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SPENSER NEWSLETTER

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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

SPENSER BIBLIOGRAPHY: UPDATE

ANNOUNCEMENTS

Co-editors: Foster Provost, Cherie Ann Haeger

**Corresponding Editors: Elizabeth Bieman, Werner Bies, James Neil Brown,
Donald Cheney, Alice Fox, A. Kent Hieatt, Waldo F. McNeir, Richard D. Schell**

**Sponsored by the Departments of English,
Duquesne University and Gannon University**

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Department of English
Duquesne University
Pittsburgh PA 15219

The editors solicit letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. We also solicit abstracts and/or offprints of articles, the receipt of which may reduce the time between the publication of the article and our report on it. Please include full publication data with offprints.

Subscription rates, institutional and private (please note new rates): \$4 in USA, \$4 (US funds or equivalent) in Canada, \$7.00 US in Latin America and overseas. Overseas subscriptions may be subject to higher charges if invoicing is required. These rates are for Volume 12, 1981.

TO OUR READERS

80.67 We regret to announce that increasing costs have forced us to raise our prices. The new subscription rates appear inside the front cover, opposite.

80.68 We are happy, on the other hand, to note the success of the *Spenser Encyclopedia* in its quest for funds. See Item 80.90, below.

80.69 In this issue we conclude the first stage of the current project to update the *Annotated Bibliography*: the third installment of John W. Moore, Jr.'s checklist of items reported in *SpN* since 1972 appears below (Item 80.91), along with an index to all three installments.

In the second stage Professor Moore will list items prior to 1973 which eluded the editors of the *Annotated Bibliography*, and those since 1972 which have eluded the editors of *SpN*.

In the final and continuing phase, Professor Moore will add an annual increment intended to keep the record of Spenser studies up to date.

BOOKS: REVIEWS AND NOTICES

80.70 Cullen, Patrick, and Thomas P. Roche, Jr. *Spenser Studies: A Renaissance Poetry Annual I*. Pittsburgh: Univ. of Pittsburgh Press, 1980. xii + 200 pp. Illustrations. \$14.95.

This handsome volume inaugurates a new series which is to be "published annually . . . as a forum for Spenser scholarship and criticism and related Renaissance subjects" (p. iv), performing for Spenser the service which James D. Simmonds' *Milton Studies* has performed for the younger poet. In the interest of rapid promulgation of this good news, we present here simply a notice, not a review. Each of the nine articles in the volume is summarized in its place below, under "ARTICLES: ABSTRACTS AND NOTICES."

"Overseas orders should be addressed to Feffer and Simons, Inc., 100 Park Avenue, New York, N. Y. 10017, U. S. A." (p. iv).

80.71 Enozawa, Kazuyoshi and Miyo Takano. *Bibliography of English Renaissance Studies in Japan: I, 1961-70*. (Sophia University. Renaissance Monographs 6). Tokyo: The Renaissance Institute, 1979. v + 218 pp. 1,600 Yen.

Lists publications in ten annual lists, and provides an introductory survey which treats studies of (a) the history of English literature, (b) the Renaissance as a transitional period, and (c) individual authors, specifically More, Shakespeare, and Milton.

The annual bibliographies (pp. 47-218) include 21 items on Sp. Those not already cited in the *Annotated Bibliography* or *SpN* will be cited in the second stage of Professor Moore's bibliographic update (see Item 80.69)

Two more annual bibliographies in this same series, those for 1972 and 1973, appear in *The Renaissance Bulletin* 6 (Tokyo: The Renaissance Institute, 1979), pp. 15-66. The eight Sp items here we shall treat like the 21 mentioned in the previous paragraph.

- 80.72 Hamilton, A. C., ed. *The Faerie Queene* (Annotated English Poets Series). London and New York: Longman, 1977 (New York: 1978). xiii + 753 pp. Paperback edition, with corrections, 1980. \$19.95.

For review of the bound edition by Donald Cheney see *SpN* 9.2 (Spring-Summer, 1978), 41-45.

- 80.73 Nohrnberg, James. *The Analogy of The Faerie Queene*. Princeton: Princeton University Press, 1976. xxi + 870 pp. Limited Paperback Edition, 1980. \$15.00.

This book, reviewed in *SpN*, 8 (1977), 47-54, has now appeared in a paperback edition. A note by the author on p. xviii indicates that a number of corrections have been made in this printing; those which supplement or vary significantly from the author's corrections listed in *SpN* at the time of the original review are indicated below, following the format of the original list:

- 69(21) located the same distance from each end/found similar distances from the two ends
- 69(23) are separated by/enclose
- 70(9) 35/68 [instead of the earlier change in this line: Easter/doubled]
- 458(28-29) men, just as if kindred ¶ proclivities towards passion: there are even *things* with/powers, as if these proclivi-¶ ties to passion were akin: even *things* exist with
- 466(34-36) [FOR LAST THREE LINES OF TEXT, READ:] specifically devoted to the influence of astral powers, Ficino says "That ¶ the three Graces are Jupiter, Sol, and Venus, and that Jupiter is the mid- ¶ dle Grace of the twins, and in greatest harmony with us." He explains
- 504(31-32) each feeds itself a ¶ not illiberal measure, and by this one with the other flourishes in rivalry./each is fed from an ¶ unstinting table, and seemingly grows in rivalry with the other.
- 583(23) [WAS MEANT TO BE CHANGED THUS:] and that unformed matter has been committed to the polity of time(?)./and that unformed matter has been endowed with time's white hair(?). [BUT THE CORRECTED LINE 23 NOW APPEARS AS LINE 15 WHICH HAS DISAPPEARED BUT SHOULD CONTINUE TO READ:] and shape: and the shapeless universe was separated -- a discrete whole --
- 613(9) *Urania*:/*Urania*, Book VII:
- (12-13) souls having even three bodies; and this *tribus* ¶ to have been a usage:/souls and even three bodies --these were for ¶ [the souls'] use:
- 614(2) [i.e., Demogorgon]/[Pan, or Nature]
- 723n143(24) an extended listing, including Nicholas Udall, "The Judgemente of Paris" (1553);/the tradition from Nicholas Udall's script, "The Judgemente of Paris" -- esp.
- 741(12) [REPLACE BY:] Boccaccio) desiring to enter the temporal or eternal world.⁸ In Spenser ¶ a succession or revolution of souls -- fixed in

a volume of Eternity by the ¶ Fates -- virtually endows or generates the omnific Ficinian World-Soul ¶ itself.

Furthermore, the author notes that Leiden should be Lyons at 420n281(4), 425n300(3), and 583n396(1); and the following names appear in a misspelled form at points in the volume: Apuleius, Blissett, *Canzoniere* [*sic*: *Canzoniere* is meant], Dares, *De Nuptiis*, Menippus-ean, *Nic. Ethics*, Quintilian, Sansloy, Voragine.

(Parenthetically, it may be questioned how the correction at 69(21), noted above, either changes the meaning or answers the objection that the distance from sonnets 1 to 19 is simply not that from 70 to 89.)

[D. C.]

ARTICLES: ABSTRACTS AND NOTICES

- 80.74 Dauber, Antoinette B., "The Art of Veiling in the Bower of Bliss," *SpStud*, 1 (1980), 163-175.

While Guyon in destroying the Bower of Bliss awkwardly defends temperance at all costs, Sp, almost mysteriously, champions his own visionary poetry, exposing the bad faith of Acrasia's art and setting his knight's virtue in its proper place. The enchantress's art exploits the powerful suggestiveness of veils in order to deceive the viewer. Crystalline fountains and splashing damsels, both multiply veiled, hold out the promise of a divine vision. Guyon, the innocent, yields and is snared. While the knight fights back in a release of violence, Sp, in two images unmistakably his own, traces gossamer nets and restores intimations of divinity to them. Following on the Bower's destruction, humbled by the ease with which art may be misused, the poet examines the relationship between mediator and vision in the proem to Bock III. To the one-sided idea of veil as accommodation enunciated in the proem to Guyon's book, he incorporates new insights. The veil covering his divine queen is both a sign of separateness and a vehicle of union, the transitional zone in which self and other may dissolve. Boldly repudiating Guyon's vigilant restraint, the poet joyously succumbs to the seduction of a heavenly art: "My senses lulled are in slomber of delight."

[A. B. D.]

- 80.75 De Grazia, Margreta, "Babbling Will in *Shake-speares Sonnets* 127 to 154," *SpStud*, 1 (1980), 121-134.

In this group of sonnets, language takes on the reductional or annihilative tendencies of the speaker's will. Its formal aspects, negative and fallacious in their effect, mirror his murky desire to commit acts of darkness with a dark mistress. The speaker's discourse should be seen as Shake-speare's poetic rendition of nonlanguage, confused speech, or babble. The speaker has given voice not simply to harlotry but to idolatry. His worship of black, flesh, and nothingness both parodies and denies God's Word. His language resists positive, affirmative formulation because it is based on an irrevocable denunciation of creation and Creator. The speaker's will and language are destructive and suicidal, but both remain desperately beyond repair.

[M. De G.]

- 80.76 Dunlop, Alexander, "The Drama of *Amoretti*," *SpStud*, 1 (1980), 107-120.

The lover-poet in *Amor* progresses from a state of normal human ignorance to a state of relative wisdom concerning love. The lover's education proceeds in three stages: (1) the long period of trial and preparation, which corresponds to Lent; (2) revelation through Christ's example of perfect love; (3) temporary physical separation of the lovers corresponding to the physical separation of man from God. The irony of *Amor* results from the poet-lover's inability to relate his personal experience to the larger context of religious values embodied in the symbolic framework that the reader can see, but that the lover cannot.

[A. D.]

- 80.77 Fujii, Haruhiko, "Spenser *Enshu* (A Reading of Sp)--*The Faerie Queene* 1.1.6-28," *Eigo-seinen (The Rising Generation)*, 126, Nos. 3-6 (June-Sept. 1980), 137-139, 188-190, 238-240, 283-285.

A Japanese translation of the Error episode with explanatory notes and critical commentaries. Elucidates the poet's ambiguous attitude towards the relationship between grace and works in salvation.

[H. F.]

- 80.78 Haskin, Dayton W., "Visionary Experience in Spenser," *Thought*, 54, No. 215 (December 1979), 365-375.

"As his reflections on the fate of Chaucer's writings show, Sp is eminently aware that his own writing, even when it projects a heavenly vision, has at best the status of prophecy. His poem mediates vision imperfectly. It represents an heroic attempt to incarnate visionary experience, and eventually this will be superfluous. In the meantime its function is to educate the reader's expectations, so that when a revelation comes, a right interpretation can be placed on it. The moments of vision, such as the epiphany of Britomart, are to the whole but unfinished FQ as the poem is to the reader's experience of the world: visions expand one's sense of the wondrous depth and scope of reality and prepare, by prolepsis, for a richness that one hopes will exceed even well-prepared expectations.

"The [poet's] failure to deliver a final consummation is consistent with other features of the poem: with the poet's awareness of the inherent ambivalence of art, which can deceive men as well as enhance nature; with his sense of inadequacy before the riches of the natural as well as the supernatural world; and with his declining to identify his own role with the Creator's. By a kind of paradox, then, the poem's unfinished state becomes its own final statement. To complete the poem and to offer a total vision which implies that 'that which is perfect, is come' might imply as well that art can deliver fulfillment to the deepest longings of mankind. From the possibility of implying that art represents a perfection of nature that renders divine grace superfluous, the unfinished poem recoils" (375).

- 80.79 Kennedy, Judith M., "The Final Emblem of *The Shepheardes Calender*," *SpStud*, 1 (1980), 95-106.

The emblems of SC are characterized by enigmatic ambiguity and by personal application to the individual's inner intentions. The two words opposed in the final emblem, "Merce non mercede," have a common ancestor (*merx*, *mercis*: "reward") and in the Renaissance could to some extent be considered synonymous. The distinctions made by the contrasting negative in the final emblem are potentially enigmatic and require that the reader scrupulously meditate the kinds of reward being sought or rejected. The final emblem, unlike the other emblems of SC, is not attached to an eclogue or assigned to a character. The emblem invites meditation on its application to the amorous, poetic, and religious themes of SC as a whole. Its position as envoy invites us to read it as referring to the author and as explaining his name, Immerito.

- 80.80 Luborsky, Ruth Samson, "The Allusive Presentation of *The Shepheardes Calender*," *SpStud*, 1 (1980), 29-67.

Two aspects of the first edition of SC have been noticed in the critical literature: The apparatus is said to imitate that of the newly edited classic, and this imitation is cited as an example of Renaissance self-consciousness. The research reported here extends the range of these observations by analyzing the entire presentation and by asking who directed it. What emerges as the result of a complex comparative method is that the first edition presents a unique appearance; it does not resemble the printer's other products nor any other single book of its time. The book looks the way it does for three reasons: its presentation (1) incorporates features from other books whose authors are referred to explicitly in the text or into whose genre SC fits, including chiefly Marot, the newly edited Vergil, the calendar/almanac, and the illustrated fable book; (2) imitates the manuscript and early printed book by the way in which some of the decorative initials are placed; and (3) seems to imitate the annotated emblem book by means of the arrangement of the eclogue unit. Because of the originality of the idea of an allusive presentation as well as the complexity of the references, we can infer authorial direction--that Sp, "the newe poet," created a new book. [Includes 10 figures picturing relevant pages from 16th-century books, 1535-1586.--ed.]

[R. S. L.]

- 80.81 MacLachlan, Hugh, "The 'carelesse heauens': A Study of Revenge and Atonement in *The Faerie Queene*," *SpStud*, 1 (1980), 135-161.

If man exists in a world in which there is no system of divine retribution, he is forced to bear responsibility for justice himself. And those who are capable of extracting justice must do so both for themselves and for others who are the victims of evil but too weak to retaliate themselves. This is the situation Sp explores in the first eight cantos of Book II of FQ. These cantos can be read as a study of the nature of blood vengeance as understood by Guyon, first from a pagan and classical perspective, and then from the perspective of Christian reconciliation--a movement from personal revenge to divine vengeance and ultimately to divine forgiveness in the figure of Prince Arthur. In the Book of Temperance, Sp presents us with an anatomy of vengeance as both an ethical and a theological problem

for man. And Guyon, a man who is ostensibly a Christian, though one who conceives the world in a classical and essentially pagan manner, must confront the spiritual and psychological problems inherent in a system of personal justice (and injustice), ultimately acknowledging both his own sinfulness and in Arthur a divine mediator upon whom God's wrathful vengeance against all mankind (including Guyon) is justly imposed.

Though wrath and vengeance can be controlled (to a large extent) by human temperance, and classical magnanimity (Guyon) can offer the best of men a paradigm of mercy to live by, in the end this view forgets that *all* men, including the best, need forgiveness. The Mystery of the Redemption, which Sp questions at the beginning of canto viii, is solved with an understanding of divine magnanimity: grace freely given, not as just reward for the good man's goodness (for it would go to Pyrochles too, if only he would take it), but as an act of divine mercy in the face of human evil. And even divine vengeance in the end will be abated, if man will choose to accept in its stead divine love.

[H. MacL.]

- 80.82 Miller, David L., "Authorship, Anonymity, and *The Shepherdes Calender*," *MLQ*, 40 (Sept. 1979), 219-236.

Reinterprets "the envoys and editorial apparatus, the connection between Sp and Colin Clout, and certain patterns in the structure and symbolism of particular eclogues" (219) as representing Sp's attempt to present himself "publicly and for posterity, in the image of a conscious ideal" (219). The poem is written to make Colin "a public entity distinct from Sp himself" (225), so that "while Colin Clout, along with everything in nature, perishes and comes to his last end" (236) in SC, Sp "abides in a Yeatsian monument of his own magnificence" (236). "This pattern of contrasts joins with the envoys, glosses, and allegorical songs in recommending SC as a genuine 'classic': a text that is both timely and perpetual, both a prophecy and a monument" (236).

- 80.83 Pollock, Zailig, "Concupiscence and Intemperance in the Bower of Bliss," *SEL*, 20 (1980), 43-58.

Proceeding on the assumption that Sp accepts Aquinas's premise that "all irascible passions arise out of concupiscible passions," argues that Sp in the Bower of Bliss departs from his source in Tasso's Armida's Palace, changing Tasso's conception of a virtuous irascibility (Rinaldo) warring against vicious concupiscence (Armida). In the Bower of Bliss an evil concupiscence *gives rise to* animal irascibility, the final state of Acrasia's victims. Guyon's response to his concupiscent impulse on witnessing the erotica of the bower is irascible: he destroys the place. And the anger which readers feel at this destruction shows that they are caught up in the process which Sp has been demonstrating.

- 80.84 Rasmussen, Carl J., "'Quietnesse of Minde': *A Theatre for Worldlings* as a Protestant Poetics," *SpStud*, 1 (1980), 3-27.

The prose commentary that accompanies Jan Van Der Noot's *Theatre* (1569),

the poems for which were translated by an adolescent Sp, teaches us how to read the poems and in so doing suggests the lineaments of a poetics rooted in Reformed Protestantism. Van Der Noot intends to move the reader from vanity to spiritual knowledge; and the poems are dramatic monologues which explore spiritual states. The speakers of the Petrarch "Epigrams" and the Du Bellay "Sonets" are worldlings ensnared in illusion. The speaker of the four apocalyptic "Sonets" on the other hand is the Christian visionary, St. John, whose visions are an allegory of conversion. In Van Der Noot's antipapal commentary on these final four sonnets, Rome is a metonymy for a spiritual condition, his allegory of vanity, which is overcome not with violence but with the Word, which engenders faith and "quietnesse of minde" in the faithful.

[C. J. R.]

- 80.85 Røstvig, Maren-Sofie, "Canto Structure in Tasso and Spenser," *SpStud*, 1 (1980), 177-200.

The new analytical approach illustrated here has its theoretical basis in Augustine's structural concept of unity. Unity is found in a symmetrical or graded arrangement of parts, and the linking between parts is supported by a conscious manipulation of the verbal texture. Both Tasso and Sp employ significant patterns of verbal repetition to underline thematic or narrative developments (in the epic as a whole, in a single canto, or in a segment). Good examples of the compositional technique are found in the narrative segments on Corceca's house (FQ I.iii.10-21) and the escape from the Castle of Pride (FQ I.v.45-53). While there are many formal and thematic similarities between Tasso's *Gerusalemme liberata* 15 and FQ II.x, in Sp's chronicle of Briton kings the textual patterns are more elaborate, at the same time that they have the important function of revealing the presence of a unified pattern which flatly contradicts the impression that the course of history is chaotic. Especially noteworthy is the linking, by means of verbal repetition, of stanzas II.x.9 (on the arrival of Brutus in England) and II.x.50 (on the incarnation), a linking which turns this forty-two-stanza sequence into a British analogue to sacred history.

[M-S. R.]

- 80.86 Rusche, Harry, "The Lesson of Calidore's Truancy," *SP*, 76 (1979), 149-161.

The lesson for Calidore is that Melibee's decision to withdraw from the vicious world outside is wrong. It is not permitted to the virtuous man to withdraw permanently from his quest until, like the aged hermit in VI.vi, he has grown old in a life of action; and the man who like Melibee attempts to do so will find that the brigands outside will not leave him in peace. Similarly, the reader, along with Colin Clout on Mt. Acidale (and the Keats of the Nightingale Ode), must learn that the idyllic green world of art cannot be a permanent substitute for the "red and white world" of life.

- 80.87 Smith, Bruce R., "On Reading *The Shepheardes Calender*," *SpStud*, 1 (1980), 69-93.

In the 20th century, SC is less accessible than FQ, because it draws on three distinct literary genres more familiar to 16th-century readers: classical eclogue, medieval moral almanac, Renaissance pastoral romance. These three genres share a pastoral scenario, but they differ markedly in formal structure, in the nature of the hero, in perceptions of time, in the sense of an ending, and, most importantly, in the contradictory intellectual and emotional responses they demand from a reader, responses which the reader must reconcile by working through the three conflicting roles. The reader's sympathy for Colin Clout's passion, balanced against a detached awareness of the larger issues that Colin's career entails, reproduces exactly the artistic irony that Sp the epic has achieved toward Sp the amorous versifier. A reader finishes SC possessed of the special skills needed to read FQ.

ANNOUNCEMENTS

- 80.88 J. M. Gray writes to inform us (via David Richardson of the Sp *Encyclopedia*) that in his new book on Tennyson's *Idylls of the King*, entitled *Thro' the Vision of the Night* (Montreal: McGill-Queen's Univ. Press, 1980), he cites over eighty examples of words, images and phrases which Tennyson echoes from FQ.
- 80.89 FULKE GREVILLE AND SIR JOHN DAVIES. Paul J. Klemp is interested in receiving offprints and citations for an annotated bibliography to be published by G. K. Hall in 1982. He would especially appreciate learning about discussions of Greville or Davies within general studies. Send material to: Paul J. Klemp, Dept. of English, The Pennsylvania State University, 117 Burrowes Building, University Park PA 16802.
- 80.90 *Spenser Encyclopedia* Receives International Funding. Unlike Elizabeth's Lord Burghley, several modern institutions have offered generous support for Spenserian affairs. NEH has already funded the successful 1978 Conference on Cooperation in the Study of Sp. One of the first fruits of that symposium is preliminary work towards the Sp *Encyclopedia*--a one-million word reference tool for students, teachers, and scholars, to be published in 1984 under the general editorship of A. C. Hamilton.

Two years after the Duquesne conference, the editors are happy to announce three-year funding, including \$70,319 from Canada's Social Sciences and Humanities Research Council, \$187,000 from the NEH in Washington, and cost-sharing agreements from Queen's, Western Ontario, Massachusetts, and Cleveland State Universities. A substantial amount of the U.S. funding is allocated to computer costs with the aim of making the final book accurate, easily revisable, and less expensive to publish.

The editors request help from readers in meeting a gifts-and-matching requirement in the NEH grant: contributions from individuals as well as institutions. They would especially appreciate suggestions about resources not widely publicized: please write David Richardson, Managing Editor, Cleveland State Univ., Cleveland OH 44115.

Full progress report available at MLA, in Houston, Session 51, 27 Dec., 9-10:15 p.m., Cedar Room of Hyatt Regency.

SPENSER BIBLIOGRAPHY: UPDATE

- 80.91 This item continues #80.29 (*SpN* 11.1) and #80.64 (11.2).

A Bibliography of Books, Articles, and Dissertations Reviewed in the
Spenser Newsletter, 1973-79 (Volumes 4-10)

Prepared by John W. Moore, Jr., The Pennsylvania State University

Following the example of the MLA International Bibliography, we will regard collections of essays by diverse hands, published in book or series format, in the same category as Festschriften and will assign each a Festschrift number. Individual articles will appear in their appropriate subject categories; the collection will receive its Festschrift number which will appear in brackets preceded by an F, i.e., [F7].

The last number in each entry indicates where the review or abstract appears in the Spenser Newsletter. Items found in Volumes 4-9 are referred to by volume and number; 6.2 means the second number of Volume 6. Items found in Volume 10 (1979) are referred to by year and item; 79.10 means that the item is the tenth discussed in the volume for 1979.

Collections of Essays

1. Atchity, Kenneth John, ed. Eterne in Mutabilitie: The Unity of The Faerie Queene. Essays Published in Memory of Davis Philoon Harding, 1914-1970. Hamden, Conn.: Archon Books, 1972. iv + 209pp. 4.1
2. Frushell, Richard C. and Bernard J. Vondersmith, Jr., eds. Contemporary Thought on Edmund Spenser. Carbondale and Edwardsville: Southern Illinois University Press, 1975. xvi + 204pp. 6.3
3. Kennedy, Judith M. and James A. Reither, eds. A Theatre for Spenserians. Toronto and Buffalo: University of Toronto Press, 1973. iii + 144pp. 5.1
4. Richardson, David A., ed. Spenser and the Middle Ages. Proceedings from a Special Session at the Eleventh Conference on Medieval Studies in Kalamazoo, Michigan, 2-5 May 1976. Cleveland: Cleveland State University. 427pp. [microfiche]. 7.2
5. ----. Spenser: Classical, Medieval, Renaissance, and Modern. Proceedings from a Special Session at the Twelfth Conference on Medieval Studies in Kalamazoo, Michigan, 5-8 May 1977. Cleveland: Cleveland State University. 322pp. [microfiche]. 8.2
6. ----. Spenser at Kalamazoo, 1978. Proceedings from a Special Session at the Thirteenth Conference on Medieval Studies in Kalamazoo, Michigan, 5-6 May 1978. Cleveland: Cleveland State University. 319pp. [microfiche]. 9.2
7. ----. Spenser at Kalamazoo, 1979. Special Sessions Commemorating the Four-Hundredth Anniversary of The Shepheardes Calender 1579-1979. May 3-5 1979. Cleveland: Cleveland State University. 357pp. [microfiche]. 79.35-53.

III. THE MINOR POEMS AND GENERAL STUDIES

1. The Minor Poems

335. Limaye, Mohan Ramchandra. "The Sentential Syntax of Edmund Spenser's Minor Poetry." Wisconsin at Milwaukee, 1977. DAI, 38:4138A. 9.3

336. Sipple, William L. "A History of the Twentieth-Century Criticism of Edmund Spenser's Minor Works." Duquesne, 1975. DAI, 36:286A. 6.2, 6.3

A. The Shepheardes Calender

337. Alpers, Paul. "The Eclogue Tradition and the Nature of Pastoral." CE, 34 (1972), 352-71. 4.2

338. Bond, Ronald. "Supplantation in the Elizabethan Court: The Theme of Spenser's February Eclogue." [F7] 237-53. 79.47

339. Brazeau, Peter Alden. "A Study of the Poet's Private Role in Edmund Spenser's The Shepheardes Calender." Connecticut, 1973. DAI, 34:5957-58A. 5.3

340. Brown, James Neil. "Elizabethan Pastoralism and Renaissance Platonism." AUMLA, 44 (1975), 247-67. 7.2

341. ----. "'Hence with the Nightingale Will I Take Part': A Virgilian Orphic Allusion in Spenser's 'Avgvst.'" Thoth, 13, No. 1 (1972-73), 13-18. 4.2

342. ----. "The Shepheardes Calender, 'October,' 26." Expl, 34 (1975), Item 21. 7.1

343. Combella, C. R. B. "Spenser's Shepheardes Calender (November), 158-62." Expl, 33 (1973), Item 5. 5.3

344. Cornelius, Patsy Scherer. E. K.'s Commentary on The Shepheardes Calender. Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, No. 31. Salzburg: Institut für Englische Sprache und Literatur, 1974. iv + 111pp. 9.3

345. Davis, C. Roger. "Towards Comprehensive Love in Spenser's Shepheardes Calender." [F4] 34-58. 7.1

346. Davis, Walter R. "Dual Structure in Spenser's Eclogues." [F7] 171-208. 79.45

347. Deleppo, Ralph Anthony. "Spenser's The Shepheardes Calender: The Poet's Search for His Ultimate Identity." Fordham, 1974. DAI, 35:1618-19A. 5.3

348. Dillard, Nancy Frey. "The English Fabular Tradition: Chaucer, Spenser, Dryden." Tennessee, 1973. DAI, 34:7186A. 5.3

349. Ettin, Andrew. "Duality and Direction in The Shepheardes Calender." [F7] 209-36. 79.46

350. Ettin, Andrew Vogel. "Style and Ethics in the Pastoral Eclogues of Vergil and Spenser." Washington University, 1972. DAI, 33:1140A. 4.3
351. Fleming, Bernard James. "Erected Wit and Infected Will: The Critical Milieu of Spenser's Shepherd's Calendar." Nebraska, 1973. DAI, 34:5099A. 5.3
352. Gandy, Thomas Jack. "A Study of Theme and Style in Edmund Spenser's Shepherd's Calendar." Texas Christian, 1976. DAI, 37:3641A. 8.2
353. Greco, Norma Ann. "Magic and Vision in the Poetry of Edmund Spenser with Particular Reference to The Shepherd's Calendar." Pittsburgh, 1978. DAI, 39:2289A. 79.29
354. Gross, Gerard J. "Shepherds in Love: An Analysis of the Love Theme in The Shepherd's Calendar." [F4] 1-33, 59. 7.1
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