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SPENSER AT KALAMAZOO

ALLEGORY AT KALAMAZOO

ARTICLES: ABSTRACTS AND NOTICES

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TO OUR READERS

80.30 The decision to allot roughly two-fifths of the present volume to the updating of the Sp bibliography has required us to postpone the listing of current dissertations. We shall resume these in Volume 12 (1981), and shall make every effort to catch up by the end of the volume.

BOOKS: REVIEWS AND NOTICES

80.31 Barney, Stephen A. *Allegories of History, Allegories of Love.* An Archon Book. Hamden, Conn.: The Shoe String Press, 1979. 323 pp. $20.00.

FQ I is an allegory of history and FQ III and IV together constitute an allegory of love, according to Stephen A. Barney, who argues that "we can discern two kinds of allegories . . . typology and reification" (30). Typological allegories are based upon a story that interprets another story; reification allegories are based upon a trope, usually but not always personification. Allegories of history are typological allegories; allegories of love are reification allegories.

This bipartite classification controls the organization of the book: an introductory chapter "Characteristics of Allegories": four chapters on allegories of history--*Psychomachia, Piers Plowman,* FQ I, *The Confidence Man*--and four chapters on allegories of love--*The Romance of the Rose,* FQ III and IV, "Rappacini's Daughter," and *The Castle.*

In Chapter Four, "The Knight at One: FQ, Book One," Barney draws upon the studies of Anderson, Berger, Cheney, Hamilton, Hankins, and Nohrnberg to argue his point "that allegory is communicated largely by allusion; and . . . that Book One of *FQ* renders and controls its meaning by allusion not only to events, literary works, and institutions outside itself, but also by internal allusion or cross-reference" (114). These systematic correspondences are found in episodes, "epic" narrations of previous events, settings, characters (both good and evil), vocabulary, and overt and covert allusions to previous literature--classical myth, classical epic, Chaucer, Ariosto, and Tasso. Important as these correspondences are, they should not be viewed in isolation from "the narrator's response to his own story, and . . . our response to the process of reading it" (130).

Barney begins Chapter Seven, "The Natural Woman: *FQ,* Books Three and Four," by comparing and contrasting FQ III and IV and *The Romance of the Rose* as allegories of love (217-218). His aim in this chapter is to "trace the principal themes of the central books of FQ" (218). These themes include romance, wonder, complaint, oceanic eroticism, and allegory itself.

Allegories of history and allegories of love are not mutually exclusive; typology and reification frequently occur in the same allegorical narrative. In discussing Prudentius's preface to the *Psychomachia,* Barney observes: "This preface interweaves the two kinds of allegory--typology and reification, in the form of personification" (67). Similar observations occur in connection with *Piers Plowman* (85), FQ (111-13), *The Confidence Man* (155), *The Romance of the Rose* (202), "Rappacini's Daughter" (271), and *The Castle* (285, 292). In

his conclusion, Barney declares: "The business of reduplication, which underlies both typological and reification allegories, is the principal technique of allegories: the idea of a repeated 'type' is common to both" (311). In light of this, perhaps the choice of the work "kind" is an unfortunate one since "kind" denotes "a class" or "a group" and connotes "difference," "separateness" and even "exclusiveness." For example, it would be difficult, if not impossible, to talk about two *kinds* of creatures, male and female, if the most commonly observed phenomena were hermaphroditic.

Nevertheless, this exercise in practical criticism, whose primary purpose is to analyze eight allegories and whose secondary purpose is to make a contribution to the theory of allegory, deals ably with the problems and distinctions that anyone working with the theory of allegory or with individual allegories must confront sooner or later: i.e., the signals that indicate we are in the presence of an allegorical narrative, the degree to which Biblical allegoresis as influenced by Hellenic allegoresis has had an impact on literary allegories, and the relationship of fantasy, metaphor, symbol and myth to allegorical writings.

Proceeding inductively, i.e., attempting to discover what allegories are by looking at what they actually do, Barney brings us one step closer to an understanding of the nature of allegorical narratives. For that he is to be commended and thanked.

[C. A. H.]

80.32 Parker, Patricia A. *Inescapable Romance: Studies in the Poetics of a Mode*. Princeton: Princeton Univ. Press, 1980. x + 289 pp. $17.50.

The title of this relentlessly articulate book is taken from Wallace Stevens' "An Ordinary Evening in New Haven," and seems to point not only to the inescapable dream-choice which is the generative question of romance, but also to the inescapable word-clusters so dear to the critical vocabulary of various New Haveners past and present, extraordinary denizens of the New Critical twilight like Hartman and Bloom, Berger and Fish, Greene, Nohrnberg, Giamatti: critics whose attraction to pre-Romantic and/or post-Spenserian poems has generated a more coherent and obsessive terminology than one might have suspected. Professor Parker characterizes romance as "a form which simultaneously quests for and postpones a particular end, objective, or object" (4). Clearly identified from the start as what Frye calls an "*Odyssey* critic" in his great division of the critical firmament, she might have been expected to begin by examining the narrative of Odysseus' quest (with its Penelopean, unravelling undertow) and Virgil's elaborations thereon, before passing to Renaissance and later exemplars. But she has cleverly abridged her task, and avoided what I suspect might have been a rather tedious hundred pages of background, by starting from Renaissance attacks on the "Errori degli scrittori de' Romanzi": the errors that distinguish Ariosto from his epic forebears while affirming the indirections and truancies of romance itself.

A first chapter on Ariosto identifies these errors with the simultaneous wanderings of both the poet and his characters. In contrast to Boiardo's charming but finally isolable human errors, Ariosto's become characteristic and defining of a world without fixed truths anywhere visible. The poet

composes during lucid intervals in his own love-madness; that he is describing the madness of others during these intervals suggests that his lucidity is at best relative, at worst illusory. Even St. John himself, enjoying a heavenly reward for having praised Christ, seems implicated in the pattern of poetic flattery and self-interest that he unfolds to the visiting Astolfo. "The *Furioso* provides an exposure of romance 'error,' but the skepticism is finally not just aesthetic but epistemological, and it is this that its Renaissance critics could neither condone nor, perhaps, recover from" (53).

Central to Parker's presentation of Ariosto's skepticism and its consequences for later writers is her sense in the *Furioso* of an early version of Derrida's famous "différance," a retardataire relinking of the two verbs "defer" and "differ" to their common root. Ariosto's ubiquitous "differire" carries a similar suggestion that the postponements of resolutions, and the multiplication of different-but-similar knights and ladies in an infinitely expansive countryside, provide a common strategy for avoiding any sense of death by means of an affirmation of life in its distracting, diverting variety. By attributing error not only to his own characters but also to precedent fictions and to poetic language itself, Ariosto subverts his own ironic versions of reality, whereby poetic closure is seen as an arbitrary and perhaps mischievous act of the poet playing the role of the Weaver Fates, "a pure literary tour de force" (53).

Parker's second chapter is devoted to Sp; subsequent chapters treat Milton and Keats; an epilogue considers briefly Mallarmé, Valéry, and Stevens. Sp's link to Derrida's crucial pun is seen first in his use of the word "dilate"--etymologically related by way of its Latin root to "differ" and "defer"; cf. Barthes' "espace dilatoire." The dilation of being as Nature understands it in the MC is therefore a key to the metamorphic delights of the poem generally. Parker tells us that *dilatio* is given by Patristic writers as the etymology of Rahab, who is both harlot and figure of the Church prior to the Second Coming; it is also the Neoplatonic term for the Emanation of being out from, and back to the One (57-8). She suggests an analogue to the latter reference in the emanation of Gloriana's knights from and back to her court, as an initial fiction of the poem. And she finds Sp using the verb "dilate" to refer both to the act of narration by characters in the poem, and to the frequently sinister spatial weavings of the poem's settings. Thus Guyon in the Bower finds a gate, or seeming gate, of

> . . . boughes and braunches, which did broad dilate
> Their clasping armes, in wanton wreathings intricate.
> (II.xii.53)

Parker suggests that the encounters with Error in Book I provide a guide to Sp's definition of his poem in relation to this initiating romance concept. The first antagonist to be confronted, Error is in a sense the first to define poet and work; the rest of the book and poem shows a *sparagmos* of the body of Error. "Sp's own book is like the monster 'Errour' in that it, too, has swallowed a multitude of books and recognizing them is part of the devious process of 'reading'" (71). It follows, perhaps, that its final completed book is a meditation on romance, or romances, filled with 'endings' which are less fulfillments than catastrophes or ironic recognitions of the power of

time and envy. For Parker, Sp's profound sense of his romance vocabulary leads him to avoid closure with more and more radical ambivalences.

Parker's book does not end with Sp, nor does she offer a systematic treatment of his relationship to romance; her concern is rather those elements of dilation in the FQ which were "to make it the romance poets' poem" (112). Her study is most valuable, for Spenserians and for students of the other poets she discusses, as a salutary reminder of the vocabulary of romance. She is almost always successful in her own felicitous choices of words which develop imagery already felt to be implicit in the poem itself; a rare exception, which seems almost a non-authorial interpolation, is the remark (71-2) that "Una is left with only her donkey to guide her on (iii.44) while Red Cross, led on by Duessa, is making an ass of himself." It is perhaps reassuring that even this Odyssean scholiast can nod; but for the most part Parker's study of romance offers us a continually stimulating suggestion that what another Spenserian has called "the Hurd instinct" can perhaps be expressed and understood by means of a supple vocabulary that has been there, all along, in the poetry itself.

[D. C.]

80.33 Helena Shire. *Preface to Spenser.* London and New York: Longman, 1978. xii + 196 pp. $10.95.

This book, like all books in Longman's *Preface* series, "places in context one of the major figures in English Literature . . . a context which comprehends the political, social, economic, cultural and intellectual trends of his age" and then "turns to the writing itself" for analysis of selected works. In Professor Shire's first 128 pages, the context is examined; the final pages provide some analysis of Amor 78; of "April" from SC; of the cantos describing Redcrosse's confrontation with Despair in FQ I and those dealing with Belphoebe's appearance to Trompart and Braggadocchio in FQ II, and finally, Proth.

The Sp scholar will meet with a number of older, standard friends in the first section, for as the author admits, "A general and introductory book such as this must needs draw upon authorities in many fields." Chapter One, "Sp's Life," is heavily dependent upon Judson's Life as printed for the Variorum; Chapter II, "Political and Historical Background," brings to the reader perhaps less-well-known material from specialists in English and Irish history. In "Political and Scientific Background," one can see the influence of such writers as E. M. W. Tillyard, Alastair Fowler (on number) and Enid Welsford (on Christian Neoplatonism); in "Poetic Background" W. L. Renwick (the Pléiade and "engrafting" or "layering"), Graham Hough (continental backgrounds to the heroic poem), and Harry Berger (reading allegory from the "inside").

Similarly, in the analyses one can frequently identify whose theory or approach Professor Shire is employing. Her discussion of Amor 78 leans heavily upon the connotative and sound-suggestive values of the words (as well as spelling) which Martha Craig first suggested; her discussion of the "Despair" episode in FQ I follows Berger's suggested technique of pitting one's own alertness and judgment against the actions and reactions of the character

in the narrative. Analysis of Proth involves setting the poem in its historical context, examining its language for decorum and suggestive values, and approaching it numerologically. In short, section two puts into practice what section one had adumbrated.

Overall, *Preface to Sp* fulfills its aim--to provide for the reader out of touch with Sp's age a context and some techniques with which to approach him. The thirty-two illustrations in the book, ranging from contemporary photographs of the Awbeg River and Kilcolman to Renaissance portraits and woodcuts, including those from SC and some from the Kalender for Shepherds, reinforce the contextual prose.

Would I hand it to a beginning student of Sp with little or no knowledge of either poet or background? Yes, but with some reservations. First of all, because of the brevity of background and approach summaries, it is basically a beginner's book; it would have to be amplified through lecture or further reading suggestions. Second, though good in their ways, the poetic selections are few and the approaches to them limited; the analyses might serve as a means of moving into the particular selections, but they are not exhaustive. Finally, there is a tendency on Professor Shire's part to assert as *fact* what can only be conjecture or to assert that something *is* so without adequate analysis. She accepts conclusively that the Edmund Spenser who married Machabyas Childe at Westminster in 1579 was the poet; extrapolates from "June" of SC that "in plain prose, Sp had continued in or near Cambridge [after our last specific certification that he was there] without preferment in academic life and with a love story that ended unhappily"; and concedes that C. S. Lewis was more correct than he knew in terming the "Aprill" eglogue a "Ronsardian ode." This last is based on what one assumes is Professor Shire's knowledge of court-song and dance-song in the sixteenth century; she implies such application of knowledge again when she says that A. Kent Hieatt's approach to the pairing of stanzas in Epith can be explained simply; it is also an "ode/dance-song in form--the dance of the hours."

[D'Orsay W. Pearson]

80.34 Frances A. Yates. *The Occult Philosophy in the Elizabethan Age*. London, Boston, and Henley: Routledge and Kegan Paul, 1979. ix + 217 pp. $17.50.

This book represents the final form of ideas that were given a dry run in the (British) Society for Renaissance Studies Lecture for 1977, published privately as *Elizabethan Neoplatonism Reconsidered: Sp and Francesco Giorgi*, and reviewed in *SpN* 9.1 (1978), 10-11. Even though the early version contained at least hints of most of the Spenserian material that gets into this book, followers of Miss Yates's work and students of the Renaissance generally will be glad to see this more generally available work with its much broader contexts and more wide-ranging treatment.

Wide-ranging indeed. For this new and heavily self-referential work is in many ways the culmination of Frances Yates's long career as an explicator of a complex of ideas which (largely) because of her work have in the common apprehension moved from the crank-ridden fringe to the very centre of our conception of what the Renaissance is all about. As is well known, most of her work has been concerned with elucidating the Neoplatonic gnosticism she sees

to be virtually omnipresent in Renaissance thought. In its most developed form, in the Italian Pico and the Englishman John Dee, this kind of philosophy shows a common core of Hermetic and Cabalist thought. The former, of late Hellenistic gnostic origin (although thought in Sp's day to pre-date Christianity), has been to a large extent integrated into our sense of the Renaissance as a result of Miss Yates's earlier book, *Giordano Bruno and the Hermetic Tradition* (1964).

The concern of the present book is Cabalist thought, a medieval Spanish invention, based on the notion of a revelation, second to that of Moses, this time an esoteric one, passed down the ages orally by initiates. Basically a method of religious contemplation and sometimes a kind of religious magic, Cabalism depends on elaborate manipulation of the Hebrew alphabet to produce a theosophical system of "Sephiroth," intermediaries or emanations of the divine. Following the unfortunately little known scholarship of Gershom Scholem, Miss Yates, who does not herself read Hebrew, traces remarkable parallels between Cabalism and the work of the Catholic Spaniard, Raymond Lull. Thus seeing the wellhead of her chosen theme with an enthusiastic belief that a Christian Cabalism could have produced the intellectual synthesis that would unite the known world, Miss Yates declares as a tragic misadventure of history the Spanish expulsion of the Jews in 1492 and also of the Moors a few years later.

Beginning thus with a circumstantial character that is never completely jettisoned, the argument next moves more solidly to Pico, whose country became the next major centre of Jewish scholarship, and whose simplified and Christianized Cabala features centrally the fact that adding a medial "S" to the tetragrammaton--the ineffable four-letter name of God--produces "Joshua," the Hebrew version of the Greek name "Jesus." In this Pico is followed and expanded upon by the German Johannes Reuchlin, the founder of modern Christian-based Hebrew scholarship, who sought thus to increase the power of Renaissance philosophy through emphasis on its magical core.

The Venetian Franciscan monk, Francesco Giorgi, combined such concerns with Pythagorean-Platonic numerology and Vitruvian architectural ideas. No crank, he was influential in Venetian politics, helped in the planning of San Francesco della Vigna, and (on Cranmer's advice) was consulted along with eminent Venetian Jewish Hebraists on the question of Deutoronomic support for the English royal divorce. His work was known to John Dee, whose circle included Sir Philip Sidney, Edward Dyer, and Fulke Greville, all connected with Sp. Arguing as always for possible connexions rather than absolute certainties, Miss Yates sees Giorgi's influence in the numerological architecture of the House of Alma and in the 4 Hymns where the ascent through three worlds--elemental, celestial, and a supercelestial world in which Platonic ideas and angelic hierarchies merge--is seen to echo Giorgi's *De harmonia mundi*. Going on to reject Fowler's correlation of planetary themes in FQ with the order of the planetary week, she argues for a planetery scheme based on Giorgi's ideas and including correspondences with the angelic hierarchy. These correspondences are seen to be turned to the idea of Elizabeth as the ideal religious and moral leader, presented in six books as (1) guided by the Sun of Christian religion, (2) exercising Martial firmness, (3) characterizing the chastity of the Moon in purity of reform, (4) effecting Mercurial

reconciliation through spiritual alchemy, (5) administering the wise and just rule of Saturn, and (6) reflecting a courtly cult of Venus presided over by a messianic figure whom the whole poem celebrates.

The intermediary through which the traditions so far described came to Sp is seen to be Dr. John Dee, intimate of the Dudley family, tutor to the Earl of Leicester, owner of books by many Cabalist writers, and an intense proponent of the "Arthurian, mythical and mystical side of the Elizabethan idea of 'British Empire.'" Such elevation of Tudor monarchy to imperial status reflects an attempt to provide authority in the wake of England's rejection of the Roman Church, and leads Miss Yates into arguing that Sp's participation in Dee's vision suggests a very early date for the conception and composition of much of FQ, to correspond with the period of Dee's power and success. Similarly, Sp's decline is linked with that of Dee.

For Miss Yates a central concern of the whole Cabalist programme is a syncretistic concern to reassimilate Hebrew religion and culture into Christianity. Evidence is adduced about the presence of Jews in Elizabethan England, with the suggestion that some major religious rapprochement was thought to be at hand. Dee's long continental absence is seen to be a missionary attempt at reform along these lines, and his subsequent fall from favour the eclipse of the cause he stood for. Dee's own career is seen to be central to the literature of the age: Marlowe is thus seen as the supreme antagonist who rides a crest of popularity by attacking occult conjurors, imperialists, and Jews--all caricatures of Dee and his programme--in *Dr. Faustus, Tamburlaine,* and *The Jew of Malta* respectively. On the other hand, many favourable traces are found in Shakespeare: *The Merchant of Venice,* with its echoes of Giorgi's ideas of universal harmony, is said to allude to the place of Christian Cabala in the conversion of the Jews; Hamlet's melancholy is seen to be the inspired prophetic melancholy of Agrippa and Dürer; Lear is seen to reflect the broken and defeated old age of Dee himself, and Prospero, in a later revival of Miss Yates's kind of Elizabethan age, to present him posthumously as a good conjuror in a reactionary and unfavorable world.

Concluding chapters produce further evidence for comprehensive revival of Christian Cabalism in the Seventeenth Century. Redcrosse is assimilated to the Rosicrucianism studies in Miss Yates's book *The Rosicrucian Enlightenment*. And Milton's admiration for Sp as a religious and moral teacher is stressed and his shift from Arthur to Adam reflects Puritanism's position as a successor to Rosicrucianism. In mid-century the Jews began to return to England and in *Paradise Regained* Milton explores Jesus' acceptance of his Messianic role.

[R. D. S.]

SPENSER AT KALAMAZOO (1980)

80.35 Sessions 68, 116, 140, 188 at the 15th International Congress on Medieval Studies, May 1-4, 1980. The Medieval Institute, Western Michigan University, Kalamazoo, Michigan. As in 1979, this year's sessions centred upon one of Sp's works. The general theme chosen by the program committee, Russell Meyer (Missouri, Columbia), John Ulreich (Arizona), and Alice Fox (Miami), was "The FQ

as Experiment in Genres." Many of the papers dealt with topics related directly to genre; others touched on the subject within another chosen context. The question of genres in the poem led at times along the well-beaten track of allegory, at others along less well-trod paths: the genres of prophecy and the saint's life as models for FQ I, of the legal treatise for FQ V, the role of the narrator, reader response to him, and reader response to the poem in general.

80.36 In the first session (68) the initial paper, "FQ as a Book of Saints," by Virginia Banke Major (Southern Illinois), seeks to define Sp's poem as an "updated, Protestant, aristocratic variant" of the saint's life. The reshaping of the genre is a result of his having drawn on, and blended, three sources: chivalric romance, romantic epic, and medieval saint's life. He also had before him a Protestant model of the saint's life genre: Foxe's *Acts and Monuments*. Foxe's saints, however, belong for the most part to the middle and artisan classes, and bear witness in a world where spectacle and extravagant heroism are emphasized less than doctrine and God's will. Sp, on the other hand, is writing for the ruling class. The FQ attempts, therefore, to fill the gap created between the old accounts of heroic and spiritual virtue, whose story pattern it retains, and the new, whose moral pattern it emulates. It is a different kind of saint's life, portraying heroes in whom the "righteous, God-fearing, hard-working (and) unpretentious" qualites of the Protestant spiritual aristocrat merge with the virtues and derring-do of the knight to form a class that will contribute to the "ordering of a new, truly Christian English society."

80.37 According to Jon Quitslund (George Washington) in "The World and the Book: FQ as an Encyclopedic Poem," Sp's learning is "encyclopedically varied if not vast." The encyclopedic character of his poem, however, is attributable to other causes. It can best be seen in the set pieces concerned with nature and natural processes, in their portrayal of the diversity of the created world, of the relationship of human nature, moral virtue, and poetic imagination to the natural order, and of the way in which nature is endowed with form and vitality. Secondly, FQ is a "heterocosm," or complete fictive world, reflecting the poet's perception of the natural world as a place which also contains an element of fiction, of "self-aware play." Sp's interest in the interaction between the created world and the inner self of man stems directly from Pico and Ficino. Their brand of "hermetic" humanism filters down to Sp through sixteenth-century French writers to merge in the FQ with the other central tendency of humanism which advocated withdrawal from the worlk into the inner self. The poem is thus a true *enkyklios paideia*.

80.38 The third speaker, W. Nicholas Knight (Missouri, Rolla) argues that the Legend of Justice fits into the "genre of a legal treatise" intended to inform the general reader about Chancery and about equity, that "fair and open-handed" part of justice that deals with contentions over equally legal claims to property. The allegory of equity first appears in FQ IV, when Neptune frees Florimell. In FQ V, it reveals itself to Artegall in the first half of the book and to Britomart in the second. Artegall puts into over-zealous practice what he has learnt from Astraea in a series of episodes leading up to his imprisonment by Radigund. Britomart learns about equity from Isis. Both hero and heroine learn what true equity is (it must exclude pity, pride, and revenge) when Britomart rescues Artegall The remaining cantos of FQ V provide further

manifestations of equity.

80.39 Michael Donnelly (Kansas State) replied to all three papers, observing that despite their titles, not one paper proceeds towards any "proper generic classification." Thus from Major, Sp's poem is not a Protestant saint's life but is *like* older hagiographic literature, the romance, the romantic epic. Donnelly is largely unconvinced that the poem is a collection of saints' lives and that changes occurring in FQ represent shifts of emphasis in that genre rather than shifts brought about by Sp's borrowing from romance or romantic epic. The second paper, Donnelly concedes, sets out not to describe FQ as an encyclopedia, but as an encyclopedic poem. Yet it is this very encyclopedic nature of the world that Quitslund claims is the poet's heterocosm, together with the explications of it, that makes it as hard to grasp and analyze as the poem itself. Moreover, the two conceptions with which Quitslund shores up his argument--fiction and play--must be handled carefully, for the belief-systems of which they were a part, like the connotations of the words themselves, have changed since the 16th century. Knight's study, like Major's, can stake no specific generic claim, for in fact it goes beyond being a convincing interpretation of the allegory of equity as a legal treatise, seeing in Sp's treatment of the subject a poetic rendering of the legal debates of the day that is woven into the other concerns of FQ V's moral and historical allegory. Donnelly ends on a note of enquiry. How can equity, as explained by Knight, be seen as one of the "private morall virtues"? be related to Aristotelian corrective and distributive justice? and be involved in the Artegall-Radigund affair?

80.40 The papers in the second session (116) also sought to deal with the relationship of FQ to specific genres or aspects of genre. In "Lyric Creation and Uncreation in FQ," Eva Gold (Indiana) explores the several lyric passages in FQ III and IV that reinforce and define one another and form a pattern of progression. The function of lyrics set into narrative is to alert the reader to the poet's shift in gears, as it were. The speaker steps out of his public role (assumed in the proems, e.g.), uses the present tense to stop time and engage in self-regard and self-expression, and presents the reader with a personal and subjective vision. The chosen passages fall into three groups in all of which the lyric mode operates in similar fashion: the complaints of Britomart, Arthur, and Cymoent (withdrawal into the self after an experience of frustration or formlessness), the Garden of Adonis (withdrawal into the "space of poetic inspiration"), and Florimell's complaint (lyric because it is personal and subjective *and* narrative because it moves outward and on, merging into the main narrative of FQ IV.

80.41 Jerome Dees (Kansas State) finds four "difficulties" with Gold's argument. He questions her assumption that lyric is a "personal" rather than a "public" mode, which he terms a "post-romantic" notion," and her definition of the form of the lyric, which allows her to yoke the long Garden of Adonis and Marriage of the Rivers passages with the short "complaint" of Britomart, "curse" of Arthur, and "elegy" of Cymoent. Thirdly, since Gold has omitted several important lyrics from FQ III and IV, her argument for a progression of the lyric is questionable. In conclusion, Dees touches briefly on the thorny question of interpretation, challenging Gold's reading of Cymoent's elegy, for example.

80.42 The other two papers both deal with the influence of classical works on FQ. In "The Importance of the Epic Simile in the Rhetorical Structure of FQ," John E. Bowers (Northern Illinois) divides Sp's epic similes into those used simply as ornamentation and those used to control the flow of the narrative. The former are "decorative set-pieces" whose function is simply to embellish. The latter play an important role in the structure of FQ, carrying the reader smoothly on to new developments and shedding light on its overall meaning. This is why they are placed at the crucial point in each book, opening central cantos in FQ I through III and closing them in IV through VI. In VI, epic similes also open two cantos. In VI,iv a simile points to the inner action of the book, while in xii it points to the ongoing journey the poet must take if he is to finish his poem. These "non-ornamental" similes teach us more about the actual construction of the existing poem and the intended length of the projected one.

80.43 Like Bowers, Andrew V. Ettin (Wake Forest) is concerned with the "striking placement" of the two passages he chooses to discuss. In "Georgic in FQ," he points out that the first (VI, Proem.2), describing the cultivation of virtue. occurs at the start of the book on Courtesy, while the second (VI.ix.1), describing the cultivation of the poem, comes at the start of Calidore's pastoral interlude. Both create a context for understanding Calidore's mission and the narrator's relationship to the poem, thus fulfilling one of the functions of georgic as we see it in Vergil's poem which is to "constitute a set of attitudes toward human life, labour, and the natural world." Another connexion with the *Georgics* concerns the figure of the poet. As the georgic poet "eschews the purely 'recreative' and romantic possibilities of his fictions," Sp's narrator--who speaks for the poet--asserts that he must return to his furrow, must persevere in his creation of the poem. FQ VI as "georgic within pastoral" culminates the poem's generic progression through epic and romance.

80.44 Carol Kaske (Cornell) praises Bowers for his discovery concerning the placement of the epic similes in FQ, but feels that his use of the word "transitional" for them is too general; some are "bridges" connecting two parts of the narrative; others supply "accent" within an episode. Returning to the question of placement, she wonders why Sp sometimes uses these similes to open and close cantos (he usually prefers stanzas of moral reflection and generalization) and why the structural similes shift to the close of the cantos in the second half of the poem. Finally, she challenges the assertion that the simile-introduced and simile-concluded cantos are the crucial ones and that therefore similes are used to emphasize the most important parts of the book. Turning to Ettin, Kaske agrees that the image of the poet as plowman owes much to Vergil's persona in the *Georgics,* although she does point out that Vergil's narrator is not actually a farmer but merely a persona dialoguing with a farmer. Her real quarrel is with Ettin's contention that the actual influence of the *Georgics* on FQ is not in the subject matter but in the "generic stance," for the essential element of the genre, she believes, is its didacticism, its *"how-to* stance," and this, she argues, is lacking in Sp's poem.

80.45 The first paper in the third session (140) addressed itself directly to the topic of the conference. Susan Fletcher (UCLA), in "The Allegory of Sp's Genres," explores the way in which the different genres coexist in FQ and truly make the poem an "experiment in genres." Epic, romance, dream-vision, and pastoral all are represented in the poem, yet none provides "a final organizing

scheme" and none resembles its traditional model; all are but "islands" swimming in Sp's poetic "sea." If this sea is vast, it is because the poet-allegorist has to struggle with life's "multiplicity" and "disorderliness," a task made none the easier by his essentially ambivalent or "split" vision of the whole sensuous texture of the world. This "split" is the distinctive feature of allegory; it separates the reading experience into word and meaning, into event and significance, and allows the poet to restrict the freedom of the reader (by imposing the allegory of the time) or to enlarge it (by using allegory to raise issues that are eternal). As readers, we must resist limiting ourselves to what Sp calls "intendments" of his allegory, and seek out the "accedents" which direct us to the poem's *hidden* meanings. Sp's allegory, because of its complexity, enables him to shift from the multiplicity of life to its sensuous particularity, and from one genre to another, and emerges as the poem's largest genre of all.

80.46 Turning, allegorist-like, from the general to the particular, Richard Mallette (Vanderbilt), deals in "The Structure of Prophecy in Book I of FQ" with the genre that is prophecy. He draws our attention first to the fact that Sp's Proem to Book I announces both the strains of epic and those of prophecy. The indebtedness of the Legend of Holiness to Revelation has always been described in terms of reliance on plot and imagery. Mallette argues, however, for an even heavier reliance: the structure of that imagery. Sp, in fact, uses five literary techniques very similar to those of John: foreshadowing (the final victory of the hero is hinted at in episodes at the opening and mid-point), parody (evil figures are eventually revealed as parodies of virtuous figures), gradual accumulation of detail (in descriptions of dualities), careful definition of landscapes and terrains (for purposes of emphasis), habitations and locales (with which the figures who frequent them are associated), and a refusal to reveal all the significance of an image at once (leaving the reader to "see through a glass darkly" until the end of the book).

80.47 Like Fletcher, Thomas H. Cain (McMaster) is concerned with reader response to Sp's poem. In "The Implied Reader in FQ I.i-iii," he discusses the role the reader is called upon to play and the way in which he is manipulated by the narrator. Sp's narrator teases his reader into an "implied dialogue" by several clearly definable strategies, of which Cain finds five in the short passage he discusses. The narrator gives the reader different pieces of contradictory and inconsistent information and uses inappropriate metaphors or connotations, indulges in pleonasms to cast doubt on Archimago's true nature, trots out a whole string of formulaic expressions to show seeming approval and links episodes by a word or formula suggesting that any connection between them is purely fortuitous. FQ can thus be qualified as intrinsically and continuously didactic--"both playful and profoundly heuristic," and can claim a place among those many works of the English Renaissance whose "oblique and teasing manner of instruction" owes something to the Lucianic mode and much to the critical precept that poetry must teach and delight.

80.48 Joseph Wittreich (Maryland) and John Webster (Univ. of Washington) each commented on all three papers. Wittreich challenges Mallette's description of John's literary strategies as being peculiar to prophetic writing. Rather, he offers several other features that he contends *are* peculiar to the genre

and explores their relationship to FQ as a whole. He praises both Fletcher and Cain (the former for providing "negative evidence and the latter for showing "positive concern") for pointing to the need to yoke practical criticism to literary theory, a need too long ignored by Spenserians. John Webster echoes Wittreich in qualifying John's techniques as fairly standard ones and questions just how dark the glasses really are through which the reader sees Sp's images. He agrees in large part, however, with Mallette's main thesis. Fletcher's allegory of genres, however, poses problems for him. He confesses to having trouble seeingthe practical outcome of her analysis of the allegorical structures, or of the "oscillating mode of attention" necessary for navigating Sp's "sea of contrasting genres," although he praises her "critical concern for the reader," a concern taken up more directly in Cain's paper, which comes in for unqualified praise for its examination of "audience-oriented tactics."

80.49 The last meeting of the conference (188) saw the order of the familiar (but by no means infernal) triad of previous sessions inverted. One paper, Judith Dundas' (Illinois) "Sp, the Muses, and the Limits of Art," was discussed by three commentators, Thomas P. Roche (Princeton), A. Kent Hieatt (Western Ontario), and Hugh Maclean (SUNY-Albany). Dundas begins by describing the role and function of the Muses, for it is their association with poetry that sets poetry apart from painting. They can inspire the writer but not the artist, whose work is perishable. This perishable nature of the visual arts is the visible sign of their materiality. Their power to imitate nature is the invisible one, enabling them to appeal to men's senses and tempting him, Sp warns, to judge art by its beauty and craftsmanship rather than by its hidden moral significance. Art must also be judged by its decorum, by which is meant the appropriateness of the work not simply to its setting but also to its purpose within that setting. This holds true for good and evil art alike. The test of decorum can also help us cope with the ambiguities inherent in artistic illusion, which is used by both good and evil art, and can enable us to distinguish between the adornments of nature (that are plentiful) and of art (that are excessive). Dundas suggests that Sp consistently portrays evil art as visual because the latter's apppeal is a sensual one, limiting its power to represent invisible truth. In his *paragone,* he shows that art can "only hold a metaphorical relationship to truth and that poetry understands this better than any other art." Thus art is rejected for poetry, imitation for metaphorical expression, because painting and sculpture are even more limited than words in portraying absolute virtue. Sincerely aware of the inadequacy of his earthly skill, Sp turns to the Muses for aid. In a second *paragone,* they appear alongside the Sirens, whose seductive and sensuous song they more than rival with their own heavenly music. Thus Sp uses both *paragones* to illustrate the inadequacies and limits of art.

80.50 All three commentators agree essentially with what Dundas has to say about Sp's attitude towards the visual arts and feel hers is a sensitive paper which Maclean describes as achieving Wittreich's called-for "yoking together of literary theory and practical criticism." Both he and Roche single out for special attention the treatment of the Muses, with the latter stating that since there was no solidarity of opinion as to the identification of each individual Muse with a specific genre until the 18th century, a confusion reflected in Sp's poetry, identification of Clio as the FQ's muse is open to

debate. He himself opts for Calliope. While Maclean suggests Dundas' paper might have afforded more room for what Giamatti calls "duplicity of language," Hieatt finds inadequate her description of the relationship between art and nature in the Isle of Venus; it is, he feels, more complex than Dundas suggests, for there art is not subordinated to nature but stands in symbiotic relation to her.

80.51 Donald Cheney (Massachusetts) in his closing remarks praised the Kalamazoo conferences for continuing in the spirit of the Fredericton, N. B. Conference of 1969--convened to celebrate the 400th anniversary of the *Theatre for Worldlings*--when, for the first time, Spenserians actually got to know one another and discuss their work. And Cheney's remarks ring true. Kalamazoo is indeed a "theatre" (but not, one hastens to add, *only* for worldlings) where we can meet in what James Reither and Judith Kennedy called "a gathering distinguished for its 'civil conversation,' courtesy and generosity."

[Brenda Thaon]

ALLEGORY AT KALAMAZOO

80.52 Sessions 130 and 202 at the Medieval Congress, organized by Cherie Ann Haeger (Gannon) and Foster Provost (Duquesne) addressed the prospects for cooperation in the study and presentation of allegory. The first session, chaired by William Sessions (Georgia State) opened with D'Orsay W. Pearson (Akron), talking on "Taking Advantage of Media Literacy." The alternatives teachers of literature, teachers of allegory, are with are: (1) capitulating and making the new technology, not books, the "keystone of education"; (2) ignoring it, finding consolation in their superior literacy, and hoping things will change; or (3) taking advantage of media literacy to lead students back into the complexities of written allegory. The only viable alternative is (3). The teacher should make use of the students' predilection for passive watching by making use of filmed versions of allegorical material. Implementing this process involves two steps: (1) compilation by a central clearing committee of a list of allegorical works available in print and on film and (2) the exploration of methods of cutting rental cost and making more recent filmed material available for classroom use. Scholars themselves must also find time to become involved in the production of audio-visual materials for teaching allegory.

80.53 Richard E. Palmer (MacMurray) made "Remarks on Allegorical Interpretation in Relation to a Hermeneutics Compendium." Before a new theory of literary criticism or of allegory can be articulated we must familiarize ourselves with what has been done in the past. Not all the material for such an overview is readily accessible. A six-volume hermeneutics compendium would bring texts together in one place and provide a basis from which to work. This would be helpful in the study of allegorical interpretation, which appears to be an early case of demythologizing and which provides an interesting con trast to the forms which have prevailed in modern times. Philosophical hermeneutics has something important to offer the student of allegorical interpretation and the study of allegorical interpretation in premodern times has a great deal to offer to hermeneutical reflection.

80.54 Waldo F. McNeir (Oregon) spoke on "An International, Interdisciplinary, Annotated Bibliography: The Need, the Problems, the Possible Solutions." The task of the compiler of such a bibliography is enormous and complex. To assess the problems, McNeir compiled a fifteen-page working bibliography "Allegory: Tools to Solve Theoretical Problems." An international, interdisciplinary handling of the problem of allegory, and the ambiguities of its interpretation, will make it imperative to consider other autonomous disciplines, such as theology, philosophy, and art history, which lack adequate bibliographies. Thus, this presentation is a mere microcosm, a literary microcosm, of what would be encountered in a larger endeavor. In this age of specialization, we are all compartmentalized; but in addressing allegory, we shall have to move freely from compartment to compartment. We can even think of a computerized bibliography, following in the path of a Sp Encyclopedia.

[C. A. H.]

80.55 Session 202, chaired by Foster Provost, addressed "The Relative Claims of Classical Allegorical Theory, Classical Allegoresis, and Biblical Exegesis in the Provenance of Medieval and Renaissance Allegorical Poems." This forum, intended to demonstrate how much allegorical theorists need to cooperate in order to achieve a synthesis, focused upon Joseph Mazzeo's recent article "Allegorical Interpretation and History," *CL,* 30 (1978), 1-21. Mazzeo addresses the relationship between allegorical exegesis and allegorical composition; the panelists evaluated the degree to which *other* theoretical considerations should be brought to bear on the question of how Medieval and Renaissance allegorical poems were probably inspired. Mazzeo defines allegorical interpretation, and postulates (1) that the practice of allegorical interpretation makes possible the use of allegory as a principle of construction; (2) that the dominant mode of allegorical interpretation in the Christian West has been typological; and (3) that the constructed allegories which followed upon this interpretive mode have tended to be cast in a literary form analogous to biblical typology. This form involves a paradigmatic story assumed to be historical, which the allegorist retells so that it applies to the present, in such a way as to imply the schemes in the paradigm which correspond to biblical type and antitype and to the *imitatio Christi* of the Christian who tries to follow the New Testament model.

80.56 Paul Piehler (McGill), unable to be present, sent a statement in which he essentially agrees with Mazzeo but emphasizes the allegorist's technique of forcing the reader to participate in the whole process which culminates in the act of exegesis. "Medieval allegory and exegesis both function as modes of analyzing myth. If allegory has proved the more abiding and memorable form this is because it incorporates exegesis within itself, without relinquishing the power of the original myth."

80.57 Peter Medine (Arizona) suggested that Medieval and Renaissance allegory be reconsidered with special attention to its rhetorical provenance, and with close attention to the holistic character of the great allegories (specifically Dante's *Comedy, The Romance of the Rose,* FQ), in which meaning and aesthetic pleasure are inextricably merged--an effect one might not suspect from a cursory examination of classical rhetoricians, but which Aristotle and Augustine, both rhetoricians, were deeply conscious of.

80.58 Philip B. Rollinson (South Carolina) noted that while Mazzeo's argument that allegorical interpretation precedes and creates a climate for constructing allegories, it fails to allow for the opposite effect, the influence of creative allegory on allegorical interpretation. "There is a marked and demonstrable influence in this direction, particularly from the area of critical theory about the creation of allegories. . . . Allegorical interpretation of received texts and the creation of allegorical poems mutually influenced each other for over a thousand years in the Christian West."

80.59 Bernard F. Beranek (Duquesne) observed that Mazzeo, while correctly asserting that allegorical interpretation preceded allegorical construction and fostered it, ignores other causes: not only critical and rhetorical theory, but even more importantly the the habit of mind, derived from Platonic, neoplatonic, and hellenized Hebraic thought that sought evidences of transcendent reality in the created universe. The work of the exegetes, as collected in the *Patrologia Latina,* is an unlikely inspiration for a Dante or a Guillaume de Lorris. Allegorical writing is not merely a figure of thought or speech but a way of knowing. Although Mazzeo seems to imply that allegorical construction is limited by authorial intention,"allegorical literature is called into being precisely to overcome the limitations of intention" by invoking an ontological datum, a widely shared human religious and/or psychological experience for which (in late Medieval and Renaissance times) there was no adequate terminology except the symbolic. The literary allegory reflects a new awareness of the human psychological constitution which characterizes the times, and the analogical method already popular as a means of exploring the cosmos was invoked as a means of exploring the human psyche. "Allegory, in such a framework, must truly be regarded as an instrument of discovery, a way of knowing."

80.60 Walter R. Davis (Notre Dame) distinguished among allegory of the rhetoricians, allegory of the poets, and allegory of the theologians, the last of which is pursued by scriptural exegetes, and proposes that this last would actually be the most difficult model for an earthly human poem, which would have to claim (like Scripture) to be fact and not fiction, and claim a kind of Scriptural authority for itself. Davis would designate only four works of Western literature as being constructed along these lines, viz., Dante's *Comedy,* FQ (especially FQ I), *The Pilgrim's Progress*, and Blake's Prophetic Books, which claim the status of anti-scripture. Davis suggests 6 traits which the allegorical poem takes from Scriptural exegesis so as to make a poem that resembles scripture, viz., (1) it attests its scriptural origins; (2) it claims to be divinely inspired; (3) it claims to be fact rather than fiction, in which it is aided by its visionary mode; (4) it claims that "the created poem is a record of the poet's 'reading' of the universe, and that conversely the reader creates by understanding; (5) consequently its action consists largely in interpreting events rather than their mere occurrence, as emphasized by the appearance of exegetes like Dante's Vergil, Sp's Una, Bunyan's Evangelist, and Blake's *mis*intepreting exegete Spectre. Finally, (6) the poem formed on the "allegory of the thelogians" intends to educate, transform, or perfect the reader in a way that neither the allegory of the rhetoricians or that of the poets does.

ARTICLES: ABSTRACTS AND NOTICES

80.61 Helgerson, Richard, "The Elizabethan Laureate: Self-Presentation and the Literary System," *ELH,* 46 (Summer, 1979), 193-220.

Describes the emergence of the "career model" of the "laureate poet" in the self-presentation of Sp and Ben Jonson. These figures, moving in an environment where poetry was often held in low regard by persons of great influence, fashioned a public image of themselves and of their work based upon humanistic ideas about the high value of poetry and the high calling of the poet. Sp, arriving before the advent of the professional playwrights, defined his image in opposition to the courtly amateurs; Jonson as "laureate poet" had to stand above the practice of both the amateur and the professional, without failing to appeal to these writers' audiences. The pattern of laureate as they lived it approaches the tragic, for both end their careers "in lonely disillusionment with a hypocritical society that rejects those who act out its official ideals" (216).

80.62 Kaske, Carol V., "'Religious Reuerence Doth Buriall Teene': Christian and Pagan in FQ II.i-ii," *RES,* 30 (May, 1979),

The last four of the seven corporal Works of Mercy in the "hospitall" at the House of Holiness are performed in sequence by Redcrosse and Guyon. Their re-enactment of the Works not only sheds light on Sp's decision to add the Care of Widows and Orphans to the list, but links the two books in such a way as to reinforce the Christian aspects of Guyon's experience in a book whose chief initial episode (Amavia-Mortdant) is more conspicuous for its paganism than its Christianity. Though classical motifs in FQ I are usually associated with evil, the Antigone-like act of burying Mortdant is a good act. "Book II affirms in a typical Christian-humanist fashion what Book I denies--how close the best of pagan culture came to Christianity. In so doing it accords with the syncretic nature of Temperance" (143).

80.63 Miller, David L., "Abandoning the Quest," *ELH,* 46 (Summer 1979), 173-92.

An analysis of FQ VI, especially the Proem and the vision on Mt. Acidale, which supports the following thesis: "Sp wrote his poetry with the aim of fashioning public men who would take up the work of transforming cultural ideals into social realities; he thought of the court as the moral and political center of national life, and therefore as the proper scene of origin for such transformations . . . ." (173). "This idealized view of the court is central to Sp's conception of his work, and as he comes to abandon it late in his career--specifically in the last book of FQ--his understanding of the literary enterprise changes. He comes to look on poetry as private and contemplative rather than as a form of public action" (173-174).

SPENSER BIBLIOGRAPHY: UPDATE

80.64 This item continues #80.29 (*SpN,* 11.1, Winter, 1980) by presenting a checklist of those books, articles, and dissertation abstracts containing scholarship or criticism on individual books of FQ reviewed or noticed in *SpN* since 1972. The third issue of the current volume will address the Minor Poems and general studies. All three portions of the checklist will be indexed in 11.3.

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.

Collection 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 + 240pp. 6.3

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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

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II. Criticism of Individual Books of The Faerie Queene

1. The Faerie Queene, Book One

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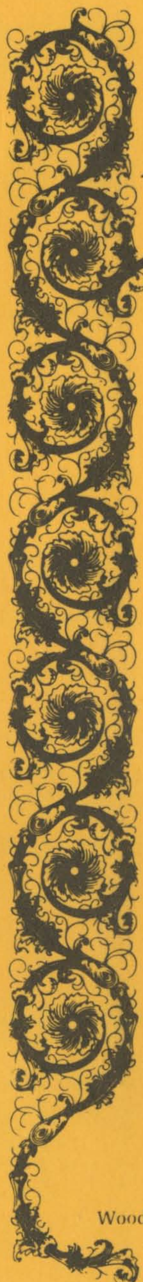
ANNOUNCEMENTS

80.65 *Spenser Encyclopedia*. See inside back cover.

80.66 Toronto Editorial Problems Conference 1980: Editing Poetry from Spenser to Dryden

The sixteenth annual Conference on Editorial Problems will be held at the University of Toronto on Friday and Saturday, October 31st and November 1st, 1980. The theme of the conference will be the editing of poetry for the sixteenth and seventeenth centuries and five papers will be presented: A. C. Hamilton on Spenser, Mark Roberts on Donne, Allan Pritchard on Cowley, R. Gordon Moyles on Milton, and William Frost on Dryden. Each paper will focus on a particular editorial problem and each will, as usual, be published in the Conference's annual volume. Registration forms and further information are available from Professor Desmond Neill, Librarian, Massey College, University of Toronto, Toronto M5S 1A5. Canada.



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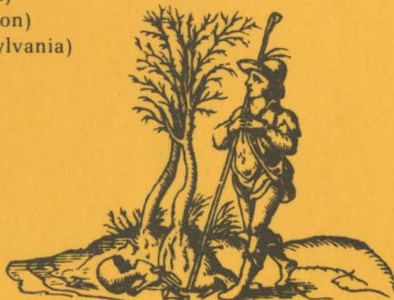

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