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CONTENTS

With this issue, *Spenser Newsletter* concludes its Massachusetts sojourn; henceforth it will be published at Duquesne University under the editorship of Professor Foster Provost. To our readers, we extend our thanks for the many gestures of help that have lightened our editorial chores, and for the tolerance that has greeted our errors and omissions. To our new Editor, our greetings and warmest wishes.

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BOOKS: REVIEWS AND NOTICES

Patsy Scherer Cornelius. *E. K.'s Commentary on* The Shepheardes Calender. (Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, 31.) Salzburg: Institut für Englische Sprache und Literatur, 1974. iv + 111 pp. $US 12.50.

This essay surveys E.K.'s commentary and attempts to evaluate its accuracy and usefulness. Separate chapters are devoted to "The Controversy about E.K.," "The Accuracy of E.K.'s Comments on the Pastoral," "The Usefulness of E.K.'s Comments on the Pastoral," "The Usefulness of E.K.'s Comments on Rhetoric," and finally "The Value of E.K.'s Commentary." Cornelius attempts to demonstrate that despite the critics who claim E.K. is inaccurate or irrelevant, "He makes no error that Spenser does not also make . . . The true significance of E.K.'s commentary is that if E.K.'s additions are not read along with the eglogues [*sic*; E.K.'s preferred spelling for the genre is adopted in modernized form throughout this study] themselves, the reader's impression and understanding of *The Shepheardes Calender* is significantly altered." (108) But she is content to apply criteria of literal and superficial accuracy, however, and does not confront the question of whether E.K.'s remarks may illustrate a naïveté at odds with those characteristics required of a contemporary reader of the eclogues themselves. Furthermore, she is ignorant of languages, and tests E.K.'s references against modern translations where they are available. When dealing with Marot, for whom she has no such translation, she is additionally handicapped by her confusion of *f* with elongated *s*, so that she identifies Spenser's shepherd Roffy (*Sept.*, 171) with three capitalized words she finds in Marot's eclogues, *Rossignol, Roses,* and *Rosne* (=Rhône), and assumes all are variant forms of the same name. She overlooks the shepherd Raffy (*Complainct de Madame Loyse,* 42), obviously the basis for Renwick's observation that E.K. was mistaken in referring to Marot's *Eglogue au Roy*.

[D. C.]

Daniel Javitch. *Poetry and Courtliness in Renaissance England* Princeton, N.J.: Princeton University Press, 1978. ix + 165 pp. $US 13.50.

Javitch's book traces the organic process by which he claims English Renaissance poetry grew from the nursery provided for it

by the court during the early years of Elizabeth's reign, to an equally pampered adolescence in the court of her maturity, to a disillusioning young adulthood, and finally to a posture of nurturing the 'senile' court of the 1590's and early 1600's. Spenser's *Faerie Queene* is seen as the product of that final phase of growth. In it, Spenser reverses Puttenham's assertion in *The Arte of English Poesie*, claiming instead that "the poet can help improve the courtier's conduct." (159) Javitch sees Spenser proclaiming the poet as the courtier's mentor and notes that Spenser, writing a generation before Jonson asserted similar claims, had to convince a court to which the concept seemed both presumptuous and hostile. His methods, therefore, had to be the same methods -- indirection, tact, and disguise -- that he had seen grow degenerate in the court. To be successful, he had to replace the spoiled myth of the perfect courtier with that of the saviour poet.

Javitch first examines the respective roles of humanist rhetoric and Castiglione's *Courtier* in the education of the British aristocrat. The oratorical ideal of the humanists "proved incompatible with ascending courtly taste" (24) for several reasons: it saw woman as irrelevant, was suited to a democratic society rather than a despotic one, and posed openness, honesty, and clarity as its ideals. Far closer to the gentleman's needs in Elizabeth's court were the Italian concepts of *mediocrità* and *sprezzatura*. Playing the Queen's game well meant success; and she played her game of ritual and political intrigue very well. To be the "cunning princepleaser" became the goal of poet and gentleman alike and, as Puttenham notes and Javitch's second chapter outlines, their techniques were similar. *The Arte*, unlike earlier English rhetorics, presents the persuasive powers of poetry as a model for the gentleman: both poet and courtier need to be masters of those "figures that partake in verbal dissimulation." (61) Puttenham, echoing Sidney and Chapman, does not see dissimulation as evasive or evil. Just as it increases the pleasure one derives from poetry, so it increases the esthetic pleasure of a life well lived. Puttenham's sense that "the manners of his Queen's court determine the norms to be obeyed by the poet" (69) rests on the fact that Elizabeth had achieved a life style that was itself a work of art. Its festivities and progresses, her own and her courtiers' public comportment, suggest to what extent the stylized and artificial were valued.

It is highly probable, as Frances Yates and more recently A. C. Hamilton have suggested, that Sidney's *Arcadia* is a true reflection of such a life style. Javitch points also to Greenblatt's study of Ralegh as an illustration of how closely related were life and art in the period. "Artistic self-fashioning" (74) was practiced at Elizabeth's court and was the subject of several of the period's greatest poems, *The Faerie Queene* among them. The devices recommended were not intended for the multitude. In fact a court style was for

the gentle person and the poet; the clarity and directness of oratory, law, or science, for the commoner.

Poetry gained a social importance beyond any it had held before in England. Sidney's *Arcadia* "strongly suggests that the poet has become the only agent who can instruct in the beguiling manner deemed so necessary in a prince's court," (97) "the only moral teacher tolerated in the center of power and fashion." (106) By Spenser's time, however, the court and its poets had become so corrupt that no moral voice existed in the court. The myth of the perfect courtier perished when, as in *Colin Clouts Come Home Again*, we actually view the court of Ralegh's experience. Thereafter, for Spenser, the "relation of poets and courtiers becomes radically altered," (119) if not yet fully severed.

Despite the 'generational turnover' of the 1590's with its accompanying political decline, Javitch believes Spenser retained his faith in the court's perfectability. *The Faerie Queene* was his doctrine of salvation in which the poet, once the disciple of the courtier, becomes the latter's saviour. Spenser will fashion a gentleman. But first his audience must learn to distinguish between the poet and an Archimago whose feigning devices are those on which "poetry as well as all civilized intercourse depend" (136) but whose motives are evil. And by Book VI the poet is ready to lecture his aristocratic readers on a subject they might expect to know already: true courtesy. Javitch's fifth chapter examines the mode and method of the poet's lecture. Colin's vision is seen as the poet's way of transforming Calidore "into a fully realized agent of courtesy. Such fulfillment is largely indicated by his subsequent ability to confront and subdue the Blatant Beast, a feat he was incapable of before his pastoral experience." (147) Colin's vision is "a poem in the making;" (148) its focus, woman, is the center of the courtly tradition. Heroic courtier and rustic poet are joined by a responsibility to create and sustain an environment in which the order glimpsed in the vision of one woman can become the order of the Queen's society.

For Javitch, 'Spenser reveals by the conduct of his narrative, by his skills as an allegorist, by his tact and his subterfuge, a total command of the 'courteous guizes' he ostensibly discredits." (156) The poet's "profound misgivings about surface appearances must not obscure his belief (natural for a poet) that the neglect of external comeliness can be as reproachable as moral turpitude. He may deplore artifice that cloaks emptiness and malice within, but his own verbal manners in Book VI serve as proof that deceptive artifice . . . can be commendable -- as long as these guises veil inner worth." (157) Finally, *The Faerie Queene* aggrandizes the social function of the poet beyond that possible for the courtier, placing the courtier-reader forever in a position dependent on the poet. But since Javitch ignores the failure of the poet to finish his poem, commenting only on the period's tendency to leave works openended as evidence of its appreciation of paradox and oxymoron, his otherwise convincing argument leaves his reader wondering

just what the open-endedness and the final (also unmentioned) cantos of Mutability were intended to teach the courtier-disciple.

[M. W. C.]

Michael O'Connell. *Mirror and Veil: The Historical Dimension of Spenser's* Faerie Queene. Chapel Hill: The University of North Carolina Press, 1977. xiv + 220 pp. $US 14.95.

The subtitle of this book stands as a warning to readers that it is not yet another study of the 'historical allegory' of Spenser's epic as that term has traditionally been used. Indeed, O'Connell is specifically concerned with countering this approach to *The Faerie Queene* with one which allows for a reading of both the narrative surface and tone of the poem. Feeling that "historical allegory, whether constructed by critic or poet, seems to require a certain singleness of purpose," (13) O'Connell attempts to open out our understanding of the ways in which Spenser is concerned with history.

"The most damaging result of the concept of historical allegory is that it has committed us to a poet representing history through a single celebratory mode," writes O'Connell. "It has not permitted us to see him judging the same event or person from different perspectives, with different assumptions about power and human history." (12) This book argues for Spenser's awareness of the necessity for a complex response to contemporary political realities, and against the more traditional use of the term 'historical allegory' as enshrined in and by the *Variorum* Spenser. In so far as O'Connell argues cogently and forcefully for the complexity of Spenser's responses to history in *The Faerie Queene*, this revisionist study is valuable to all students of Spenser. Even if much of the terrain is familiar by now, the approach and the vigour of the argument ensure the book a sympathetic readership.

O'Connell argues that, as so often, Spenser found in Vergil his model of a "poet who had judged and celebrated his nation and his age," (4) that it was from Vergil -- in particular, Servius' Vergil -- that Spenser learned to keep "the considerations of history within a framework of moral concern." Because "he is everywhere closer to myth than to history," Spenser has given us an epic which, "though undeniably patriotic, seems by its reticence toward specific historical deeds more skeptical -- more Vergilian -- than nationalistic." The book is informed by the thesis that "the two motives of celebration and moral judgment describe accurately . . . the shape of Spenser's poetic meditation on his age." (5)

O'Connell's Spenser is a *vates* who is involved in the creation of a Sidneyan golden world from the perspective of which the present may be evaluated. Fairyland properly presents the reader with mythic patterns "that show the complexity, conflict, and uncertainty of human endeavor," suggesting that these patterns "may be just as important to national consciousness as the undeniably human facts." (87) In Book I, Spenser indicates the existence and the nature of the reciprocal relationship

between the individual and history, national and sacred, by his use of prophetic moments (67); here the moral allegory is prior to the historical: "the reader must see into himself before he is prepared to see into history." (68) In Books II and III, Spenser "balances the claim for the poet's golden world against the necessary realities of history's brazen world," the fictional world standing "between a past that is so in need of resolution and the possibilities, the potential, of the present." (88-9)

Unsurprisingly, O'Connell argues that the 1596 poem "exhibits a significant alteration in the poet's attitude toward history. On the one hand he feels the need to confront history, particularly contemporary history, more directly, and he is consequently less insistent about the distinction between the morally brazen world of history and the poet's golden world." (89) A prolonged and exemplary discussion of changing narrative responses to Belphoebe indicates the development of Spenser's involvement with history; the ambiguity, even criticism, with which she is viewed in Book IV is far removed from her role as ideal fulfillment of temperance in Book II. Increasingly in Book IV, "the fiction as ideal is challenged by the actual. The distinction between the poet's golden world and the brazen world of history becomes less sharp because of the acceptance by the fiction of such a challenge." (122) The more this occurs, the less the ideal, mythic patterns of the golden world are clear, the greater is the danger that "the amoral quality of history may color or subvert the moral values that remain so important in Spenser's poetic world. If the poet is gilding the brazen world of history, he runs the risk that where the gilding was inadequate, some of the brass may in time show through." (124) This is precisely what does happen in Book V, where "history exerts an influence on the narrative that becomes virtual control by the final four cantos." (125) O'Connell's judgment on Book V is that "the poem fails when Spenser is unable, for a variety of reasons, to make his poem an authentic vehicle of prophecy, to judge history in sufficiently moral terms. At certain points he exhibits a compulsion to justify the claims of history beyond his desire to advance our moral understanding." (126) These reasons, historical and psychological, are explored in an exemplary chapter which adds usefully to the already substantial literature on this difficult book.

The disappearance of the historical dimension in Book VI is seen as a recognition by Spenser of the failure of his Vergilian intentions toward history and power, and a consequent reaction to involvement in the political. Instead, Spenser asserts that courtesy is a state of mind, and insists on the secret, inward springs of courtesy. (164) Thus the reflexive and pastoral concerns of this book. (188) O'Connell sees the movement at the end of *The Faerie Queene* away from history to the idea of interiority as a new direction in Spenser's poetry, and suggests that this movement toward the realm of lyric (192) anticipates the private poetry of the early seventeenth century and Milton's discovery of the "paradise within." (189, 192-3) O'Connell points out that Spenser was not alone in his "loss of faith in the moral potential of political power," but because *The Faerie Queene* was "the preeminent example of what sixteenth-century

humanism thought poetry ought to achieve," Spenser's "increasing doubt in the ability of poetry to reach in any important way the possessors of political power thus represents significant modification of the humanist poetic." Indeed, this is seen as "the central irony of the historical dimension of *The Faerie Queene*: Spenser begins by insisting upon the public dimension of the essentially private virtue of holiness, and he ends in his last completed book with a vision of the inwardness of the social virtue of courtesy." (193)

[J. N. B.]

ARTICLES: ABSTRACTS AND NOTICES

C. P. Brand, "Tasso, Spenser, and the *Orlando Furioso*," in J. A. Molinaro, ed., *Petrarch to Pirandello: Studies in Italian Literature in Honor of Beatrice Corrigan*, Toronto, University of Toronto Press, 1973, pp. 95-110.

Tasso and Spenser were affected by contemporary attitudes toward Ariosto's structure, his style or tone, and his morality. Spenser responds to charges of Ariosto's formlessness by disciplining the episodes he adapts from the *Orlando Furioso*, with clear moral/allegorical meanings spelled out, and by showing relatively little interest in suspense or dramatic tension. Ariosto's acute interest in geographical space and historical time is replaced by Spenser's indifference to both on the level of narrative. Spenser does, however, come closer to Ariosto than to Tasso in his readiness to mix realistic and aureate diction. Finally, although he probably appreciated Ariosto's irony, he chose (as Dodge and McMurphy have claimed) to repress it in his imitations, where he moralizes Ariosto's material.

David W. Burchmore, "The Image of the Centre in *Colin Clouts Come Home Againe*," *R.E.S., ns 28* (1977), 393-406.

Among the revisions which Spenser made in the text of *Colin Clout* between its dedication to Ralegh in 1591 and its publication in 1595 was the insertion of a passage describing Colin's love for a 'gentle mayd,' presumably Elizabeth Boyle whom Spenser married during this period. Not only is this passage located at the arithmetical midpoint of the poem, but it is encircled by a catalogue, also precisely centered in the poem, of the twelve shepherds and twelve nymphs attendant upon Queen Elizabeth at her court. It is suggested that the structure of the revised poem was intended to be an emblem of Spenser's perfect union with his wife, the circle being a symbol of unity and eternity, and the center, of constancy and rest. The placement of certain discordant elements in the poem suggests a pattern of peripheral disorder and central harmony similar to that found by Baybak, Delany, and Hieatt in Book III of *The Faerie Queene*. It is suggested finally that the virtues ascribed to Colin's lady in the central passage are those associated with the Three Graces in Renaissance mythography, and that her description is thus related to her appearance among the Graces in *Faerie Queene*, Book VI, where she forms the center of their dance and is

said to gather their qualities within herself.

[D. W. B.]

David W. Burchmore, "The Unfolding of Britomart: Mythic Iconography in *The Faerie Queene*," *Renaissance Papers 1977*, ed. Dennis G. Donovan and A. Leigh DeNeef (Durham, N.C., 1978), 11-28.

Spenser's description of Agape and the three sons 'which did her powre into three parts diuyde' derives from a traditional icon of Charity as a woman with three children who represent her 'triplicata potenza' (Ripa). Spenser's version is a superficial exercise in mystical explication, the principle of unfolding the one in the many which finds a more profound application in the structure of *The Faerie Queene* itself. Each book unfolds a single component virtue of the Magnificence of Arthur, and in Book III the process is carried a step further in the revelation of a part of Britomart's virtue in each of the three subsidiary heroines. While the larger plan adheres to an abstract scheme of twelve moral virtues, this further explication is modelled after the unfolding of Venus in the Three Graces. Belphoebe represents simple Chastity, Florimell Beauty and Amoret Love, while Britomart resembles the amorous but aloof *Venus armata* who gathers their qualities within herself. Since she wears the armor of a Saxon queen, Britomart may be related to the mythographic figure known as the 'Saxon Venus' whose attributes include the Three Graces and 'certa palla rotonda in forma del mondo' (Cartari) resembling the world of glass in which Britomart has a vision of Arthegall.

[D. W. B.]

Mark L. Caldwell, "Allegory: The Renaissance Mode," *ELH, 44* (1977), 580-600.

With reference primarily to Spenser's practice in *The Faerie Queene,* this article examines the various literary methods Renaissance writers use to transform, or make it possible for their audience to transform, the *litera* of an allegorical fiction into an appropriate hidden sense. Three kinds of allegory are considered. The rhetorical tradition provides a kind of allegory which lulls rather than stimulates our critical faculties; the description of Feare in III.xii.12 is an example. Transparent simplicity is a hallmark of this method; the hidden sense springs out of the *litera* as quickly and neatly as a kernel of corn pops. At an opposite extreme is the unpredictable and apparently arbitrary nature of exegetical allegory. The typical scriptural exegete looked first to his own *a priori* knowledge of divine truth, and only afterward at the language of his text. Harington's allegories of the *Orlando* provide instances of such exegesis, as do readings of Spenser by his contemporaries. Even when Spenser himself describes Belphoebe as representing the body natural of his Queen, the modern reader may feel that the hidden sense is not always welded organically to the *litera* in the poem itself. Between these two extremes lies a third category of dramatic allegory, in a never defined but rich gray area, as seen in the presentations of Mammon or Despair. Here the reader is encouraged to sense a meaning which lies beyond the *litera* but not wholly outside it. Expectation is appropriately yet not routinely fulfilled; the dramatic

mode of allegory combines the surprise of the exegetical mode with the justness, the organicism, of the rhetorical.

Terry Comito, "A Dialectic of Images in Spenser's *Fowre Hymnes*," *SP, 74* (1977), 301-21.

Renaissance Platonism is above all a philosophy of images, and its dialectical structure offers the poet a framework in which, enacting the mind's encounter with the world, he may reflect upon all the ambiguities of his own craft. Spenser's *HL* shows love creating a world of form which liberates the poet/lover from "great *Chaos* ugly prison" (58); by contrast, in *HHL* love does not rise on its own wings, but is raised by a higher power -- Cupid is replaced by Christ. The mood changes from subjunctive to imperative, and the lover moves from daring acts to gestures of renunciation. Punning like Shakespeare later on the equation of true faining with energetic feigning, Spenser unites lover and poet in their common need to express an elusive reality, uncover Beauty's "secret store" or call Love forth from his "secret blisse". *HB* moves from heavenly beauty downward to its earthly manifestations, for it celebrates a sense of the immanence of the divine in earthly love, and of meaning in images. *HHB* reverses this movement to suggest that true love transcends earthly experience. The poet, like the lover, oscillates between plenty and poverty, between affirmation of images and their denial. The *Fowre Hymnes* explores these paradoxical imperatives of the imagination.

Walter R. Davis, "Arthur, Partial Exegesis, and the Reader," *TSLL, 18* (1977), 553-76.

Book I of *The Faerie Queene* contains so many allusions to Apocalypse that one may feel justified in attempting a fourfold exegesis without claiming that this would be justifiable with regard to other books of the poem or to Elizabethan poetry generally. The opening canto depicts the literal progress of Red Cross into error and also trains the reader in Tropological interpretation of true books. Canto ii introduces another sense of allegory, the Allegorical or Historical, in addition to the Moral or Tropological, as befits its role as canto of duality. Thus the Narrator at ii.11 refers to the disguised Archimago not as a false Red Cross but as a false Saint George. The more elusive and prophetic Anagogical sense (*quo tendas*) seems better suited to episodes in which allusions to Revelation may appear in conjunction with an atmosphere of mystery. Una's meeting with Arthur in Canto vii provides an example of this Anagogical meaning, whereby 'the woman clothed with the sun' is seen in connection with the descent of heavenly grace or the Son in his second coming. In the latter half of Book I, this concern with fulfilling prophecy takes over, so that at the end the reader is in the position of each wedding guest, each experiencing in his own sure but 'ineluctable modality' the ending of times and ways of knowing.

Felicity A. Hughes, "Psychological Allegory in *The Faerie Queene* III.xi-xii," *R.E.S., ns 29* (1978), 129-46.

Humoral psychology provides a rationale for interpreting the House of Busy-

rane. The outer room represents the front ventricle of the brain, seat of the common sense, and the tapestries and idol in it represent sense impressions; the second room represents the middle ventricle of the brain, seat of the fantasy, and its gold 'antickes' the creations of fantasy, its masque a vain (false) dream; the inner chamber represents a heart tormented by passion, the winds, smoke, and fumes being those given off by burnt choler generated by a superfluity of blood; and the order in which these are presented to Britomart represents the progress of an attack of passion. Such an interpretation fits the context of the 1590 poem, in which the climax of Book III is appropriately the rescue of one who was destined to be 'th'ensaumple of true love' from attack by concupiscible passion. In the extended context of the 1596 edition, Amoret can be seen as complementary to Florimell, with the concupiscible passion, joy and desire, set against the irascible, fear and grief, in the case of Florimell.

Joann Peck Krieg, "Spenser's *The Faerie Queene*, I.x.25," *Expl.*, *35* (1977), 12-13.

Spenser offers a poetic description of what is medically termed 'granulation', the growth of small masses of tissue as a part of the natural process of healing open wounds. Such masses must be removed surgically or by the use of caustics ('corrosives', as in the case of Red Cross) before true healing can occur. The outer growth of such granulations is known as 'proud flesh', and was so known in Spenser's time.

Hugh Maclean, "'Restlesse anguish and unquiet paine': Spenser and the Complaint, 1579-1590," in J. Campbell and J. Doyle, eds., *The Practical Vision: Essays in English Literature in Honour of Flora Roy*, Waterloo, Canada, Wilfrid Laurier University Press, 1978, pp. 29-47.

Spenser's use of the complaint in the period 1579-1590 reflects his awakening recognition of the functionally sophisticated role that complaint might play in larger poetic structures, effectively culminating in Book III of *The Faerie Queene*, with the complaints of Britomart (iv.8-10), Cymoent (iv.36-39), Arthur (iv.55-60), Timias (v.45-47), and Scudamour (xi.9-11). In his earliest works, complaint was treated as a distinctive entity: free-standing, relatively lengthy, and formally elaborate, conforming to one or another of the conventional contexts -- pastoral, Petrarchan, or 'reprobative'. Even in the *Calender*, however, he follows Chaucer in positioning complaints in a challenging context: examples are the joyful conclusion to 'November', and the humourous overtones of Colin's situation in 'December'. In *FQ* III, a comparison of the five complaints mentioned above shows Spenser's further development of the varying possibilities of the mode. Arthur shows a capacity to work his way through his night of despair, as Britomart and Cymoent cannot; Timias contrasts with Scudamour in moving toward a higher vision while the latter sinks to an earthly bondage. The complaints of Book III collectively represent Spenser's best mastery of that genre.

David A. Richardson, "Duality in Spenser's Archaisms," *Studies in the Literary Imagination* (Atlanta, Georgia), *11* (1978), 81-98.

Sidney's condemnation of Spenser's 'old *rustick* language' is an outright failure of perception; and in his bias against the Humanists, C. S. Lewis misjudges the esthetic achievement of Spenser's old diction. A close examination reveals that Spenser's archaic vocabulary is frequently elegant and honorific, not just rustic, and that this duality occurs in his mature *Faerie Queene* as well as in the experimental *Shepheardes Calender*. The precision with which he creates these effects suggests that the differences are a deliberate testing of the vernacular, to discover its esthetic potential in the early pastorals and to realize that potential in his epic romance. These facts suggest broader conclusions about sixteenth-century English Humanism: 1) the Humanists saw the language as far more than 'a plain instrument for utilitarian purposes' (Renwick), 2) concern for the esthetic resources of English was central to their 'program', 3) that concern persisted throughout the century (despite innumerable backwaters in Ciceronianism and pedagogical preoccupations), and 4) their experiments and achievements can be epitomized in the theories of Mulcaster and the poetry of his student, Spenser.

[D. A. R.]

Kent T. van den Berg, "'The Counterfeit in Personation': Spenser's *Prosopopoia, or Mother Hubberds Tale*," in Louis L. Martz and Aubrey Williams, eds., *The Author in His Work*, New Haven, Yale University Press, 1978, pp. 85-102.

Puttenham's characterization of *prosopopoeia* as 'the counterfeit in personation', distinct from nonfictional description of historical persons or *prosopographia*, conflates several distinct imaginative acts: 1) the characterization of any fictive person; 2) personification in the sense of treating animals or things as human; 3) personification in the different sense of using animals, things, or humans as allegorical embodiments of universals; and by implication 4) impersonation in the sense applied to an author using a persona and 5) impersonation in the sense applied to a character assuming a disguise. *MHT* employs Puttenham's figure in all these senses; recognition of how they are related as aspects of a single imaginative act is essential to an understanding of the larger meaning of the poem, which sets the poet's power to personify against his disdain for the counterfeit self, and thereby exemplifies his struggle to maintain moral and esthetic integrity in the face of a fragmented and deceptive world, 'Continuallye subiect vnto chaunge' (92).

Robin Headlam Wells, "Spenser and the Courtesy Tradition: Form and Meaning in the Sixth Book of *The Faerie Queene*," *ES, 58* (1977), 221-29.

In expounding a humanist theory of courtesy Spenser's intention was a very precise one, realized by a psychomachia as subtle as any seen in the earlier books of the poem. Calidore must learn the lesson of self-

control which he imposes on Crudor in VI.i.41; and for this he must undergo an adventure in self-awareness. It is clear from his colloquy with Meliboe in canto ix that his exalted view of pastoral life is a false one; and the subsequent pastoral episode represents his supreme test as well as the means by which Spenser defines his conception of courtesy. Cicero, Castiglione's model in emphasizing the public responsibilities of his Courtier, emphasizes the ideal of enlightened public service; Calidore's truancy is a fundamental offence against courtesy, which is indeed not only a social virtue but the prime social virtue.

Suzanne Woods, "Closure in *The Faerie Queene*," *JEGP*, *76* (1977), 195-216.

This essay examines certain direct signals for closure of the whole which Spenser presents toward and at the end of Book VI, and argues for the existence of what Paula Johnson calls 'retrospective form' in the work: form apprehended in memory as distinct from 'progressive form' which is revealed serially to the reader in the process of reading. Retrospective form is imposed by the introduction in Book VI of elements which echo or complete themes from Book I: the largely secular grace which complements the divine grace which was the subject of I; the shepherd-poet Colin Clout who was abandoned in Virgilian style in the Proem to I. It is also suggested by the contemporary publication of *Colin Clouts Come Home Againe*, a poem which complements and 'closes' the *Shepheardes Calender* of the poet's apprenticeship. Calidore becomes identified with the courtier-reader of the whole poem, Colin with its poet-teacher; the overt encounter between the two suggests an attempt to put the whole work into perspective. Relations suggested between the lasse in Colin's vision and the figures of Elizabeth earlier, between the *envoi* of *SC* and the conclusion of Book VI, between the distant past of the fable and the present survival of the Blatant Beast (VI.xii.40), similarly urge a sense of closure at the end of Book VI.

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI; SpN* provides here only portions of the authors' abstracts in most cases. Copies of the dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information.

Billingsley, Dale Byron. *Pageants and the Vision of Order in Spenser's Poetry*. Yale University, 1977. *DAI* : 38:3509A. Order No. 77-27,060, 171 pages. "This dissertation treats Spenser's use of pageant form as a medium of poetic vision. The first chapter, 'The Pageants of Elizabeth,' describes and analyzes three kinds of actual pageants. ... The second chapter analyzes pageant sequences in poems by Petrarch, Boccaccio, Chaucer, Skelton, Thomas More and Sackville. ... 'Spenser's Minor Pageants' discusses the experiments with pageant form in the minor poems. Colin's song in 'Aprill' is a modified pageant that unfolds the qualities of Eliza

by indirection. The elegiac conclusion of *The Ruines of Time* is a series of emblems articulated as pageant tableaux. The *Amoretti* and *Epithalamion* are an extended pageant of a process of love, ending with the nuptial masque that, although a fiction itself, intimates the poet's ideal of love. 'The Pageants of *The Faerie Queene*' shows Spenser's transforming of pageants as a criticism of the poet's role as a pageant-maker. The pageant of the deadly sins (I.iv) is the most confident expression of the poet's ability to figure reality through outward shows. Busirane's pageants (III.xi-xii) demonstrate the potential evil of the poet's fictions; the 1596 conclusion of Book III emphasizes the permanent effect of the pageants. The river-marriage (IV.xi), a vision of right order, contrasts with chivalric decadence. Through his poetry, Spenser redeems himself and his reader from the human fallenness that prevents Marinell's presence at the marriage feast. The displacement of the dance on Mount Acidale (VI.x) denies the poet's ability to appropriate transcendent grace; capable of envisioning order, he cannot confer his visions on the reader. At the end of Book VI, the poet is merely a mediator of vision. 'The End of Pageants' shows that Spenser's critique of the poet as pageant-maker is a corollary of the failed intention outlined in the 'Letter to Ralegh'. The 1596 omission of Spenser's parerga symbolizes the incapacity of the poem, by itself, to fashion its readers in virtue and courtesy. The pageant of the seasons in the Mutabilitie Cantos is part of a story that the poet rehearses; he is no longer capable of direct vision or of mediation for the reader. Pageants are finally recognized as imitations of the 'Sabaoths sight' beyond the insight of the poet."

Fleming, James Francis. *Spenser's Influence on Milton's Changing Concept of the Active Life -- 1631-1644.* University of Illinois at Urbana-Champaign, 1977. *DAI*: 38:6140A. Order No. 7803988, 167 pages. "Those who read Milton's early poetry and *Areopagitica* cannot help but notice the alteration between 1631 and 1644 in his concept of the active and contemplative modes of life. The contrast between the idealism and transcendental vision of *L'Allegro* and *Il Penseroso* and the very practical concern in *Areopagitica* with how the Christian is to lead a good life, is striking indeed. This thesis explores the transformation of Milton's attitude toward man's involvement in 'mundane' earthly affairs, and posits *Comus* as the first indication that Milton was reexamining his belief in the superiority of contemplative detachment. The new reading of *Comus* presented here is based upon the variations of the manuscripts which reveal a pattern of revision that heightens the ironic treatment of the Lady and her brothers. ... Much of Milton's criticism of the Lady in *Comus* is made from a Spenserian point of view. The Lady represents the problems attendant upon the Calvinist dichotomy between theology and ethics, and she denies the unitary human nature affirmed in the masque by Sabrina. While recognizing that the influence is hardly exclusive, this thesis identifies Spenser as a major source of these two concepts. Spenser illustrates the dichotomy between theology and ethics in Book I and the succeeding

books of *The Faerie Queene*, and his doctrine of love in Book III is based upon the premise of a unitary human nature, one in which physical and spiritual appetites are recognized as being compatible with one another. With the aid of these lessons from his favorite poet-teacher, Milton revised his concept of how man should seek salvation, and by 1644 he was able to announce in *Areopagitica* his new model of Christian life: the active, warfaring Christian who fully involves himself in the world so that he can understand and overcome evil."

Gouveia, June Edna. *Spenser's Allegorical Landscape: Setting as Consciousness in Books I-III of* The Faerie Queene. University of Connecticut, 1977. *DAI*: 38:4843A. Order No. 7731079, 290 pages. "Within Spenser's fictive allegorical world, the patterned sequence and repetition of such landscape images as the forest, cave, castle, and garden reveal a corresponding development of character and reader consciousness. Within Books I-III, the progression of these landscape images serves to define the degree to which character and reader participate in Spenser's specific conception of virtue: an individual's virtue corresponds to his consciousness of his place in universal reality. The study systematically examines specific patterns of landscape images to show how both character and reader participate in the poem's philosophical and epistemological intent. We find that a character's immersion in forest or cave generally represents a reliance on his own limited, personal, fragmented vision of reality, whereas the 'arrival' at a castle or garden points to more complex, but not necessarily improved, states of mind. The character, immersed in *visibilia*, transcends the limits of his disordered perspective of disjunctive reality only through his guide (his informed self) and through the visionary scenes in which tension is resolved in complete harmony (the visions of Jerusalem, Garden of Adonis, and Mount Acidale). Because the reader experiences the pattern of landscape images and their contrasts with the visions of harmony, his response is shaped by dramatic irony: he recognizes that the flux of experience encountered by the character is only apparent, that a cosmic design informs all seemingly disjunctive elements of what is understood as the totality of experience. Chapter I, the Introduction, investigates Renaissance poetic theory as it relates to the larger philosophical view of the phenomenal world. ... Chapter II, the Forest, focuses on the Wandering Wood as the most pervasive emblem for human error and depravity. ... In Chapter III, the Cave, Mammon's Cave epitomizes Guyon's immersion in a prideful, self-sufficient virtue that must be given over for a more humble Christian consciousness. ... The castles of false love in Book Three are the focus of Chapter IV, the Castle. ... In Chapter V, the Garden, the Bower of Bliss is the primary image. ... The concluding Chapter VI presents an overview of *The Faerie Queene*, distinguishing the more public virtues of Books Four through Six from the private, self-defining virtues of Holiness, Temperance, and Chastity. Appropriately, the landscapes in the last Books are primarily those of the outside world, occasionally interrupted by private landscapes of self-exploration that allow the heroes to return to, and accomplish, their public quests. Spenser's landscapes argue for the development of inner consciousness as the necessary ingredient in the attainment of virtue."

Hambury, Thomas Baker. *'All Flesh is Frayle': Human Nature and the Limits of Social Action in Book VI of* The Faerie Queene. The University of Wisconsin-Madison, 1976. *DAI*: 38:280A. Order No. 77-8091, 272 pages. "The narrator's attempts to define courtesy in the proem and elsewhere reveal a number of contradictions which are further demonstrated in the actions of the book's titular hero, Calidore, who is neither the exemplar nor the epitome of the virtue. His actions and the actions of other characters call into question not only the chivalric ideal but the efficacy of social courtesy itself. Spenser's examination of social courtesy focuses on four societies of men: knights, shepherds, Salvage Nation, and Brigands. Each society constructs a social code to enforce its own conception of propriety, and each code reflects a different conception of human nature. By undercutting all these views of man, Spenser reinforces the limitations of human awareness and demonstrates the limited value of any human social system in achieving a lasting or meaningful social order. The element of fortune is the main enemy to human social systems, and the recurrent motif of fortune and misfortune suggests Spenser's answer to the failure of social codes. In a number of episodes as well as in the central vision on Mount Acidale, it is Christian grace that provides the touchstone for revelation and resolution. Typically, the characters themselves remain unaware of the divine intervention. The Graces function as the central symbol of the book, representing the reciprocal nature of the relationship between man and God. The role of the courteous individual and the poet remains to provide encouragement and assurance of grace for the victims of misfortune. Through lovers and couples in Book VI, Spenser examines the relationship of love to courtesy. Love lies at the heart of the virtue. Strictly codified love behavior, however, tends to pervert the natural function of love. Calidore's love for Pastorella forces him to abandon his quest, but his love motivates the heroic action in rescuing her from the Brigands, the emotional climax of the book. Calidore's truancy from the quest is ultimately correct, however, reversing Hercules' traditional moral choice of virtue over pleasure. ... "

Limaye, Mohan Ramchandra. *The Sentential Syntax of Edmund Spenser's Minor Poetry*. The University of Wisconsin-Milwaukee, 1977. *DAI*: 38:4138A. Order No. 77-29,609, 138 pages. "The principal aim of this dissertation is to establish correlations between seven selected aspects of the sentential syntax of the minor poetry of Spenser, on the one hand, and the three traditional styles -- the grand, the middle and the low -- in which he composed his poetical works, on the other. Since subject matter determines the genres and the genres determine the styles of poetry, as Renaissance rhetoricians and poets emphasize, this research is important for the theories of the poetic genres in general, and for Spenser criticism in particular. If the various genres and, consequently, the three styles are differentiated on the basis of their subject matter, diction, tropes and schemes (the non-syntactic aspects of style), then it might logically be assumed that they can also be differentiated on the basis of their syntax. But a review of the relevant scholarship shows that, though a great deal of work has been done on the non-syntactic aspects of Spenser's

style, his sentential syntax as an aspect of style has received very little critical attention. My research analyzes Spenser's syntax and demonstrates the validity of the specific hypothesis that the grander the style, the more complex the sentential syntax is in Spenser's minor poetry. ..."

McRae, Murdo William. *The Poetic Landscape: Books II and VI of* The Faerie Queene. Purdue University, 1977. *DAI*: 38:6122A. Order No. 7803265, 208 pages. "Spenserian *poesis* is worth critical attention, for much of the sophisticated ethical meaning of the poem intimately relies on Spenser's poetics. Books II and VI of *The Faerie Queene* exemplify this relationship between ethics and poetics, for both position comments about poetry at the centre of their meaning: in Book II, the Bower of Bliss, in Book VI, the Acidalian vision. Chapter One studies the poetics of Spenser's allegory by focusing on Puttenham and Erasmus. ... From them, we learn that Spenser's allegory requires a reader to consider both the theme and motif of a particular passage and to place it in the poem's total ethical and poetical context. They also enable us to appreciate Spenser's technique of positioning his characters in the poem in such a way that characters become 'readers' of Spenser's fiction. Chapter Two examines the education of Guyon and Arthur in the legend of temperance. Guyon must be educated away from the naive frame of mind revealed in his typically emblematic 'readings' of events if he is to overcome the temptations of Acrasia's Bower, and Arthur must learn that his response to the dream vision of Gloriana, which comes close to the self-involved pose of the sonnet-lover, could steer him away from the heroic life he should lead. ... The legend of courtesy reveals a range of tensions between the poet's private delight in his art and his public responsibility to teach his readers. In the first six cantos of Book VI, which are the primary concerns of Chapter Three, Spenser's emphasis is public. These cantos dramatize the nature of courtesy and discourtesy but also force the reader into a deeper imaginative involvement with the poetry as he unfolds Spenser's message that inward thoughts, not outward shows, characterize the courteous man. This involvement becomes even more important in the final cantos of the legend. As the final chapter indicates, these cantos record the activities of Spenser's imagination as it manipulates pastoral and Petrarchan *topoi*. Spenser suggests that the Petrarchan convention, by insisting on the distance between lovers, describes a form of discourtesy. Spenser's manipulations of pastoral *topoi* issue into the Acidalian vision, both a consummate definition of courtesy and a revelation of Spenser's imaginative powers, an active demonstration that poetry is Spenser's courteous gift to his readers."

Moses, Carole Horsburgh. *Like Race to Run: Melville's Use of Spenser*. State University of New York at Binghamton, 1978. *DAI* : 38:7335A. Order No. 7807108, 260 pages. "The dissertation focuses on the way Melville responded to Spenser and modified Spenser's meanings -- often by inversion -- to suggest his own vision. The introduction outlines Melville's apparent interest in certain Spenserian themes and motifs which occur again and again in his own works. This analysis stems from my own exam-

ination of the five-volume set of Spenser which Melville owned and copiously annotated. The chapters cover the second 'Fragment from a Writing Desk,' *Typee, Mardi, Moby-Dick, Pierre,* the short fiction ('The Piazza,' 'The Bell-Tower,' *The Encantadas*), *The Confidence-Man,* and *Clarel.* In these works we see a progressive darkening of Melville's vision which is reflected in his use of Spenser. Tommo achieves a relatively successful Spenserian quest in *Typee,* but Melville's characters move further and further toward the 'blackness, ten times black' that Melville saw in Hawthorne. Melville's questers frequently come to resemble the antagonists of Spenser's knights rather than the knights themselves. Often the Spenserian allusions conform to Melville's theory of double writing as expressed in 'Hawthorne and his Mosses.' While using Spenserian characters to bring about a pious moral ending in 'The Bell-Tower,' for example, Melville inverts other Spenserian characters to undermine the surface order of his tale. By the end of his writing career Melville's disillusionment had reached the point where he could not compare his characters, even ironically, to Spenser's order-giving knights. We find in the late works, therefore, only occasional isolated borrowings from the Renaissance poet; Melville ceases to use Spenser as a structuring device for his own writing."

Osmanski, Edna Ann. 'Paradice's Only Map': *Time and Eternity in the Pastoral Poetry of Edmund Spenser and Andrew Marvell.* Princeton University, 1977. *DAI*: 37:6507A. Order No. 77-7365, 454 pages. "Central to my studies of Spenserian and Marvellian pastoral in this dissertation is the theoretical assertion that Renaissance pastoral is concerned primarily with a juxtaposition of time (symbolized by suffering, death, the immediate demands and transitory attractions of mundane existence) and eternity (figured in the motifs of a paradisal landscape and the immortalizing potential of art), a conjunction subsuming the traditionally distinguished themes of *otium*, ideal or corrupt love, ecclesiastical satire, and the practice of poetry itself. As the basis of the pastoral contrast, time and eternity create a context for aesthetic, moral, and spiritual responses to the tension inherent in man's position as a creature of earth and heaven. Participation in the pastoral realm does not guarantee a happy resolution to this human dilemma. Rejecting either the claims of the temporal or the challenge of the eternal, the pastoralist will lose both the pleasures of earth and the joy of heaven. But when able to combine a glimpse of the transcendent with a recognition of the immediate, pastoral images the mystery of the Incarnation to celebrate that consecration of time which traces the designs of eternity. Relying upon the major Medieval and Renaissance commentaries on pastoral as well as evidence from 16th and 17th century genre theory, chapter one surveys the concerns of the genre from Theocritus to Milton, while discussing the literary techniques creating pastoral's temporal and eternal aspects. Supported by the traditions of mythography and iconography, chapters two and three are devoted to an analysis of Spenser's pastorals. To different degrees and from different perspectives, the *Shepheardes Calender, Faerie Queene* VI, and the *Mutabilitie Cantos* provide a vision of that love which harmo-

nizes the bucolic extremes to affirm the redemptive potential of pastoral -- the promise that God's eternal designs are manifested by a transformation of, not an escape from, the descent into dark places inevitable in a fallen world. Marvell's use of the pastoral pattern of retreat, enlightenment, and emergence to explore man's search for an appreciation of his amphibious nature is the focus of chapters four and five. ... In the pastorals of Spenser and Marvell some characters fail to grasp the redemptive vision, paradoxically given in the vulnerability of their havens. But for those who succeed, who recognize that the designs of eternity are manifested in mutability, the way is opened for the acceptance as well as the perfection of the human condition."

Pitts, George Richard. *Romantic Spenserianism:* The Faerie Queene *and the English Romantics*. University of Pennsylvania, 1977. *DAI*: 38:6748A. Order No. 7806632, 323 pages. "The major Romantic poets were avid readers of Spenser, as their letters and other documents show; but the Spenser they read had been bequeathed to them by the eighteenth century. Eighteenth-century critics and writers focused primarily upon Spenser's abilities as an allegorist and as a creator of compelling pictorial imagery. The study also attempts to demonstrate that the allegorical and the pictorial were essentially related for the eighteenth century, thereby pointing toward the century's perception of the relationships among the allegorical, the sublime, and the picturesque. Spenserian allegory played an important role in the genesis of several major Romantic poems, notably *Endymion, The Rime of the Ancient Mariner,* and *Childe Harold's Pilgrimage*. The Romantics also revived Spenserian romance in such poems as *Endymion, The Revolt of Islam,* and *The Prelude*. Keats and Shelley, at least initially, cast themselves as renovated Phaedria-like figures, seeking to abrogate what Blake perceived as the ruinous dialectic in Spenser between fallen knowledge and fallen pleasure. Keats ultimately was unable to retain faith in such a vision of renovated pleasure, as *La Belle Dame sans Merci* and *The Fall of Hyperion* indicate, while the Shelleyan skepticism flickered fitfully around the idea in *The Witch of Atlas*. Wordsworth also sought to revise Spenserian romance dialectics in *The Prelude*, postulating a reconciliation between the poet's knowledge of his own extra-natural power and the present pleasures of the natural world. Such a balancing characterizes romance as Wordsworth describes it in *Prelude V*, suggesting that *The Prelude* itself is a poem which documents the poet's struggle to create romance. The characteristic dynamics of Wordsworth's achievement in *The Prelude* cannot be understood without reference to the romance cosmos of *The Faerie Queene*, which shadows Wordsworth's poetic pilgrimage on every side."

Rimanelli, Elizabeth Lorraine. *Time in the Poetry of Edmund Spenser*. State University of New York at Albany, 1977. *DAI*: 38:1415A. Order No. 77-18,754, 339 pages. "...The first three books of *The Faerie Queene* are largely predicated upon Spenser's humanistic and patriotic confidence that human will and reason must find a way, in time, to a divinely-sanctioned goal, as celebrated in the mythically-centered prophetic history of Books

Books II-III. With the appearance in 1596 of Books IV-VI, however, the poet's humanistic optimism toward man's potential in time has been considerably shaken. ... The poet moves to a near-despairing conviction, conditioned by actuality (the political realities of sixteenth century England, the 'new' astronomical discoveries), that time is essentially a destructive force. History, therefore, merely records the continuing decline of all being, including moral and idealistic values -- which no longer seem capable of realization. And yet, at the same time, at a profounder level of thought, the poet seems to move toward a new 'realization' that looks past any merely optimistic or pessimistic view of time. Opposing the 'active' values of epic to the more 'passive' and contemplative values of pastoral, in Book VI, Spenser appears gradually to accept the view that neither optimism nor pessimism are as relevant as the recognition that the 'heroically' reasoned and willed quest may finally be less meaningful than the imaginative capacity to respond appropriately to various kinds of experience. ... After the philosophical response of Dame Nature to the Titaness, after even the poet's own subsequent agonized questioning of change, it is at last this spirit of relinquishment to encompassing divine will that informs the final stanza of the Cantos of Mutabilitie -- and that marks the final stage of Spenser's long effort to come to terms with the challenge of time."

Thaon, Brenda Mary. *'A World of Waters': Patterns of Water Imagery in Books I and II of Spenser's* Faerie Queene. University of Western Ontario, 1975. *DAI*: 37:6516A. "The purpose of this study is to examine the patterns of water imagery in Books I and II ... and to determine the role that such imagery plays in both the narrative and the allegory, in which it fulfills thematic and rhetorical functions. The image of water in the Legends of Holiness and Temperance embodies a pattern of specific meanings that is extremely complex. The complexity can be attributed to several factors. Present in the water imagery is a clearly discernible ambivalence which has its origins in the Biblical and Classical traditions in which Spenser was writing, and in the intellectual climate in which he was living. Water, in these first two books of the poem, is neither wholly benevolent nor wholly malevolent, neither wholly regenerative nor wholly destructive. It is this ambivalence which provides one of several possible underlying structures for Books I and II, for the action in both Redcrosse's quest and Guyon's is played out between a series of contrasting extended water images. A second factor contributing to the complexity of the water imagery is the polysemous nature of many of the images. One image can play a role in the moral, religious and historical allegory, and this simultaneously, interweaving the different strands of meaning into the unified whole that is the legend of holiness or temperance. Lastly, the complexity of the water image pattern is attributable to the very large number of images drawn from the whole field of nautical, marine and aquatic imagery. Underlying the complex network of meanings figured forth in water images in each book are the controlling metaphors of the voyage and the navigator. Both the quest for holiness and the quest for temperance are conceived of as sea-voyages the destinations of which are,

in Book I, the slaying of the dragon, in Book II, the destruction of the Bower of Bliss. Redcrosse, like Guyon, is both navigator and knight."

Watt, James Timothy. *The Prophecy of the Hero's Children in English Renaissance Epic: A Study of Heroic Futurity in Spenser, Milton, and Relevant Antecedents*. The University of North Carolina at Chapel Hill, 1977. Order No. 7807173, 426 pages. *DAI*: 38:7352A. "Usually set in a heroic past, the epic narrative frequently includes prophetic episodes containing what is for the poem's *personae* the future and for their readers, history. By presenting what has already happened for his readers as what is yet to come to his hero, the epic poet is able to give a clarity and purpose to history and a value and direction to time that they otherwise may seem to lack. Perhaps the most effective of all such prophecies is the prophecy to the epic hero of the deeds and accomplishments of his progeny. This study attempts to relate the various forms such prophecies have taken to the ends of their authors and to the differing notions of men concerning time and history. It considers the origins of Vergil's version of the dynastic prophecy in the Homeric poems and then examines the variations found in later epics consciously modelled on the *Aeneid*. The principal aim of these investigations is to establish the general outlines of this epic convention so that the remarkably unconventional uses of it in the epics of Spenser and Milton can be more clearly noted. Although Renaissance critics paid much notice to the epic and wrote extensively on its several criteria, they neither noted nor especially discussed the prophecy to the hero of his children's deeds. Thus poets in their uses of this particular convention were mostly free of the rigid strictures of academic dicta and literary decorum. We find them using it variously to advance political or religious notions and to flatter their patrons. Both Spenser's and Milton's uses of this convention have been considered to be generally similar to those of their continental predecessors. But closer examination of the English poets' works reveal that they have each made striking innovations in the matter, form, and most especially, ends of their special prophecies of their heroes' children. Spenser presents his prophecies in a complex and original manner as a part of his development of new ideas of time and the expansive power of love. Milton makes his hero's progeny the human race and his prophecy the world's history. This radical shift leads to a reevaluation of the idea of history and to a new understanding of the necessity of a restoration of man to God in the future. Here, when the hero's children are the readers of the poem and they are the fulfillment of his prophecy, we arrive at a formal and natural terminus."

Wood, John Michael. *A Nation Delivered from Satan: The Homiletic Structure of Deliverance in* The Faerie Queene *and* Paradise Lost. University of Maryland, 1977. *DAI*: 38:4189A. Order No. 77-29,140, 233 pages. "A century's growth of deliverance sermon propaganda had a significant impact on other literary works produced in sixteenth and seventeenth century England. This study concentrates on correspondences between deliverance sermons, *The Faerie Queene, Paradise Lost,* and relevant selections from John Milton's poli-

tical pamphlets. Books I and V of *The Faerie Queene* are given special attention because they explicitly deal with the idea of mercy and justice in relation to deliverance in a homiletic manner. Just as the sermons through biblical typology idealize Elizabeth as the emblematic representative of divine mercy and justice, so too *The Faerie Queene* through its allegory exhorts an English audience to be mindful of the success of the Reformation in England under Elizabeth's auspices. A brief discussion of Milton's *In Quintum Novembris* and assorted political pamphlets not only demonstrates the poet's early familiarity with deliverance sermon literature, but also shows that by the time Milton was ready to give his full creative energy to *Paradise Lost* he had lost his youthful faith in a communal ideal of deliverance for a reformed English church. *Paradise Lost* preaches the prophetic possibility of internal deliverance for the individual Christian. In their sustained commitment to the prophetic vision that fidelity to the revealed word of God makes men free, *The Faerie Queene* and *Paradise Lost* uphold the Reformation ideal that preaching helps men know the path to salvation."

ANNOUNCEMENTS

Preliminary word has reached us of two meetings of interest to Spenserians at this year's MLA convention in New York; consult the program for fuller information.

Waldo McNeir will chair a special session on the *Mutabilitie Cantos*, December 28, 9-10.15 p.m.

David Richardson will chair a session exploring the possibility of a "Spenser Encyclopedia," December 30, 9-10.15 a.m. Please send suggestions to Professor Richardson, Department of English, Cleveland State University, Cleveland Ohio 44115.

Beginning with the next issue of *SpN*, all communications should be sent to

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