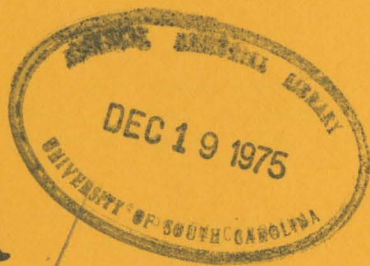


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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

DISSERTATION ABSTRACTS

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

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BOOKS: REVIEWS AND NOTICES

Richard C. Frushell and Bernard J. Vondersmith, eds. *Contemporary Thought on Edmund Spenser*. Carbondale and Edwardsville, Southern Illinois University Press (London and Amsterdam, Feffer and Simons, Inc.), 1975. xvi + 240 pp. \$US 15.00.

Though not offering a Festschrift in the ordinary sense of the term, the editors of this volume pay tribute, in their Introduction, to the memory of Edwin A. Greenlaw, and describe the five manuscript volumes of Proceedings of the famous "Seminary C" held at Johns Hopkins from 1925 to 1931. In general, it may be said that this collection of six essays (along with a 64-page checklist of twentieth-century criticism of the *FQ*, assembled by Vondersmith and arranged alphabetically by author) tries to survey and comment on past, present and future trends in Spenser studies, and hence explicitly or implicitly to come to terms with the inheritance represented by the Johns Hopkins *Variorum*. In format, the volume is reminiscent of the recent Kennedy-Reither *Theatre for Spenserians* (*SpN*, 5.1), with which it shares two contributors; but since in this case the essays were not originally designed for oral delivery, they lack a sense of a common audience, though they gain in some cases a greater density by being designed for the printed page rather than the auditorium.

Foster Provost opens the volume with a survey of twentieth-century "Treatments of Theme and Allegory" in the *FQ*. As a rich and thoughtful bibliographical essay, Provost's contribution may be the most widely useful one in the volume. He is less concerned to allot space to various critics in proportion to their merits -- in fact he is descriptive rather than evaluative throughout -- than to locate and define systematically their approaches and attitudes toward such key concepts as allegory, symbol, or iconology. For its heroic effort to digest and categorize so much writing that is diffuse and centrifugal, this essay is invaluable to students of Spenser. Some of its judgments are surprising: Provost suggests that Josephine Waters Bennett's bombshells, rather than Hitler's, may have been responsible for the "desertlike sparseness of books on Spenser between 1942 and 1955." (13)

A. C. Hamilton follows with an essay "On Annotating Spenser's *FQ*," in which he discusses the possibilities and limits of the annotator's art, in connection with his own experience while preparing his forthcoming Longmans text of the poem. As he remarks, "the annotator has a special role in relation to the text: while others may use the text for their own purposes, he seeks simply to preserve it." (54) Perhaps because of this necessary restriction on the annotator's scope, Hamilton finds that aside from Upton's 1758 edition, "which has never been bettered," there have been few attempts to provide an adequately annotated text of Spenser. He goes on to give some extended illustrations of the difficulties attached to the job, especially with regard to the obscurity and ambiguity of Spenser's classical allusions or portmanteau etymologies. (I find it hard to see, incidentally, how "vine-prop Elme" represents a witty reversal of the

Renaissance emblem of marriage -- "the feminine vine seems to support the masculine elm" (44); Spenser doesn't write *vine-prop*.)

Rudolph B. Gottfried, the only contributor to have a direct link to the *Variorum*, takes a dim view of some recent criticism in "Spenser Recovered: The Poet and Historical Scholarship." His target is essentially the belief that "real" work on Spenser began only after 1950 or thereabout. Analyzing the fatuities and the "tendency to get the facts wrong" (62) of James Russell Lowell's essay on Spenser a century ago, he suggests that if there has indeed been a progression from "Lowell to Heatt" as he puts it, it is a respect for fact, reason, and the achievement of one's predecessor that accounts for any upward movement. He singles out Berger and Fletcher among recent critics, for discussion on these grounds, and argues persuasively for the risks of subjective distortion that arise unobserved when the New Criticism cuts its ties with the historical method that preceded it and trained its first practitioners. He suggests that frequently the appearance of historical scholarship in such books as Berger's or Fletcher's turns out on closer examination to be "packaging" rather than the underpinning of the central argument. Incidentally perhaps to his main thesis, but memorably, Gottfried shows the same skill at spotting his adversaries' errors that had characterized his 1968 *PMLA* essay on Spenser's archetypal critics. Readers of this volume who have become understandably impatient at having to turn to footnotes in the back will risk missing the spectacle of Gottfried at his bloodiest in footnote 18.

S. K. Heninger, Jr., in an essay rather puzzlingly titled "The Aesthetic Experience of Reading Spenser," begins by claiming that criticism of Spenser from the seventeenth century onwards has been based on the philosophical assumptions of the post-Baconian era, and so false to the reality of Spenser's world and his poem. He suggests that the emergence of the novel as dominant modern art form reflects the ideas of time as sequential action, and of relative or empirical truth which characterize our thinking. Spenser's poem, by contrast, embodies a world-view which is atemporal and refers to an ultimate reality outside our sense-perceptible universe. He goes on to cite at length the Letter to Raleigh, on the grounds that Spenser describes there the fore-conceit of his poem; so that the reader of the *FQ* must keep his mind on the ultra-sensible reality described there -- specifically, the idea of glory embodied in Gloriana and given "durational extension by means of his narrative fiction. This process is explicit, and when disclosed seems almost embarrassingly mechanical. One wonders how Rymer could have missed it." (87) Though other readers have found the Letter inadequate to the literal action of the poem, Heninger finds that Arthur "rides through each book, succoring the hero of that particular book" (90); since he cites no incidents from the *FQ* outside the first two books, it is not clear whether he cares that this is not literally true later in the poem. He says that "ultimate reality resides at the court of Gloriana" (95) and shows no awareness of what Redcross is told about the New Jerusalem. Perhaps the crux of the problem is that he can refer without apparent irony to the "Panglossian universe" of Spenser's poem,

in which appearances count for nothing.

The two remaining essays in the volume offer more tentative and narrowly defined commentary directed toward the ground plan or fore-conceit of Spenser's poem. In "A Spenser to Structure our Myths," A. Kent Hieatt discusses some of the parallels of language, imagery, and mythological allusion among such episodes as those involving Phaedria, Acrasia, Medina, and others. His thesis is that the poem is governed by a tightly structured overarching plan which becomes apparent as we recognize these parallels. Perhaps he overstates the novelty of such a thesis; Hamilton has remarked earlier (42), for example, that an approach to the poem through its "sustaining archetypes, informing myths and unifying structures" is "generally allowed" today. And in fact the texture of Hieatt's essay is not greatly different from that of Hamilton's; though the former uses specific commentary to document the case for larger statements in the poem (such as the contrast between frank and healthy sensuality in the Gardens of Adonis, and the complementary awareness of a kindly respect for the will of the beloved as developed in Book IV) while the latter seeks to find those elements in the commentary which are suitable for neutral presentation as annotation, the interest in these essays remains rooted in the specifics of the commentary as here presented. At the same time, Hieatt shares with Carol Kaske a desire to present the elements of the poem's larger meaning in a carefully reasoned manner. Kaske's essay on "Spenser's Pluralistic Universe: The View from the Mount of Contemplation" represents in one respect a return to the *Variorum* generation, with its assumption that one can talk meaningfully of the "philosophy" of poet and poem. She argues that pluralism, rather than syncretism or dualism or relativism, most accurately describes the qualities of Spenser's poetic universe; and she develops this argument not only with careful logical attention to her terms, but with an equally careful and informed attention to the poem and its twentieth century critics. As an example of the old approach informed by the experience of the new, her essay serves as a fitting conclusion to the volume. [D. C.]

Raymond B. Waddington. *The Mind's Empire: Myth and Form in George Chapman's Narrative Poems*. Baltimore and London, The Johns Hopkins University Press, 1974. x + 221 pp. \$US 12.00.

Waddington's hypothesis rests on his belief, convincingly defended, that critics have misread Chapman by assuming his closest parallel to be Donne. He suggests that a corrective reading may be arrived at by comparing Chapman instead to Spenser. As a result, his book constitutes as much a reading of Spenser as of Chapman. The narratives of both, Waddington would claim, have in common the use of mythic form as structuring device. Both encase their mythic forms in appropriately elevated genres and aim at communicating the truths inherent in the myth. The myth itself determines the poem's form and substance and functions through inspiration and memory. Chapman's -- and by extension Spenser's -- Narrator plays a

central role as hierophant and prophet. His allegory protects the truth from those who would distort it (the "rauenous Multitude") while instructing the initiate to glimpse the truth. His method is based on the principle of correspondence, and his governing pattern is *concordia discors*.

Bussy D'Ambois serves to introduce Chapman's use of mythic form and to illustrate how the basic myths of the play (Orpheus, Hercules, Prometheus) determine both its dramatic action and its meaning. Waddington points out (43) that Fletcher's description of Spenser's "mythological grammar" in *The Prophetic Moment* (Chicago, 1971; pp. 6 and 11-12) characterizes Chapman's compositional procedure. Both the labyrinth and the hermaphroditic figures are used to allegorize the *discordia concors* inherent in the human problem of perception.

More fascinating is the exposition, in the third chapter, of Chapman's *Shadow of Night* (1594). The choice of genre -- Orphic hymn -- and the central mythic figure -- the triune Cynthia -- have obvious bearing on the Spenserian canon. Especially significant is the observation that Chapman could choose to imitate the spirit and not the form of the Orphic hymn, "employing the language of mysteries, veiling the 'meaning of the secrets of philosophy' with 'intentional tangles of riddles' and 'the obscurity of fables'" (49) much as Spenser does. Cynthia becomes a "structural and thematic keystone" (51) for both poets, representing what Waddington sees as Chapman's and Spenser's consistent theme: the power of ceremony or ritual to unify man's divided powers into a spiritual harmony by restoring perspective. The Fall is viewed essentially as impaired vision and Chapman, like Spenser, creates allegorical beasts which represent this human disorder. Illustrative parallels in Spenser are the Faunus/Molanna episode in the *Mutabilitie Cantos* and Alma's Castle where, as in Chapman, the structural myths are translations of Ovid's Phaethon and Actaeon and the central concern is with the "eterne in mutabilitie".

Waddington contends that the political mythography of *The Shadow of Night* is a more skillful version of the "still-to-be-published Book 5 of *The Faerie Queene*." (78) Both poets aim at praising the emergence of Elizabethan imperialism and forging a sense of national destiny. As Cynthia, Elizabeth's quasi-religious public persona serves as the center around which her worshippers are led to a restructuring of "Cynthia's Temple" as the ideal pattern for both the individual and the nation. For the individual, the poems become a poetic manifesto in which the vatic poet as Actaeon becomes the instrument of Cynthia's mysterious will. The Endymion myth leads the poet (and reader) to epiphany. Hence the purpose of poetry becomes the recall of the lost harmony of the soul. Politically and poetically, then, the hymns project a vision of manifest destiny.

In *De Guiana, Carmen Epicum* (1596) Chapman makes "an overt appeal for support of Raleigh's colonial expeditions" (110), through what was to become his ultimate symbol of social coherence -- the marriage ceremony.

The tie to Raleigh and the anticipated ritual union again suggest parallels to Spenser rather than to Donne. The ceremonial union (or rather, the results of its misuse) form the core of *Hero and Leander*, *Andromeda Liberata*, and, by extension, of *Ovid's Banquet of Sence*. All three are seen as reactions against the vogue for erotic Ovidian poems. And in *Ovid's Banquet of Sence*, Chapman succeeds in mythologizing an historical figure by combining him with classical and Christian myth. The result is a "speaking picture" which polarizes the reader's responses by its illusionist presentation. For Spenserians, this may be the book's most valuable insight: that a contemporary of Spenser produced a character who is at the same time both an individual whose subjective experience is shared by the reader and a complex allegorical figure whose significance is communicated to the degree that the reader is initiated into the mysteries. Surely this is what Spenser intended with his Arthur. At any rate, both characters succeed in underlining the same general theme: man is subject -- even the best of men -- to sensory delusion. Shifts of perspective, digressions, and narrative intrusions become controlled techniques through which the theme is reinforced. And in both, the stages of sensory delusion are roughly paralleled to misdirected sexual attraction.

Hero and Leander becomes in Waddington's reading an epic in the tradition of *The Faerie Queene* or the *Metamorphoses*, "with a coherent structure and a unified succession of episodes, motifs, and ideas" (158). Numerological symbolism in the Pythagorean tradition is seen as basic to the form of each, Chapman's precedent for his center (the number five) being Spenser's *Book of Justice*. The discussion of the Renaissance idea of justice as evidenced in *Hero and Leander*, and of its relationship to the symbolism of marriage, is valuable for both its contrasts and comparisons to Spenser's view.

Although *The Teares of Peace* (1609) is essentially a promotional letter intended to induce Prince Henry to carry through his promise to support Chapman's translation of the *Iliad*, its dream vision consciously invokes nationalism by invoking Chaucer and Spenser (*Complaints* and *The Faerie Queene*). The inclusion of Spenser and the linking of the two poets illustrate Chapman's recognition of their worth. Further, the major theme that temperance is learning (wisdom) suggests that the educative goal of Spenser's poems was related, in Chapman's own mind, to his effort to promote the kind of learning that transforms a reader into the initiate for whom the poem contains truth. Chapman takes literally the need for the descent of the *divinus furor* during the composition of a serious poem. It is a part of the vatic persona to believe in that descent. Chapman, like Spenser (and quite unlike Donne whose attitude toward the body is characterized by the medieval *contemptus mundi*), uses as his underlying metaphor the human body as temple of the spirit [cf. Barkan's *Nature's Work of Art*, reviewed in *SpN*, 6.2]. Thus both poets are integrationists whose visions are of life -- flesh and spirit -- as the "wholeness and harmony" (195) contained in the marriage of opposites. Numerology is basic to

The Teares of Peace as to Spenser's *Epithalamion*. *Andromeda Liberata* (1614) is deeply numerological, centering its mythic form on the Perseus-Andromeda absorption into the larger Venus-Mars mythic structure. Perseus becomes Chapman's St. George, an hermaphroditic figure of *discordia concors* who perhaps more than any parallel figure in earlier poems, makes clear that for Chapman (and probably, therefore, for Spenser), the poet rather than the political hero is the Orphic civilizer responsible for reforming mankind "by restoring the memory of the good that once was." (213)

[M. W. C.]

ARTICLES: ABSTRACTS AND NOTICES

Lesley W. Brill, "Battles That Need Not Be Fought: *The Faerie Queene*, III.i," *English Literary Renaissance*, 5 (1975), 198-211.

Despite the fragmentary state of *The Faerie Queene*, most critics are agreed upon the substantial unity of Spenser's poem. The assumption of its unity on every level of magnitude (book, canto, stanza, line) provides a powerful tool for interpreting its poetry. Book III, canto i, serves as an example of the insights such an assumption can produce. Though it has provoked widely differing interpretations, III.i seems straightforward to most critics, who stress Britomart's visit to Castle Joyous and largely ignore the first part of the canto, her combat with Guyon. This treatment violates the assumption of the unity of the canto and oversimplifies our view both of the canto as a whole and of its second episode. The unifying concern of the canto as a whole is with which battles are necessary and which are superfluous for the champion of chastity. Both her combat with Guyon and her entrance into Castle Joyous prove to be unnecessary acts. As she begins her quest, Britomart's first task lies in identifying necessary battles and avoiding pointless ones. The assumption that III.i is unified leads to the perception of its central theme. [L. W. B.]

James Neil Brown, "The Critics' Poet: Spenser in the 'Seventies,'" *AUMLA*, 43 (1975), 69-77.

A review article which discusses books on Spenser published in 1971 by Bayley, Kermodé, Hankins, and Fletcher, with particular emphasis on the two last as illustrating the current state of Spenser studies. Brown joins Murrin (*MP*, 1973) in calling for new directions in Spenser criticism for the future, to break the closed circle of current discourse, hopefully in a spirit of tolerance and even perhaps eclecticism.

Robert E. Burkhardt, "History, the Epic, and the *Faerie Queene*," *English Studies* (Amsterdam), 56 (1975), 14-19.

Tillyard proposed in *The English Epic and Its Background* that Renaissance thinking closely linked epic and history. This article explores the possibility that Spenser in particular accepted that linkage. Spenser believed as Sidney did that the historian was limited

to what was, the poet to what should be; but he combined the two in the *Faerie Queene*, as Renaissance historians like Bruni had already begun to do. History tends to share with epic common elements of subject matter and hortatory purpose. In keeping with contemporary historical and epic theory, Spenser's poem becomes an extension of the Tudor myth in which Arthur is a patriotic exemplum or allegorical figure. History, combined with and modified by the power of poetry, is made to serve the common ends of both.

F. C. de Vries, "Cuddie's 'Headlesse Hood': a Note on 'The Shepheardes Calender,'" *Notes and Queries*, 22 (1975), 302.

The "headless hood" which Thenot attributes to Cuddie in the "Februarie" eclogue is not to be glossed as "brainless head" (as in the Oxford Standard Authors edition), but as "brainless condition," by analogy with *FQ*, V.vii.21, "disguised hood". In both passages hood is to be taken as one of Spenser's deliberate archaisms.

Jerome S. Dees, "The Ship Conceit in *The Faerie Queene*: 'Conspicuous Allusion' and Poetic Structure," *SP*, 72 (1975), 208-25.

Developing Berger's theory that Spenser's use of imagery is a function of his "radically historical consciousness," Dees argues that the ship conceit is both a structural and a thematic device. It is introduced in the final canto of Book I as a means not only of establishing a conventional relationship between poet and poem (a function it serves throughout the poem), but also of emphasizing the narrator-poet's frame of mind. His choice of metaphor suggests, in the opening stanza of canto xii, an easy acceptance of his own relationship to the past voices who have shaped the figure and an equally easy belief that his journey will, in turn, add to its connotations. This positive view of the ability of an individual to affect his cultural tradition is in keeping with the narrator's attempt to shape a gentleman who will go on to shape the destiny of England. It survives only until the last stanza of the same canto where it is undercut by the second instance of the ship conceit. The undercutting continues throughout the extant portion of the poem, turning the initially objective, public, and positive figure into "an expression of the poet's interior experience" (211), an experience increasingly characterized by questioning and doubt. By the final canto of Book VI, the figure is subjective, cynical about the cost of the voyage, and on the verge of despair. The very values inherent in the initial allusion are conspicuously absent just before the poet's journey breaks off.

In the intervening books, the conceit records the narrator-poet's growing skepticism that an effort to fashion a gentleman is of value in a world that seems insel devoid of gentleness. His heroes' efforts to achieve and sustain virtue continue despite the narrator's failing effort to sustain an epic tone. While he seems to return to and reaffirm

the Christian pattern in accord with which he had initially plotted his voyage, the voice the reader hears sounds dangerously close to complaint. Finally, the reader is left to choose between the cargo the poet claims to have brought to him and the captain who has himself lost the belief that the cargo had value. Thus the poem leaves the reader with a question whether the value of the cargo is capable of redeeming the captain's sense of mission.

James McAuley, "Politics versus Art in Book Five of *The Faerie Queene*," *Southern Review* (Australia), 8 (1975), 22-33.

Dismissing the recent studies of Book V by Dunseath and Aptekar, and ignoring Fletcher's *Prophetic Moment*, this article accepts the old judgement of Book V's artistic inferiority and finds the reasons for its failure in Spenser's lack of distance from his political material. Those episodes of Book V which are most clearly transcriptions of historical material are examined and found to be most unsatisfactory -- because reality has not been imaginatively transformed. The Radigund episode is less unsatisfactory because it has no obvious reference to any particular situation. Radigund is interpreted as Elizabeth, the association indicated by her political position and supported by her oppositional relationship with Britomart. [But Britomart's primary association is not, as McAuley indicates, with the sun -- either in IV.vi.19 or elsewhere: in IV.vi.19 she is likened to Aurora, the dawn, and in Isis Church her lunar aspect is explicated unmistakably. Both Britomart and Radigund are, as females, primarily lunar, and "opposed" to the solar, male, Artegall. -- J. N. B.]

Geoffrey A. Moore, "The Cave of Mammon: Ethics and Metaphysics in Secular and Christian Perspective," *ELH*, 42 (1975), 157-70.

Spenser's treatment of the Cave of Mammon sequence (II.vii) sets up a dramatic struggle between ethical/secular and metaphysical/Christian perspectives which is operative throughout the *FQ* as well as within this particular canto. Thus, critics who approach the poem or the canto from only one of those perspectives lose one of the poem's major themes. In II.vii, Guyon, deprived of the Palmer's guidance, is forced to rely upon ethical principle. He is lacking in Christian love and is without Grace. He is, therefore, without an adequate means of coping either with the comic temptation of a hopelessly obvious Mammon or with the more subtle temptations which, in a universe less kindly disposed, he might (and which other of the poem's titular heroes do) face. Unaware of his own resources or limitations, he cannot see that temperance is, of itself, neither a positive nor a negative value. The experience of the Cave forces him to see the weakness of his stance, to humble himself. He is then ready to receive the Palmer as a needed ally and to recognize the value of a metaphysical perspective.

An examination of details presented in the Cave points up repeatedly

that "noble secular principles ... manage to violate Christian doctrine" (164). For example, the encounter with Philotime provokes Guyon to claim Christian concern when in reality he is only avoiding the immediate issue. When courtesy rather than honesty rules, temptation is neither faced nor rejected. Canto viii opens with a more adequate, metaphysical basis for action-- measured against the love and grace of God's own Angels. In contrast Guyon's actions in the preceding canto are clearly akin to Pilate's (to whom he is compared in the Tantalus encounter, stanzas 60-62). Guyon has no mercy. His swoon (stanza 66) is a physical recognition of that moral weakness. Spenser likens it to the death of Mordant because both are repudiations of the adequacy of the classical mean, and with it, of the classical understanding of temperance. The Christian perspective of canto viii replaces ethical dignity with the feckless humility of the young Arthur. Those who display this quality become conduits for the divine will.

Thus, by the conclusion of canto viii, the secular virtue of temperance has itself been tempered and is worthy of underwriting the action of the remaining four cantos. Similar refocusing occurs in each of the poem's heroes, demonstrating in dramatic terms that in the Protestant world of Elizabethan England the status of ethical action must always be determined by the revelations of God's grace. If virtue is the only goal of the education of the gentleman, one risks producing an aristocracy which accepts a human rather than divine perspective as the measure of its reality.

Kent Talbot van den Berg, "Theatrical Fiction and the Reality of Love in *As You Like It*," *PMLA*, 90 (1975), 885-93.

The relationship between the two worlds of *AYLI* becomes a metaphor of love, defined by conspicuous narrative and theatrical artifice. The expository opening scenes have a storybook flatness which becomes a metaphor of a world that limits self-realization while the liberating sojourn in the forest, a festive world of disguise and imagination, parallels the spectators' experience in the playhouse as a withdrawal from everyday life. The pattern of withdrawal and return also objectifies the psychological development of love: the courtship of Rosalind and Orlando progresses from impulsive love at first sight at court, through subjective and imaginative responses to desire in the forest, to fulfillment in marriage. The play concludes by placing subjective freedom, expressed metaphorically through theatrical artifice, in the larger setting of forces beyond the self, established metaphorically in narrative artifice. [K. T. vdB.] [Spenser's *Fowre Hymnes* are used to provide a model of Renaissance attitudes toward love and its progress from Petrarch through Plato to the marriage altar.]

Kathleen Williams, "Spenser and the Metaphor of Sight," *Rice University Studies*, 60 (1974), 153-69.

To Renaissance philosophers and literary theorists, visual images were things of immense power whether for good or ill: Spenser repeatedly

alludes in his poetry to the tyranny of uninformed bodily sight, while hinting at brief but dazzling glimpses of truth. In "November" Colin can see both the "heavie herse" of Dido and the higher sight of her soul in Elysium. In the *Faerie Queene* the scope of this metaphor of sight becomes wider: at the opening of Book I we are made to look on Red Cross from the outside, and to interpret his inner nature from his outer appearance. As subsequent events make clear, such interpretation of images can be illusory or premature. What is more, the vitality of art itself can distort or limit our vision of the truth. The poem as a whole is an articulation of the visual metaphor, an education in seeing; and it ends appropriately with a prayer for "that Sabaoths sight" when all human optical illusions will at last be over.

Kathleen Williams, "The Moralized Song: Some Renaissance Themes in Pope," *ELH*, 41 (1974), 578-601.

Spenser and Pope are treated here as "co-operating thoughts" in the great poem to which all great poets are committed, in Shelley's words. Thus they are seen to share, not merely a heritage, but a theme and a tone. In particular this article reaffirms the presence of the satire usually attributed to Pope in Spenser, and the celebration normally associated with Spenser in Pope. Praise and dispraise are equally a part of any balanced, healthy response to the world, and therefore both characterize the responses of these poets as they seek to make meaning, for themselves and their readers, out of the mutable world. They mirror mutability, as the article's extended attention to a comparison of *Prothalamion* and *Windsor Forest* demonstrates, in the flowing river, and more particularly in the Thames which is a complex public and private symbol in both poems. The river flows away from the satirically treated "princes court," having the power to soften the satirist's vision and to reveal a world in which public and private, court and pastoral, fuse. While the sound of the river controls the tone of the poem, London is seen as a "kyndly nurse:" health is restored, hope reaffirmed.

Thus, with the mediation of the river, the past deforestation of Windsor seems to characterize human effort less than does the careful husbandry that has restored the forest. The function of the river in this focusing of meaning is emphasized by a direct echo to the *Prothalamion* in the third line of "Spring" in *Windsor Forest*: "Fair Thames flow gently from thy sacred spring." For both Pope and Spenser that sacred spring is the source of poetic inspiration (Arlo Hill, Windsor, Penshurst), and the nymph who is the spirit of the place is the poet's source. But the poet, if he is to function as the chief husbandman, must also be native to the place and thus cooperate with it and its personified spirit to "achieve an exalted sense of what could be" (595). This tendency to assign a mythic personality to a place is typically British and is a device by which the poet expresses the poetic reality he glimpses as most important. The river nymphs (Mulla and Molanna and Lodona) mediate between the human condition and the natural world. They make possible the poetic union

(hence the significance of river marriages that are really human marriages with the elemental as is the wedding of Florimell and Marinell).

Poetic vision is exactly such a union with the nymph of the native soil and is itself the central concern of Spenser and Pope (perhaps of all poets): only man can give meaning to life, human or natural. The poet's song, adequately moralized and clothed with "inclusive metaphors," can return Diana to Arlo, trees to Windsor, union to a seemingly disordered universe.

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*; *SpN* provides here only portions of the authors' abstracts. Copies of the dissertations themselves may be purchased, at a flat rate of \$US 7.50 per microfilm copy or \$US 15 per xerographic copy (for academics in U.S., as of Oct. 1, 1975; others should write for applicable prices), from Xerox University Microfilms, Dissertation Copies, Post Office Box 1764, Ann Arbor, Mich. 48106; orders should provide publication number and author's name. [When dissertations are reported prior to their publication by University Microfilms, their order numbers and *DAI* citation will appear in a subsequent issue of *SpN*.]

[NOTE: Prices have gone up sharply from those quoted in *SpN*, 5.3.]

Barthel, Carol Ann. *Milton's Use of Spenser: The Early Poems and Paradise Lost*. Yale University, 1974. *DAI*, 36:297A. Order No. 75-15,284, 321 pages. "All through his career Milton drew on Spenser's poetic achievements, employing Spenserian methods and motifs for his own highly individual purposes. The first chapter of this thesis traces the beginning of this process in Milton's early poems ... The second chapter examines the relation of *The Faerie Queene* to Milton's evolving plans for an epic poem ... Spenser had written an epic of spiritual rather than military struggle in *The Faerie Queene*, internalizing the warfare of epic and romance by means of his allegory. Milton found Spenser's psychological and Christian reworking of the traditional heroic themes relevant to his own reevaluation of the epic tradition, and adapted a number of *Faerie Queene* motifs to *Paradise Lost*. The third chapter considers how Milton used Spenser's heroic treatment of the moral virtues of holiness, temperance, love, justice, and courtesy, in his depiction of the heroic lives of Adam and Eve before and after the Fall, concentrating on the Spenserian and Miltonic theme of trial by temptation. The fourth chapter discusses how Milton employed Spenser's allegorization of the dragons, witches, and monsters of romance in his own Christian epic machinery ... The fifth examines Milton's use of Spenser's symbolic landscapes."

Bernhart, Barbara-Maria. *Imperialistic Myth and Iconography in Books I and II of The Faerie Queene*. McMaster University, 1975. xii + 396 pages. (DAI citation to follow; for copies, write to National Library of Canada, Ottawa.) "The dissertation describes Tudor imperialism as a central theme in *The Faerie Queene*. In the poem, Spenser conceives of empire as having a two-fold purpose: the sacred goal of the restoration of the church; and the political goal of the establishment of the universal empire of which the medieval imperialists dreamed. The first is envisaged as an earthly type of the Heavenly Jerusalem perceived by Redcrosse under the guidance of Contemplation, while, politically, England's struggle with Rome provides the basis for that hero's adventures. The second goal is foreshadowed in a prophetic vision at the end of Book IV. Its achievement is equated with the restoration of the ancient heroic civilization of Troy and with England's rule over the American territories supposedly conquered by Arthur. The restoration of this two-fold ideal is attributed to Elizabeth as type of the imperial virgin of the Virgilian prophecy whose advent will bring England peace and plenty. This political goal is adumbrated in the poem by images of the queen's 'fruitful virginity', a paradox reflecting the double roles of Astraea as virgin and figure of plenty combined with the analogous roles of Diana and Venus. In order to characterize England's two great political enemies of the time, Rome and Spain, as obstacles to the queen's providential role, Spenser has turned them into figures of monstrous theological and moral evil who appear as the reverse or antitypes of the sacred empire and the sacred imperial virgin. To discover the imperialistic meaning of Spenser's allegory, I have compared its mythological and iconographical details to contemporary symbolic expressions of imperialistic propaganda. These in turn derive from a traditional stock of symbolic expressions of imperial concepts. My starting point in Chapter I is the connection between the allegory of Book I and the development of medieval papal-imperial relations which culminated in England in the struggle for supremacy. The description of Lucifera and her palace, the house built on sand, appears as Spenser's main image of papal imperialism from an English point of view. Chapters II-IV expand this reading of the Lucifera episode by a consideration of various iconographic and mythological resources that complicate its satiric effect. In the second half of the dissertation, I describe those details of the allegory in Books II-IV which reflect a complementary aspect of the concept of the sacred empire, namely the idea of England's potential rule over the seas and of colonial expansion. In Chapter V, I argue that Dee's propaganda for an English navy and for the establishment of colonies is the impulse underlying Spenser's treatment of chronicle history in Books II-III. In Chapters VI and VII, I discuss details in the episode of Acrasia, the description of Florimell, and the visit to the Cave of Mammon in connection with the projects of the Tudor venturers, particularly Drake's West Indian raid and Raleigh's plans for the Virginia colony and the 'Empire' of Guiana."

Bledsoe, Audrey Shaw. *Spenser's Use of the Myth of Isis in The Faerie Queene*. Emory University, 1975. (DAI citation to follow.) "The charac-

ter of Spenser's Britomart has received a good deal of attention, and it has been recognized that she is Spenser's prototype of ideal womanhood, 'the perfectly balanced chaste affection which Belphoebe and Amoret divide between them in a rather ambiguous way.' It has not been generally recognized that the model for this synthesis is the goddess with whom Britomart is explicitly compared, Isis. By the middle ages, Isis 'of infinite names,' the great feminine principle of nature, had subsumed the attributes of all the major Greek and Roman goddesses -- particularly, Ceres (Demeter), Venus (Aphrodite), Diana (Artemis), and Minerva (Athena) -- and was, in addition to or because of these subsummations, recognized as the highest type of a faithful wife and loving mother. Isaac attributes, icons, and parallels help not only to place Britomart in Spenser's continuum of the feminine personalities of the middle books of *The Faerie Queene*, but also to explain her conduct throughout her segments of the epic. Finally, Isis-Britomart, too, is only a type, and the meaning of Britomart's experience at the Temple of Isis must be read not only with backward glances at the Garden of Adonis in Book III and the Temple of Venus in Book IV but with a forward look to the Court of Nature in the *Mutabilitie Cantos*."

Bruggeman, Marsha Lee Raymond. *A Definition of Love in Edmund Spenser's The Faerie Queene*. Ed.D., Ball State University, 1974. *DAI*, 35:6703A. Order No. 75-8523, 121 pages. "Initially Spenser's era with its influences from Plato, Aristotle, humanism, and courtly love is discussed; then the definition itself is established; and finally its application to the actual text is made ... In this poem Spenser is working to educate his audience for moral improvement by showing both a vision of a more moral world and a means, faithful heterosexual love, for achieving that end for one's self and his society, regardless of the particular love-type one might be."

Dixon, Arthur L., III. *"So Faire a Patterne": Spenser's Legend of Courtesy*. Southern Illinois University, 1974. *DAI*, 35:7900-01A. Order No. 75-13,233, 186 pages. "This study examines Spenser's Legend of Courtesy in relation to the courtesy books and a number of satires against the courts ... The first chapter of this dissertation surveys some representative courtesy books and shows the similarities between them and the Legend of Courtesy in terms of the questions of the birth, the training or education, the skills and accomplishments, and the purpose of the gentleman ... The pastoral escape and the choice of the Blatant Beast as the enemy of courtesy are more understandable in the light of the satires. Chapter II surveys satires against the court and shows how Spenser's Legend of Courtesy uses their motifs. The final chapter of this study examines the ideal of courtesy presented in Book VI. My discussion focuses on the abuse of language, the abuse of power, the importance of fortune in human affairs, the role of the courteous man, and Spenser's presentation of the ideal of courtesy."

Dooley, Carol Elaine. *Salvage Man and Salvage Knight: Use of the Medieval Wild Man Motif in Edmund Spenser's The Faerie Queene*. University of Washington, 1974. DAI, 35:4426A. Order No. 74-29,401, 241 pages. "This dissertation explores Edmund Spenser's use of the medieval wild man tradition in *The Faerie Queene* ... To familiarize us with the conventions, themes, motifs and formulas that Spenser had at his disposal, the first half of the dissertation is devoted to an examination of the tradition and its use in two prose romances popular in sixteenth-century England ... In Chapter Two we turn to *Valentine and Orson*, and focus on Orson's place in the hierarchy of men and animals, his role as bodyguard, and his erotic portrayal. Chapter Three examines *Palmerin of England's* use of the wild or savage knight motif, to see how the wild man tradition manifests itself in the portrayal of a knight of stature. In the second half of the dissertation, we turn to *The Faerie Queene* itself, and explore in Chapter Four Spenser's use of the tradition in Book I, Cantos Three and Six. Through use of the wild man tradition, and in particular the forest education of Satyrane, Spenser is able to deal simultaneously with several thematic levels, among them the movement from the flesh to the spirit and from ignorance to understanding, in his exploration of man's spiritual development. In Chapter Five we explore how Spenser combines the savage knight motif and the motif of the lustful wild man, caught and bound by a virtuous maiden, to demonstrate the process of the internalization of chastity in Books III and IV. Artegall, as Salvage Knight, embodies nobility and justice, disdain for women, and the essential erotic energy which can turn to destructive lust unless constructively channeled in the bonds of chaste love and marriage. Britomart effects a transformation in her lover, but is herself affected by his powerful sexual attraction, and her internal conflict is depicted in Amoret's capture by Lust, a wild man, and her rescue by Belphoebe. Chapter Six examines Spenser's use of the wild man tradition in his exploration of social interaction in Book VI. Spenser uses the Salvage Man, who, like Orson, has developed totally in isolation from human contact, language and social patterns, as a foil to show the ways in which other figures are vulnerable to various forms of discourtesy. But, beyond this, he uses him to symbolize the sources of man's strength in the battle against discourtesy. We examine how the wild man tradition contributes to the transformation of Calepine and Calidore into knights capable of heroic action."

Fichter, Andrew John. *Epic and the Vision of Empire: Historiography in Virgil, Ariosto, and Spenser*. Yale University, 1974. DAI, 36:271-72A. Order No. 75-15,303, 308 pages. "Epic's attachment to history is reflected in the excursus into historical prophecies and chronicles, the moments in which the epic hero is made aware of the genealogy which directly connects him with the poet's contemporary patron. More than the praising of patrons is at issue; epic prophecies offer an important assurance of historical continuity and a promise of imperial renovation. Nor is the substance of epic prophecy purely eulogistic. An analysis of these passages in the *Aeneid*, *Orlando Furioso*, and *The Faerie Queene*

reveals a sense of history evolving from a passive acceptance of received cultural dogma to an effort on the part of the epic poet to exert a determinative influence on his culture. Generally, with the development of this motive, the epic poet exchanges providential or theocratic models of historiography for more enlightened ones. The poet himself is more actively involved as the agent of prophecy, the mediator of the vision of *imperium*. With demythologized perception of history and the increasing awareness of its natural contingencies and its ethical complexity, however, come certain anxieties -- a sometimes painful awareness of transition, factionalism, the loss of historical continuities and of moral certainty. Epic prophecy, then, becomes a quest for an image or an idea of authority capable of withstanding the pressures of historical reality. Renaissance epic poets saw the *Aeneid* as the *locus classicus* of the prophecy of empire. Ariosto and Spenser show a readiness to follow Virgil both in particulars and in general terms -- verbal echoes from the *Aeneid*, extended imitations, the theme of the loss of Troy, and the wish to delineate the character of an emerging *imperium* are all elements of Renaissance epic. But the Renaissance poet's varying sense of his relative closeness or distance from his classical past must be included as one of the dimensions of his historical consciousness. The literary self-awareness of the Renaissance poet came to be formulated as a search for a language of sufficient scope to celebrate the renovation of *imperium* in its aesthetic as well as its historical aspects."

Ruedy, Shirley Wallace. *Spenser's Britomart*. Duke University, 1975. DAI, 35:7268-69A. Order No. 75-10,722, 179 pages. "Spenser's Britomart is one of the most richly allegorical yet human characters in *The Faerie Queene*, and this study examines both the literal and the allegorical dimensions of her character ... Consideration of Britomart's characterization from the point of view of Aristotelian or faculty psychology sharpens the illusion of her personality ... The ideas which Britomart embodies are suggested by 'energizing' or 'telling' images. These include details from the traditional iconology of the virtues and vices, allusions to figures from classical myth, and the presence of the supernatural and the mysterious, which invites 'rationalization.' Such imagery in Britomart's story suggests that she embodies the ideas of Eros, Neoplatonic Love, and Sapience. ... The story of Britomart also veils ... the Tudor myth of the return of a golden age of peace during the reign of Elizabeth, the last Tudor monarch. The study concludes that the approach to allegorical significance through character is valid and that the symbolic meaning evolves from the character's human reality."

Sipple, William L. *A History of the Twentieth-Century Criticism of Edmund Spenser's Minor Works*. Duquesne University, 1974. DAI, 36:286A. Order No. 75-14,324, 307 pages. [See *SpN*, 6.2, p.37.]

Stambler, Peter Lane. *The Development of Christian Temperance in Book II of The Faerie Queene*. Syracuse University, 1974. DAI, 36:288A. Order No. 75-14,027, 299 pages. "For the past half century, critics of *The*

Faerie Queene have debated the respective merits of Aristotelian and Christian readings of Book II. This essay demonstrates that Spenser presents an Aristotelian 'classical' hero who *develops* into a Christian champion. Numerous critical questions go unanswered by attempts to read Book II exclusively under the rubric of either Aristotelian analysis or Christian theology; Spenser treats both classical and Christian conceptions of temperance in order to portray the superiority of the latter. Two separate approaches to the poem support the contention that Spenser tests and rejects classical temperance and creates, in Guyon, a model of the temperate Christian. First, a broad range of Biblical references establishes a pattern which posits Guyon's initial ignorance of the Christian struggle for redemption, and later displays his movement toward Christian temperance. Second, the major qualities of Guyon's espoused Aristotelian virtue -- an innate inclination toward temperance, courtesy, reasonableness, and self-reliance -- serve as a touchstone by which his progress can be tested. As the Book unfolds, these qualities fail him. Consequently, Spenser repudiates the classical virtue and imbues Guyon with faith, humility, a recognition of his common frailty, dependence on God. At the completion of his quest, then, Guyon is a Christian hero removed from, and superior to, his classical Aristotelian counterpart."

Sununu, Andrea Elaine. *On the Difficulty of Reading The Faerie Queene*. Brown University, 1974. *DAI*, 35:7271-72A. Order No. 75-9249, 218 pages. "The confusion in *The Faerie Queene* is too deliberate to be attributed to mere carelessness and cannot be adequately explained by theories of dream, of romance, or of esotericism. Spenser has created an effect of confusion in order to orient the reader toward the moral principles which the poem is designed to teach. He uses several techniques to force the reader to look beyond the multiplicity of narrative events to the unity of an abstraction which lies beyond the poem. This study examines two specific instances of reader-confusion: confusions regarding space and confusions regarding time ... Just as space in Fairyland conflates the perceptual and the conceptual, pledging the reader to imagine the unvisualizable and the inconceivable, and so forging a new dimension -- ethical space -- so too ... Time is determined by the needs of allegory rather than by verisimilitude. Each new book approaches time from a slightly different perspective, and the reader must constantly adjust himself to the new view. The reader's confusion, however, results from the assumption that the six books share a uniform temporal perspective. But Spenser no sooner emphasizes one time-scheme than he relegates it to the background, and without completely eliminating it from the reader's consciousness, signals that it has lessened in importance. And while these unexpected shifts in emphasis lead to the confusion of the reader, they also direct him to Spenser's ethical purpose."

Walker, Jeanne Murray. *Metaphors of Art in Spenser's Faerie Queene*. University of Pennsylvania, 1974. *DAI*, 35:5369-70A. Order No. 75-2789, 291 pages. "Since they reflect upon and mutually enrich one another,

this study examines three distinct groups of metaphors of art in three separate sections. ... The first ... deals with the artist. The voice of the narrator in the *Faerie Queene* is an undeniable fact ... He is the artist, typical yet particular, generalized yet idiosyncratic, whose task it is to redeem nature into art. To see how this process is itself a concern of the poem, this paper successively examines certain of the narrator's metaphors for his artistic process: the Muses, the ship, and Orpheus. The second section investigates the presentation of the poem, the scenes, the characters and their actions, for want of a better term, the social world of the *Faerie Queene*. Inside the poem's cosmos the characters walk around, talk to one another and generally behave as though they were human beings carrying on the business of living. But the business of living seems often to be the business of learning to read allegorically ... Section two moves through the books of the *Faerie Queene*, examining metaphors of art which inform us about allegory and, incidentally, attempting to show a progression from book to book. The third and final section looks at the poem as cosmos ... Centering around the principle of 'embodiment', the third section of the dissertation examines four metaphors of art -- Alma's turret, the character Genius, the British chronicle and Arthur's fight with Maleger -- which contribute to our understanding of this aesthetic principle."

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

The Duquesne University Press, Pittsburgh, Pa. 15219, announces that each of the authors of the 2608 items in the new edition of Provost-McNeir, *Edmund Spenser: An Annotated Bibliography 1937-1972*, is entitled to buy one copy of the bibliography at the special low price of \$15. All other copies will be sold at \$25. Any Spenserian ordering the book at the \$15 price should identify himself as the author of an item published between 1937 and 1972, inclusive, or as the author of a dissertation accepted in these years.

Carol Kaske (Cornell University) reports a book in progress on *The Faerie Queene* as a pluralistic poem.

William Sipple (Waynesburg College) and Bernard J. Vondersmith (Indiana State University at Terre Haute) have begun work on "An Annotated Bibliography of Edmund Spenser, 1900-1936." This volume is designed to bring together and extend the Carpenter and Atkinson bibliographies.

A session on "Spenser and the Middle Ages" is tentatively scheduled for the Eleventh Conference on Medieval Studies, May 2-5, 1976, at Kalamazoo, Michigan. David A. Richardson (Cleveland State University) is in charge of preparations for this session.

The Renaissance and the Gods, a comprehensive set of Renaissance mythographies, iconologies, and iconographies, consisting of fifty-three titles in fifty-five volumes with introductions by Stephen Orgel, has been announced for publication by Garland Publishing, Inc., 545 Madison Avenue, New York, N.Y. 10022. Individual volumes are priced at \$40.00; the entire set is \$2000. (\$1900 before 1 February 1976). A descriptive brochure is available from the publishers. A number of titles are of great interest to Spenserians: Stephanus' *Dictionarium*, Valeriano's *Hieroglyphica* in Latin and French versions, etc. Perhaps the scope and authority of this reprint series may provide the needed stimulus for widespread study of mythological sources; if so, this will be an essential purchase for university libraries.

O. B. Hardison, Jr., in *Toward Freedom and Dignity: The Humanities and the Idea of Humanity* (Baltimore and London, Johns Hopkins, 1972), chapter 6, "Demanding the Impossible," 133-58, describes a memorable experiment in teaching (or, perhaps, in not "teaching") Spenser. We are grateful to a former student in that course, Robert E. Bourdette, Jr. (University of New Orleans), for calling our attention to this work, which other readers may wish to look at as the nights grow longer.

At the annual meeting of the Popular Culture Association in St. Louis (March 1975), a paper on "Comic Folklore in Spenser" was delivered by Jane Shen (Vanier College, Snowdon Campus, Montreal).

The following three books, which passed unobserved by *SpN* at the time of their publication, contain references to Spenser and may be of interest to some readers:

G. Karl Galinsky: *The Herakles Theme: The Adaptations of the Hero in Literature from Homer to the Twentieth Century* (Oxford, Blackwell, 1972), esp. pp. 206-13. This book, which does for Herakles what Stanford had done for Odysseus in *The Ulysses Theme*, is of considerable general interest to students of the Renaissance.

James Douglas Merriman: *The Flower of Kings: A Study of the Arthurian Legend in England between 1485 and 1835* (Lawrence, University of Kansas, 1973), esp. "The Arthur of the Faerie Queene," pp. 38-44.

Eric Smith: *Some Versions of the Fall: The Myth of the Fall of Man in English Literature* (University of Pittsburgh Press, 1973), esp. ch. 4, on *The Faerie Queene*, Book I, pp. 92-133.

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