey through the Wandering Wood, or of the fight with the Dragon. General argument on the function of the devices Hamilton points to might profitably be related to the survival of the notions of Plato's *Cratylus* and indeed the whole tradition of philosophical realism -- a direction in which Martha Craig points.

Hunter's paper is radically weakened by its rejection of the notion that the *Amoretti* has a scheme. Alexander Dunlop's thesis of a calendrical sequence is probably beyond serious attack and cannot in any case be ignored. Neither can Fowler's elaborations of it in *Triumphal Forms*. Hunter attempts an explanation of the agreed unevenness of the sonnets, assuming the absence of any particular order to them. He blames therefore the "casual" element deriving from weakness of structure, he blames the fact that courtships (having no structure in themselves) are impossible to

sacramentalize, he blames the lack of definition of the lover's ego, and he blames Spenser's defiance of the "natural genius" of the English sonnet in his use of what Josephine Miles calls the "phrasal" mode. The first two points must fall, the third is important only arbitrarily. The last point is however well argued and involves rather fine reading of the movement of Spenserian verse. Using Hamilton's analyses one can plausibly reverse his conclusions and argue that the weakness of the *Amoretti* derives from a misapplication of the spacious manner of the *Faerie Queene* -- this simply because Spenser envisaged the sequence as a large narrative. [R. M. C.]

John B. Vickery. *The Literary Impact of The Golden Bough*. Princeton: Princeton University Press, 1973.

Edmund Leach. *Lévi-Strauss* (in series "Modern Masters," edited by Frank Kermode). London: Fontana/Collins, 1970. (Paperback)

Wahib Atallah. *Adonis dans la littérature et l'art grecs* (Collection Etudes et commentaires, 62). Paris: Librairie C. Klincksieck, 1966.

Marcel Detienne. *Les Jardins d'Adonis: la mythologie des aromates en Grèce*. Paris: Gallimard, 1972.

Although none of these books touches directly on Spenser, all may be of some interest to Spenserians who are trying to find their way through the current debate over the admissibility and limitations of "myth criticism," as applied to a poet whose eclecticism and frequently obscure use of allusion seem to demand the ordering overview of some form of comparative mythological structure. It seems a short step from Lewis's comparison of Acrasia's Bower and the Gardens of Adonis, to Hamilton's association of Verdant the spring-giver with Adonis himself; and from there, vistas open toward (for example) a Busyrane whose name links him to Osiris, whom Spenser will associate with Artegall and whose story may remind us of Adonis once again ...

If only because a large part of *The Golden Bough* is devoted to tracing just these parallels (in the two volumes entitled *Adonis*, *Attis*, *Osiris*), Spenserians may well look on Frazer as the first of those modern mythographers whose collections of curious tales suggestively juxtaposed have as much influence on the modern consciousness as the descendants of Boccaccio had on Spenser's age. And the announcement of Vickery's study may seem a welcome invitation to consider the nature of Frazer's contribution to modern literary criticism. Unfortunately, Vickery does not discuss the impact of *The Golden Bough* on literary criticism as such; the greater part of his book is concerned with surveys of Yeats, Eliot, Lawrence, and Joyce. In view of the irritating though unavoidable vagueness of much of his commentary, we may be grateful that he does not try to speak even more generally about Frazer's impact on yet broader critical premises in our day. Vickery has the awkward task of writing historically about a writer whose own work was largely indifferent to questions of history, context, probable lines of influence. And as Vickery makes clear in his opening chapters (which are well worth reading as a useful summary of the argument and early reception of *The Golden Bough*), Frazer's genius lay in his ability to synthesize the discoveries of others, to discover

common patterns in the beliefs and rituals of widely diverse peoples, and to provide a terminology within which others could collect their data from the field.

One obvious risk in such synthesis is its tendency to affect the continuing selection of data: evidence which does not fit the categories has a way of becoming invisible. This criticism of Frazer was apparent from the earliest reviews; and it remains a dominant theme in attacks on myth criticism to the present day. When made by anthropologists, however, it is likely to take the form of assertions that Frazer is closer to the sphere of "literature" (i.e., lying) than to that of anthropology. Although such a statement may seem an encouragement to Vickery's study, it should also serve as a warning. All too often, Vickery's syntax hints at direct influence while leaving loopholes wherever possible. "Adumbrate" is a favorite verb. Or he can say (p. 113) with reference to Conrad Aiken's early verse, that a "fusion of emphases stemmed not only from the inherent structure of similarities claimed for them by Lévi-Strauss but also from the psycho-analytically inspired use of *The Golden Bough*." Clearly he's not saying that Aiken was thinking of Lévi-Strauss when he wrote; but it isn't clear whether Aiken used Frazer, or fused his emphases on the stem of an already available use, or for that matter, found an already available fusion. Nor, in all fairness to Vickery, can one reasonably decide among these alternatives. Frazer, somewhat like Freud but with far less initial resistance, seems to have spread his influence throughout the twentieth-century consciousness. In reading Vickery's book, one is generally ready to grant that a poet is in some respect influenced by Frazer or his followers when his mythological allusions are overtly anthropological in flavor. But when a use of classical myth, with an effort to visualize the myth or refer it to an artistic representation, is taken as similarly derived from *The Golden Bough* (as Vickery suggests is true of Auden's "Musée des Beaux Arts"), then we may feel that such a use of myth derives rather from an educational background that Frazer shares with the poets of the first half of the twentieth century (and with Spenser), if not with the critics of today.

Edmund Leach provides a highly readable, if frequently critical, introduction to Claude Lévi-Strauss, whom he describes on his opening page as "a social anthropologist in the tradition though not in the style of Frazer." He goes on to say at once that like most social anthropologists in Britain or the U.S. he is himself more nearly in the functionalist tradition of Malinowski, "more interested in the differences between human cultures than in their overall similarity." It may be no more than a coincidence that Frank Kermode is the editor of the series in which Leach's book appears; but any first introduction to the structuralists is likely to remind one of the rage for order reflected in Frye's *Anatomy*: once again triangular or circular paradigms figure on the pages, along with a delight in the unexpected linking of apparently unrelated data -- a delight that Kermode himself has viewed with scepticism in his well-known essay on "The Myth Kitty."

But although Leach is openly critical of Lévi-Strauss' achievement, and tends to see it (as the critics of Frazer had seen *The Golden Bough*) as belonging more to the pleasures of poetry than to the advancement of learning, still he is able to feel and convey those pleasures to his

reader. He even contributes an "imitation" of Lévi-Strauss in the form of an analysis of the Theban myth cycle (pp. 62-82). Pointing out that Lévi-Strauss is virtually untranslatable since he relies on puns (as in the title of his *Mythologiques*), he concludes: "This kind of verbal juggling with a generalised formula is quite typical of Lévi-Strauss' hypothesis-forming procedure, but such methods cannot show us the truth; they only lead into a world where all things are possible and nothing sure.... The journey is well worth while though the traveller will not necessarily be all that the wiser when he comes to the end of it." One might be hearing a Miltonist (though not Milton) speaking of Spenser.

Thanks to the varied interests of the structuralists, with their lively contributions to such fields as linguistics and comparative religion as well as social anthropology and psychology, today the most interesting descendants of Frazer are writing in French; and the structuralist influence on classical studies has been especially rich, as a brief survey by Pietro Pucci in *Arethusa*, 4 (1971), 103-17, makes clear. Two recent books on Adonis may be of interest to Spenserians while at the same time illustrating the direction of recent scholarship in the field generally. Atallah's is hardly structuralist in its approach, but it offers a useful and in fact necessary grounding for the much more specialized though fascinating study by Detienne. In attempting a full-scale review of all the representations of the legend surviving from Greek art and literature, Atallah remains relatively loyal to Frazer's original concept of Adonis as a vegetative deity, while still documenting in detail those aspects of the story which seem at odds with any simple identification between Adonis and the cycle of the grains presided over by Demeter. It has remained for Detienne to explore the unique history of Adonis' parentage -- his birth from the myrrh tree and his mother's violation of the incest taboo. It is Detienne's thesis that the celebration of Adonis is in fact diametrically opposed to a celebration of Demeter like the Thesmophoria, "as Carnival is to Lent"; and that the potted plants or "Gardens of Adonis" which figure in these former are to be seen not as images of the history of grain in the seasonal cycle, but as an illustration of the perils associated with spices which may be an appropriate food for gods, as part of a burnt offering, but which as aphrodisiacs bring mortals an overheated lust that is literally precocious and finally sterile. Relying rather heavily on a version of the legend in which Adonis meets his death in a bed of lettuce (considered an anaphrodisiac by the ancients), Detienne constructs models on the lines developed by Lévi-Strauss in *Mythologiques I: Le cru et le cuit*. Although his argument is far too complex to summarize, he moves toward a reading of the Adonis legend which identifies him with a wantonness that threatens marriage. At this point a Spenserian may be reminded of older readings of Book III which saw Amoret's education in the Gardens of Adonis leaving her vulnerable to lust in her marriage to Scudamour. Though such a danger is likely to remain negligible or even incomprehensible to us today, with our modern sense of what it means to be a champion of married love, a study like Detienne's will be useful if it directs attention to certain aspects of Adonis' legend that have remained unremarked by readers of Spenser until now. Perhaps the description of Adonis in III.vi, as a wanton boy "Lapped in flowres and pretious spycery," will direct readers

to other passages in the *Faerie Queene* where Spenser alludes to Ovid's tale of Myrrha and her transformed state, "sweete bleeding in the bitter wound." In any case, for us as for Spenser the reading of yet another mythographer can only heighten our sense of the riches recoverable from the old tales.

[D.C.]

C.A. Patrides. *The Grand Design of God*. London: Routledge and Kegan Paul; Toronto: University of Toronto Press, 1972. 157 pp.

Although the substance of this book has been available before, in monograph form as *The Phoenix and the Ladder* (1964), and, abridged, in the eighth chapter of the author's *Milton and the Christian Tradition* (1966), its present appearance, amplified, in the series *Ideas and Forms in English Literature* is fully justified: the materials warrant the continued and extended currency. The early chapters on the formulation and dissemination of the Christian view of history provide as concise and cogent a treatment of the subject as could reasonably be wished. And the hefty scholarly apparatus -- the most striking feature of the book on first perusal and in retrospect -- provides the reader with a useful annotated bibliography to a broad area of humane knowledge.

The few observations concerning Spenser will evoke little surprise, since he is never the focus of sustained commentary. But it may be of some interest to note that he appears more often, in passing references, in the chapter entitled "Innovation in Renaissance England" than he does in the previous chapter on "Tradition." [E.B.]

ARTICLES: ABSTRACTS AND NOTICES

Andrew D. Weiner, "'Fierce warres and faithful loves': Pattern as Structure in Book I of *The Faerie Queene*," *Huntington Library Quarterly*, 37 (1973), 33-57.

Recent criticism of Spenser's *Faerie Queene* oscillates between two poles. Either the work is an allegory with a logically coherent structure or it is a rhetorical persuasion composed of discrete units (lines, stanzas, cantos) which have an immediate local effect but do not build to any larger structures. This essay suggests that Book I may be essentially rhetorical at the same time that it creates a larger pattern through which the work's meaning may be apprehended. From an examination of Canto I a pattern determined by the reader's responses to "local effects" emerges which is then repeated throughout the Book until it is replaced by a different one based upon our newly educated perceptions of the "reality" the poem describes. More specifically, the initial pattern in which Redcrosse is "defeated" by his "victories" is transformed into one in which Spenser shows him "victorious" as a result of his "defeats." Rather than being an exposition of a virtue, Book I becomes the depiction of a state of being, the state of the Christian knight engaged in spiritual battle against his foes. In addition to the rhetorical pattern created by the narrative, the poem also contains a number of subsidiary patterns, one of which -- Redcrosse's spiritual progress to sainthood -- is sketched. [A.D.W.]

William J. Kennedy, "Rhetoric, Allegory, and Dramatic Modality in Spenser's Fradubio Episode," *English Literary Renaissance*, 3 (Autumn 1973), 351-68.

The rhetorical situation in *FQ*, which Alpers limits to the relationship between the poet and reader, also includes a narrative speaker as well as the poet, and a fictive audience as well as the reader. It thus works to multiply the levels of meaning in the allegorical structure by multiplying the number of perspectives from which the reader might approach the poetry. After Red Cross deserts Una, although the narrative speaker claims that he is "The true *Saint George*," the emotional and moral climate in which the reader finds him hardly enforces the claim. The inflated style in which the speaker celebrates Red Cross's victory over Sansfoy is the poet's way of warning the reader that it is not the ultimate conclusion of the action, that, unlike the speaker and hero, the reader should be wary of appearances and withhold judgment until the facts are confirmed. In the Fradubio episode, the rhetorical situation produces an analogous mirroring among the various members in the relationship. Just as Red Cross is Fradubio's audience, and the fictive reader is the speaker's, so the engaged reader is the audience of the controlling poet; and just as the moral weakness of Red Cross figures the moral weakness of the speaker, so the weakness of both figures the potential weakness of the audience. It is ironic that Red Cross fails to observe any of the analogies between Fradubio and himself and thus to learn from Fradubio's misfortune. In the conclusion of the episode, where Red Cross thrusts the bleeding bough into the ground so that "from the bloud he might be innocent," the poet implies that, like Pilate, Red Cross is washing his hands of Fradubio, shirking his moral obligation to act with true piety toward another sinner. The reader will not be surprised to find Red Cross soon in the House of Pride, or in Orgoglio's castle, or later in the Cave of Despair: his moral joylessness leads him already in these directions.

Philip Dust. "Another Source for Spenser's *Faerie Queene* I.v.26-27," *English Miscellany*, 23 (1972), 15-19.

Takes Duessa's genealogy as a parody of Diotima's of Eros in the *Symposium*.

Patricia Parker, "The Progress of Phaedria's Bower: Spenser to Coleridge," *ELH*, 40 (Fall 1973), 372-97.

In enticing Guyon to her bower Phaedria reminds him of the lilies of the field, and in the next canto Guyon refers to them himself in his argument with Mammon. These contrary uses of the same biblical text illustrate the doubleness of "faery lond," the deceptive proximity of the virtues and vices. As an image of both the appeal and the dangers of repose, Phaedria's bower provided a topos that was variously interpreted in later poetry -- e.g. in Thomson's *Castle of Indolence*, the countless eighteenth-century odes with their bowers of Contemplation, Peace, and Solitude, and Coleridge's early poems.

Daniel M. Murtaugh, "The Garden and the Sea: The Typography of *The Faerie Queene*, III," *ELH*, 40 (Fall 1973), 325-38.

As the source of generation and seat of divine power, the Garden of Adonis stands at the center of the symbolic landscape of *FQ* III. The middle ground is the trackless forest, that doubtful area which is most analogous to experience in our world. The periphery is the beach and, beyond it, the sea, where love turns destructive and the characters' varied quests and flights break out of the forest and reach their last extremity. Marinell's withdrawal from the forest to the sea is thus a defiance of both the "course of nature" and the course of human history, which depends on the generative power of love to fulfill its destiny. Proteus in his wooing of Florimell exemplifies the salt and sterile sea, and his shape-changing is representative of all the shape-changing in Book III which, in one way or another, frustrates the natural course of love. In their movements towards the sea Argante and Malbecco are associated with Proteus, and even Britomart directs her steps to the seashore when, reflecting on the absent Artegall, she momentarily gives in to a half-formed death-wish. The sea's symbolic value is transformed in Book IV with the marriage of the Thames and Medway, a ceremony in which the sea gods take part and the sea is shown to be the fertile source of the people of Britain. It is here that the garden and the sea are finally reconciled.

Fred L. Milne, "The Doctrine of Act and Potency: A Metaphysical Ground for Interpretation of Spenser's Garden of Adonis Passages," *Studies in Philology*, 70 (July 1973), 279-87.

The Aristotelian-Thomistic doctrine of act and potency offers ground for interpreting the Garden of Adonis passages in a way that runs counter to William Nelson's observation that the "naked babes" therein are the "seminal reasons" of Neoplatonism. The act-potency doctrine explains finite beings or substances in terms of (1) a universal principle (act) and (2) an individualizing principle (potency). The act is "substantial form"; potency is the principle of "primary matter." But the act-potency duality is operative also in immaterial substances, as in angels. The Garden of Adonis is the metaphysical home of the substantial forms, not of the seminal reasons, because, as Spenser visualizes the forms, they are capable of an existence independent of matter (since existence in the garden is prior to material existence), and the doctrine of seminal reason makes no allowance for existence apart from matter; for Augustine, the reasons are "inchoate in matter." Spenser's discussion of changes in "substance" adheres to the Aristotelian doctrine of change: the forms, even as immaterial substances, are subject to "time" in the garden precisely because they are also subject to change. Change and time do not destroy the forms: the apparent paradox is resolved through the Aristotelian understanding that act and potency can operate in the absence of matter. Within the Aristotelian framework, the figure of Adonis functions as the necessary unmoved Mover.

Joan Heighes Blythe, "Spenser's *The Faerie Queene*, IV, i, 20," *The Explicator*, 32 (December 1973).

Certain analogues to the stanza describing Ate's house, not among those cited in the *Variorum*, are found in Lydgate's *Pilgrimage* (15, 593-15,605), and in Jean de la Mote's *Voie d'enfer*. Both analogues set Ate in the context of Wrath as one of the Seven Deadly Sins. The evidence supports Janet Spens's speculation that the sin of Wrath underlies Book IV.

Mason Tung. "Spenser's Graces and Costalius' *Pegma*," *English Miscellany*, 23 (1972), 9-14.

Supports the 1611 reading "froward" at *FQ* VI.x.24 (dance of the Graces) with a precedent for such reversal of the traditional movement of the dance in Costalius's Christianizing of it.

Theodore L. Steinberg, "E.K.'s *Shepherd's Calendar* and Spenser's," *Modern Language Studies*, 3 (Fall 1973), 46-58.

A demonstration of the contribution of E. K.'s glosses to the unity of *SC* supports the assumption that Spenser created the persona of E. K. to enable himself to develop his themes through a variety of ironies. The "purposeful bungling" of E. K. adds humour, as he undermines himself repeatedly by self-contradiction and by explications that clearly run counter to the poetry. For example, E. K. gives short shrift to Marot and Skelton, both of whom Spenser has used directly. E. K.'s delight in Neoplatonic obfuscation, *à la Pléiade*, is clearly not shared by Spenser. E. K.'s non-critical support of the drunken Cuddie, and of Piers, in "October," leads to misreadings if not understood in an ironic context. E.K.'s division of the eclogues into plaintive, recreative, and moral categories [the assumption here seems to be that the Argument is also by "E. K."] says something about E. K.'s need to find some elusive "key" to secret significance, but says little about the poem. On specifics E. K. is no better: he supports the language of *SC* with a spate of inconsistent arguments, and the "knitting of sentences" with a cut at parasitic writers that can be turned upon himself. The purposeful failing of the "Dedicatory Epistle" leads the reader to be fully suspicious of the glosses, and in recognizing their wrongness to see more clearly the positions Spenser is supporting positively in *SC*. By combining the worst attitudes of the *Pléiade* and the extreme Puritans (strange companions, but E. K. *is* inconsistent) E. K. is helping Spenser to underscore more realistic approaches to the problems of existence.

NOTICES OF REVIEWS

Cullen, Patrick. *Spenser, Marvell and Renaissance Pastoral*. Cambridge: Harvard University Press, 1970. Reviewed by Alicia De Ruiter in *SCN*, 31(Fall 1973), pp. 80-2: "[His] view of the pastoral as a self-consciously exploratory mode permits Cullen to perceive Spenser's *Calendar* in a refreshing new light.... one misses in the claimed link between

Spenser and Marvell the sensitive awareness of the history of the pastoral which Cullen so successfully used to illuminate Spenser." [See *SpN*, 2(Fall 1971), 9; 3(Spring-Summer 1973), 1-3; 4(Spring-Summer 1973), 13-14; 4(Fall 1973), 12.]

Hamilton, A. C. *Essential Articles for the Study of Edmund Spenser*. Connecticut: Archon Books, 1972. Reviewed by John Mulryan in *SCN*, 31(Fall 1973), pp. 79-80: "Every shade of opinion from the vast spectrum of contemporary Spenser criticism is represented here.... The most irritating problem with the book, from the reader's point of view, is the insertion of the footnotes of all the articles at the end of the last article." Brief comments on several of the articles. [See *SpN*, 3(Fall 1972), 7-8; 4(Winter 1973), 11-12, 15-17; 4(Spring-Summer 1973), 14.]

Cummings, R.M. *Spenser: The Critical Heritage*. London: Routledge and Kegan Paul, 1971. Reviewed by William C. Johnson in *ES*, 54(October 1973), pp. 511-12: "...while [Cummings] has somewhat successfully presented the 'critical heritage' of Spenser in and near Spenser's own time, one wishes more selectivity had been employed and less extracting had been done."

Jung, M.R. *Hercule dans la littérature française du XVIIe siècle. Travaux d'Humanisme et Renaissance*, 79. Geneva: Droz; Paris: Minard, 1966. Reviewed by I.D. McFarlane in *MLR*, 68 (January 1973), 170-173: "Dr. Jung's monograph... is one of the pioneer excursions into the field of the French Renaissance and his theme is one that lent itself happily to treatment.... Dr. Jung devotes chapters to certain motifs associated with the classical Hercules - his labours, popularized by Ausonius and others, and his misfortunes in love - but the main stresses of the book bear on the history of the different legends appearing after classical times and not always easy to disentangle.... First there comes the myth of the courtly Hercules, enriched by a reading of Boccaccio, in the novel of Raoul Le Febvre, associated with the court of Burgundy and present to a limited extent in some French *entrées* up to 1520. Then Dr. Jung traces the history of the Libyan Hercules, which attracts more attention because it is integrated into the history of Gaul.... the Gaulish Hercules becomes identified particularly with the power of rhetoric. The fourth current creates a Christian Hercules, in which the hero appears as a sort of refiguration of Christ."

Kennedy, Judith M. and James A. Reither. *A Theatre for Spenserians*. Toronto: University of Toronto Press, 1973. Anonymous review in *TLS*, October 5, 1973, p. 1178: "Modern scholars, who have produced more good work on Spenser than on any other English poet, have mostly occupied themselves with the exacting, but easier, task of exploring the supporting knowledge, and have left the genius to take care of itself." Brief comments on articles by Alastair Fowler, A. Kent Hieatt, William Nelson, and A.C. Hamilton. [See above, 1.]

Patrides, C. A. *The Grand Design of God: The Literary Form of the Christian View of History*. London: Routledge, 1972. Reviewed by E.D. Mackerness in *MLR*, 68(October 1973), pp. 883-4: "This addition to the 'Ideas and Forms in

English Literature' series is a work of universal learning and vast scholarship...the author provides a stimulating thesis along with an extremely useful compendium of sources." Reviewed by James A. Sims in *SCN*, 31(Fall 1973), pp. 74-5: "The effect I get is of critical literary commentary inserted and tacked on, sometimes awkwardly, while the primary concern is the evolution of Christian historiography." Reviewed by G.M. Logan in *HAR*, 24(Fall 1973), pp. 306-8: "The rethinking, updating, and indexing distinctly improve the original monograph. The new selections are sketchy and in some cases gratuitous.... The book...with its objective and chronological exposition and its astoundingly learned bibliographical notes...will be used as a standard reference work." [See above, 7.]

Watson, Elizabeth A.F.: *Spenser*. London: Evans Bros. Ltd., 1967. Reviewed by Theodore L. Steinberg in *SCN*, 31(Fall 1973), p. 80: "...there are parts of this work which would be useful to a beginning student, but there is not enough new material to warrant a whole book." [D.S.P.]

WORK IN PROGRESS

A.C. Hamilton's long-awaited edition of *FQ* will be published by Longmans in the series Annotated English Poets under the general editorship of F.W. Bateson.

Waldo McNeir indicates that his and Foster Provost's *Annotated Bibliography of Edmund Spenser, 1937-1972*, 2nd edition, revised and enlarged, will be published by Duquesne University Press in 1975.

Georgia Ronan Crampton (Portland State University) informs us that her tentatively titled *The Condition of Creatures: Suffering and Action in Chaucer and Spenser* has been accepted by Yale University Press and should appear in Fall 1974.

Patrick Cullen's *Infernal Triad: The Flesh, the World, and the Devil in Spenser and Milton*, announced in our last issue, is now promised by Princeton University Press for August 1974.

Chaucer, Spenser, Milton: Mythopoeic Continuities and Transformations by A. Kent Hieatt, is promised by McGill-Queen's University Press, for early 1975.

In the Frushell-Vondersmith collection (Southern Illinois University Press, 1975) announced here in the last issue, there will appear, in addition to editorial material, essays by Rudolf Gottfried, A.C. Hamilton, S.K. Heninger, Jr., A. Kent Hieatt, Carol Kaske, and Foster Provost.

James T. Watt (Butler University, Indianapolis) is completing his Ph.D. dissertation, supervised by J.L. Mills (North Carolina), on "the materials of history and prophecy in *FQ*, specifically the dual histories of 2.10, the prophetic visions of Arthur (1.9.13-16), Redcrosse (1.10.46-67), Merlin (3.3.14-50) and Britomart (5.7.5-24), as well as the similar experience of Calidore (6.10.4-29) and the closing prayer in . . . *Mutabilitie*. These passages are considered against the background of dynastic prophecy in the epic since Vergil, particularly in contrast to the conventional use of prophecy as flattery in the . . . works of Tasso, Ariosto and Camões."

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