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**BOOKS: REVIEWS AND NOTICES**

**SPENSER AT KALAMAZOO**

**ARTICLES: ABSTRACTS AND NOTICES**

**DISSERTATION ABSTRACTS**

**ANNOUNCEMENTS**

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## TO OUR READERS

81.41 In the second phase of our current project to update the Spenser bibliography, John W. Moore, Jr., will list items which have eluded both the *Annotated Bibliography* and *SpN*. This increment will appear in *SpN* 12.3, the Fall issue of the current volume.

### BOOKS: REVIEWS AND NOTICES

81.42 Cain, Thomas H. *Praise in The Faerie Queene*. Lincoln and London: The University of Nebraska Press, 1978. 229 pp. Illustrations. Classified Index. \$13.95.

One vigorous pattern in the development of twentieth-century scholarly literary criticism involves the appearance of a general study which by its nature cannot be exhaustive and which gives rise to subsequent studies developing in great detail single aspects of the matter, aspects which the initial study has developed briefly or perhaps has only hinted at. A notable example of this pattern appears in E. R. Curtius's *European Literature and the Latin Middle Ages* and the subsequent studies-in-depth of various *topoi* which Curtius treats in summary fashion. Wherever this pattern develops, the relationship of the initial study and the subsequent ones is symbiotic as well as filial in that the initial study depends on the subsequent ones for the full realization of its governing idea, just as the subsequent studies take at least their initial sustenance from the earlier one and probably would never have been written at all without it.

This partly filial, partly symbiotic relationship appears to exist between O. B. Hardison's seminal book *The Enduring Monument: A Study of the Idea of Praise in Renaissance Literary Theory and Practice* (Chapel Hill: Univ. of North Carolina Press, 1962) and Cain's *Praise in The Faerie Queene*. In Cain's first chapter, the opening section "The Epideictic Theory of Literature" (2-6) treats briefly the same material as Hardison's Chapter II, "Rhetoric, Poetics, and the Theory of Praise" (24-42); and Cain's following section "The Topoi of Praise" (6-10) makes a brilliant extension of Hardison's method of analyzing particular Renaissance poems on the basis of the rhetorical formulae taught in prominent Renaissance school textbooks like Aphthonius's *Progymnasmata* and retailed in English rhetorical manuals, especially Thomas Wilson's *Arte of Rhetorique*. The remainder of Cain's book considers SC and FQ as specific examples of epideictic literature.

Hardison's study is a general theory of the relationship among (a) the rhetorical articulation of the idea of praise, (b) the didactic character of Renaissance literature and criticism, and (c) the composition of specific Renaissance poems. Toward the end of his book Hardison applies the theory to a variety of occasional poems, especially elegies, and he makes an elaborate analysis (163-186) of Donne's *Anniversaries* on the death of Elizabeth Drury on the basis of the epideictic theory he has developed.

Throughout his book, Hardison emphasizes the practical character of the rhetorical literary theory of the time, providing as it did the means whereby bad and good poets of the day structured their compositions. He also emphasizes the corresponding practicability for the modern reader and scholar of reversing the method through a rhetorical analysis which frequently lays bare the structure of the Renaissance poem. A further prominent aspect of the book is Hardison's acknowledgment and insistence that the rhetorical ingredient is only a part of the matter, not to be identified with the whole process of talented writing or of sensitive reading.

Hardison mentions Sp repeatedly and prominently, but he does not attempt an extensive study of any of the poems; and Cain provides such a study by showing how extensively SC and FQ are epideictic in plan and execution, and by showing how much we as readers can gain in our grasp of Sp's work by attending to its epideictic character. Had Cain stopped after his analysis of Sp's "Hymn to Eliza" in "April" of SC (19-24)--and happily he does not stop here--we would still be enormously ahead, as we see by the fact that this section answers C. S. Lewis's wish on page 361 of his Oxford history "that critics had devoted less time to praising this ode and more to explaining its structure."

Far from stopping here, Cain proceeds to demonstrate that this approach provides a resourceful means of analyzing and understanding both SC as a whole and FQ. In Chapter One, "Laudable Exercises" (1-36), he (a) reviews or summarizes the theory of epideictic literature and demonstrates how the Renaissance poet (Surrey and Shakespeare) employed the *topoi* of praise and their prescribed disposition to create subject matter for their compositions and to construct the compositions according to the prescribed arrangement; (b) emphasizes the humanist view of the poet as Orphic figure, the compellingly articulate person who exercises a dominant and guiding influence on culture; (c) analyzes the April eclogue as a "laudable exercise," i.e., a poem in the epideictic tradition with the usual careful rhetorical arrangement according to the prescribed *topoi* and the prescribed sequence; (d) emphasizes, with ingenious and enlightening reference to the woodcut in the first edition, Sp's careful structuring of the lay to Eliza both on traditional rhetorical principles and on the principle of parallel and balanced stanzas as in Kent Hiatt's analysis of Epith; (e) points out Sp's assertion of himself as Orphic figure whose celebration of Eliza suggests the role emphasized elsewhere in SC as British successor to Virgil whose Maecenas will appropriately be Elizabeth herself.

In Chapter Two, "1590: The Proem to the Poem" (37-57), Cain distinguishes between the function of the first proem and those of Books II-VI. The latter, besides engaging in praise, announce the moral themes of their books. "But the proem to Book I, which serves as preface to the whole work, does not mention Holiness. Instead it deals almost entirely in praise and so serves to announce the encomiastic strain in the whole poem" (37). The author, proceeding to analyze the Proem, argues that in stanza 1, Sp's imitation of Virgil and Ariosto proclaims Sp the English Virgil and asserts Sp's superiority over Ariosto and also over Boiardo and Tasso. Both the first stanza and the rest of the Proem show continual awareness of Ariosto's

proem (*OF* I.1-4); and in adapting Ariosto Sp focuses his borrowings toward encomium, as in his insistent use of the inadequacy *topos* (in which the poet abases himself) to elevate Elizabeth, and in the introduction of Arthur as "a hero erotically impelled to discover the Faerie Queene" (41), an echo of the Ariostan fusion of Virgil's dynastic praise of Augustus's family with medieval romance. Sp carries the erotic motivation to the point of invoking Cupid as the energizing force of the poem which functions to harmonize the militant and erotic aspects of the hero and the chivalrous lover, symbolized by Mars and Venus, to produce the concord which is Elizabeth-Harmonia and also Harmonia the poet's song. The Orphic hymn to Eliza in st. 4 is a proleptic metaphor for the encomiastic epic to follow. Sp thus flanks Elizabeth with two recurrent archetypes of his poem, Hercules (Arthur) and Orpheus (Sp), types of triumphant hero and poet. Stanzas 2-4 invoke (a) the Virgin muse, whom Cain identifies as Calliope through her traditional association with encomium and through a pointed parallel in TM; (b) Cupid, and (c) the deified queen. Elizabeth is implicit in the invocations of Calliope and Cupid in stanzas 2 and 3. St. 4 adapts Tasso's praise of Mary to the Virgin Queen in the implicit association of Elizabeth with Calliope. This last stanza takes the form of an Orphic hymn, praise followed by petition. The praise employs three epithets, goddess, mirror, and lady, progressing from "deified to more nearly human" (52). The second epithet, "mirror," which appears in all the 1590 proems, suggests the queen's function of making visible God's grace and majesty. The "Lady's" light which shines throughout the isle appropriates Philip II's motto "Now he will illumine all things" to promote anti-Spanish imperial ambitions. Meanwhile the poet's use of the inadequacy *topos* to exalt the queen also suggests that the articulation of her "true glorious type" depends on the hymnic powers of the new Orpheus. Finally, Cain stresses the importance of the Orphic hymn in the Proem as imputing a hymnic cast to the whole poem, an approach which avoids the difficulty with that critical theory which places hymn above epic. Each book of the poem, then, will be a hymn of praise to Elizabeth.

Chapter Three, "1590: One that Inly Mournd" (58-83), identifies Una as an Elizabeth figure who depicts the unity of Elizabeth's sacral and political roles: the temporal head and genius of the church (conceived as the ancient church restored) and, following the Tudor myth, the rightful queen withheld from her kingdom. These aspects of Elizabeth are articulated through three encomiastic icons: the introduction of Una in i,4-5; the removal of Una's veil and the appearance of the lion in iii,1-8; and the unveiling of Una at the betrothal (canto xii).

Chapter Four, "1590: Mirrours More Then One" (84-110), examines (a) the icon of Belphoebe in II,ii which mirrors the beauty of the Virgin Queen; (b) the suggestion in canto x of Elizabeth as potential empress (of Virginia), a discussion which develops Guyon's voyage to the Bower of Bliss as a variant of Tasso's Armida episode, laid in a Western island with overtones of America (the discussion also treats the Cave of Mammon in detail as a reflection of the specious temptations of American riches); (c) Amoret and Florimel, the former subordinated to Belphoebe probably because

as the queen aged her Venus-facet became less viable, the latter a light-hearted demonstration that the cult of the virgin could be celebrated with levity and even parody.

For Chapter Five, "1590: Destined Descents," I quote Cain's own introductory summary: "In one sense the whole FQ is an expansion of the encomiastic topos *genus*, or praise through descent. For its allegorical time scheme makes events in a mythical Arthurian past simultaneously figure the Elizabethan age. But *genus* also appears in more precise terms. In addition to Britomart as Elizabeth's fictive ancestor, I will comment below on Arthur as a Tudor ancestor-figure and on Gloriana, who is not only the object of his quest but the focus of an ideal *genus* in Book II [i.e., the Elfin Chronicle, canto x]" (111).

Chapters Six and Seven, the final two, proceed to a consideration of the 1596 increment, especially Books V and VI, and the *Mutabilitie Cantos*, with close attention to the failure of V and VI to carry out the promise which Cain has inferred from the Proem to Book I, viz., that each book of the poem will be a hymn of praise to Elizabeth. Chapter Six, "1596: State of Present Time" (131-154), focuses on Book Five and the ambiguous icon of Mercilla, wherein praise of the queen is compromised by the vacillation which characterized Elizabeth's handling of Mary Stuart just prior to the latter's execution. Cain finds it especially vexing that neither Mercilla's ambiguous icon nor the Isis Church episode appears in canto x, hitherto the location of the allegorical core of each book--or "matrix," as Cain prefers to call the key symbolic episode. He senses that this displacement, along with the disappearance in Book V of a third-canto encomium, indicates the dissolution of Sp's general structural plan for his poem; and the fact that the episode most acceptable as the "allegorical matrix," i.e., the Isis Church episode, is farther away from canto x than the Mercilla episode compounds his sense that in this book is beginning to fall apart.

The unsatisfactory character of Mercilla as encomium, the absence of any other new encomiastic types in the 1596 installment, and the absence of encomium of Elizabeth in the Proems to IV and V suggest to Cain decay of purpose; and in Chapter Seven, "1596: Pardon thy Shepheard" (155-185), Cain reads Book VI as chronicling the transfer of encomium from Elizabeth to other figures, especially Essex, and as bringing the role of poet increasingly into focus, with emphasis on the poet's apparent despair in the face of decaying vigor and the invidious opposition of powerful figures at court. In the concluding section of the final chapter, Cain reads the *Mutabilitie Cantos* as a coda which tempers this pessimism by Nature's pronouncement on the instrumental value of *Mutabilitie* in working out man's perfection, and which leaves the poet no longer a Renaissance encomiast but rather a medieval man embarked on the pilgrimage of life viewing "earthly experience in terms of *contemptus mundi* and the heavenly Sabbath as the only true home" (184). "The failure that this betokens for the poem as encomium--as a unitive statement made possible by a queen who invites and fulfills idealization--lies in the collapse of the claim that England partakes in Jerusalem, and a concomitant return to the Augustinian sense that the City of this World opposes the City of God" (184).

If we concur with Cain's inference that Sp commits himself in the initial Proem to make each book of the poem a hymn of praise to Elizabeth, there is not much to argue over so far as Cain's success in developing his thesis is concerned. *Praise in The Faerie Queene* shares with a number of books recently reviewed in *SpN* the virtues of lucid and unpretentious language, careful organization, and cogent exposition. Moreover the book is full of illuminating new insights deriving from an imaginative application of Hardison's method to Sp's poem, as well as others like the excellent description of Calidore's hidden envy in Book Six (169-180) which owe no particular debt to method but articulate deep personal insight into the poem. Cain's fascination with Sp's learned puns and his eclectic, allusive character-names make the treatment of these topics not only highly entertaining but very significant in suggesting the poet's intent in many episodes.

The book worries me a great deal, nonetheless, for I cannot share Cain's basic assumption. The Proem to Book One does not, in my opinion, announce that each book of the poem will be a hymn to Elizabeth. What the Proem says, as I read it, is that *Gloriana* is "the argument of mine afflicted stile." Thus, following Cain's argument, the poem is a hymn to *Gloriana*. But *Gloriana*, however much she is "the true glorious type" of Elizabeth, still is no more Elizabeth than Moses or Samson is Christ. The type suggests and anticipates; the antitype fulfills--in part, as with Elizabeth, in full, as with Christ. *Gloriana* is indeed the ideal which Spenser is holding up for Elizabeth to strive for. But when in the later installment *Mercilla*--who shares Elizabeth's human weaknesses--does not measure up to *Gloriana*, we have no reason to think that this is an assault on *Gloriana* or an index of the collapse of the poem as a hymn to *Gloriana*.

Cain's repeated citing of various female characters as types of Elizabeth places no strictures on the status of *Gloriana* as ideal. If in any particular book Sp introduces a type of Elizabeth which is not particularly attractive, that does not dispraise *Gloriana* any more than Guyon's or Artegall's unattractive qualities function to dispraise Arthur. It is one thing to say that Sp does not praise Elizabeth as much in the 1596 installment as in 1590, and quite a different thing to say that the absence of such praise in 1596 diffuses or undercuts the ideal which *Gloriana* represents.

Once the function of *Gloriana* as ideal has been distinguished from topical reference to Elizabeth in the poem, then the relative absence of praise in 1596 and the increased depression of the poet-figure in 1596 are open to other inferences besides the inference which has dominated so much criticism, namely, that Sp had pretty much used up both his subject and himself by the time he completed Book VI. The low point in any standard comic structure is near the middle; could not the poet's depression and the relative absence of praise be part of a rhetorical arrangement preparatory to a six-book climb to the peak of Book XII?

Setting aside the many eloquent arguments which have been developed to demonstrate that Sp and his subject were exhausted at the end of Book VI, we must recognize that these arguments all, in a certain sense, beg the question. In fact we do not know whether Sp, had he lived, could or

could not have completed the poem either to his own satisfaction or to ours. He was in his mid-forties, we think; Dante was still working on *Paradiso* at 56. We cannot argue from the fact that certain structural features of Book V or Book VI do not match up with corresponding features of Books I-IV. Very little in Book III matches up with the clearly parallel structures of Books I and II, yet we no longer accept the old argument that Sp was unable to maintain the original plan after Book II.

Cain and many other critics have noted Sp's teasing habit of creating an expectation in the reader and then delivering something else. This of course is very Ariostan, and for all we know Sp may have been overgoing Ariosto's penchant for surprising the reader when he shifted the structure of his books. This might explain too why Alastair Fowler couldn't find many sixes in Book Six, after finding the appropriate Pythagorean numbers everywhere in Books I-V; Sp loved to tease, a fact which we all acknowledge but which can become vexing when he invites us to spend a lot of time tracing his fine footing, thinking we at last are going to catch him. Whenever we do this, his tracks suddenly disappear and he turns up on top of the hill behind us or somewhere else where he just can't be.

I never have seen an argument which convinces me that Sp was merely whistling in the dark when he wrote the first stanza of Book VI, canto xii:

Like as a ship, that through the Ocean wyde  
Directs her course unto one certaine cost  
Is met of many a counter winde and tyde,  
With which her winged speed is let and crost,  
And she her selfe in stormie surges tost;  
Yet making many a borde, and many a bay,  
Still winneth way, ne hath her compasse lost:  
Right so it fares with me in this long way,  
Whose course is often stayd, yet never is astray.

In sum, I think that Cain has written a vigorous and useful book, but that his chief premise is mistaken. Incidentally, while he was writing on praise I think he might have accorded at least a little praise of his own to Hardison's *The Enduring Monument: A Study of the Idea of Praise in Renaissance Literary Theory and Practice*, which while it does not at all preempt what Cain is doing still looks like the "true glorious type" of his own book. Neither Hardison nor his book is mentioned by name in the Preface or the text of Cain's book, and indeed *The Enduring Monument* gets only three citations in the notes, none of them suggesting that any of the inspiration came from this source. I feel that it would have been courteous, and more scholarly, either to acknowledge that Hardison's book influenced *Praise in The Faerie Queene* or to assure the reader--if this is one of those curious coincidences which frequently occur--that when he finally came across Hardison's book he discovered that they had been thinking along remarkably parallel lines.

[F.P.]



- 81.43 Coulter, James A. *The Literary Microcosm: Theories of Interpretation of the Later Neoplatonists*. (Columbia Studies in the Classical Tradition, Volume II.) Leiden: E. J. Brill, 1976. viii + 148 pp. Fl. 48.00.

This study of literary theory in Neoplatonic writings of the Hellenistic era merits more attention from Renaissance specialists, and readers of Sp's allegory, than it seems to have been getting.

We are aware, most of us, that the practice of interpreting mythic and other narratives allegorically was well established by the time of Plato, and that it was continued and expanded in Stoic and Neoplatonic schools; and that in patristic and medieval periods it merged with the not totally distinct habits of interpretation coming down in traditions of Biblical exegesis. But the conscious aesthetic theorizing accompanying such practices--especially among the pagan Neoplatonists--has been less noticed: historians of literary criticism have thought these philosophers of little direct importance, and historians of philosophy have had more than enough to do in their attempts to define the logical and doctrinal patterns in these often slippery works.

James A. Coulter, while writing this innovative and at times very specialized book, has "had always in mind those readers . . . whose interests lie in the broader history of literary criticism and theory and in the recurrent problems which have exercised critics and theorists from Plato to the present day"; he has kept his work accessible by providing translations of the ancient passages in question, and by offering useful summaries of Platonic and Aristotelian premises in introduction to each new phase of his own study. (The reviewer has already proved their usefulness by recommending the summaries fruitfully to a graduate student embroiled in aesthetic theories of a much later period.)

Drawing on Frye's distinction between "Iliad critics" and "Odyssey critics," the first chapter locates allegorical criticism in a larger spectrum, associating it with "ethical criticism" in the category of "Iliad" or "outer-directed" criticism. ("Inner-directed" or "Odyssey" criticism seeks within a given literary structure the laws that govern it.) The allegorical critic, typically, represents and advocates a religion or philosophical school (Jewish, Christian, Stoic, or Neoplatonic); and expecting of any worthwhile work insights into matters of extra- or super-literary importance, he asks always what the author intends. Two factors predisposed early critics to read allegorically: the belief in an unseen order, whether Platonic or Biblical, and the belief in the ultimate purposiveness of the universe. Allegorical interpretation usually has both a negative and a positive thrust: it defends the poet against charges of moral laxity, and it discovers (or introjects) a structure of doctrine to which the critic is committed, thereby sanctioning reciprocally both text and doctrine.

Under the chapter heading "Mimesis: Eicon and Symbol," Coulter first contrasts Plato's views, always conducive to allegory, to Aristotle's, radically uncongenial to allegorical thinking. He then finds that Proclus, like all Neoplatonists the heir at some distance to both, questions stringently how one can justify the long accepted practice of allegorical reading. In

his comment on the *Timaeus*, Proclus sets up a distinction between the symbol, which both hints at truth and hides it, and the eicon, which represents the same object more directly. (Coulter finds in this an anticipation of the late eighteenth-century distinction between symbol and allegory.) In the use of his symbol/eicon distinction, Proclus--reverent always toward both Homer and Plato--can claim that the expulsion of the poets from the *Republic* is seriously meant, and is justifiable to the extent that the poets intend, or claim, to be giving a clear representation of the external world. But he can also explain that Plato never intended the expulsion of the multivalently symbolic Homer. Coulter recognizes, of course, that Plato would probably have repudiated Proclus's defence; we may find some interest in noting its differences from Sidney's rather different defence of the poet against Plato. Sidney, as Christian first, Platonist (perhaps) secondarily, owed no absolute reverence to Plato; but it is tempting to think that he might have liked and borrowed Proclus's arguments had he known them.

A third chapter, "The Many and the One," explores the question of literary unity, and the related matters of the coherence or incoherence of multiple interpretations. When Porphyry discussed the Cave of the Nymphs in Homer, he recognized no need to establish an overall pattern of exegesis. He "found" instead a number of quite discrete doctrinal messages in the various details. Iamblichus, just a little later, adopted in commentary on other texts the fourfold exegetical methods used by Philo as early as the first century; but he, it seems, was first to use the procedure "explicitly for the purpose of solving difficulties which arose from a theoretical demand for literary unity."

The last substantial chapter, "Organicism: the Microcosmic Analogue," has obvious interest for readers exploring the worlds created by the "great-rooted blossomer" Spenser--and others between his time and Yeats's. The Neoplatonists, especially Olympiodorus, developed from seed points already discernible in Plato a broad overview of literary organicism that saw the literary artifact as a "living thing," and the artist as a Demiurge shaping his microcosm in imitation of higher, non-sensible models, under the power of an indwelling, divine inspiration. The *poesis* that ensued was described by Proclus in three modes, each appropriate to one of the divisions of the Neoplatonic macrocosm and to one of the levels of the creative human soul as it mirrors its macrocosmic model. The highest life of the soul, a state that transcends intellect by participation in divine unity, issues in "entheastic" poetry, which annihilates the oppositions the intellect normally perceives. (We can easily recognize the appropriateness of this description to much in Sp: the "allegorical cores," "Mutabilitie," and so on.) The median state of the soul, the intellectual, characteristically unfolds in poetry the world of multiplicity, and achieves works of moral worth through heroic exemplification or other didactic strategies. The lowest state of the soul, rooted in the sensible universe and perceptive of it, issues in two manners: through eiconic representations of how things are at this level, and through fantastic representations of how the world of things may be perceived. (If, under such theorizing, those heroic and fantastic narratives of FQ that are interpretable most readily on moral

and historical levels seem to issue from the two lower centers of the maker's creative soul, we need only recall the unifying force of the products of the "entheastic" vision to pull it all together.)

That the ancient Neoplatonic commentaries Coulter studies had any direct effect upon Sp is, of course, impossible. The values of this book for the Renaissance reader lie elsewhere: in the clarity of insight we can gain into allegory by knowing more of its history; in the honing of critical tools through considering afresh certain categorical distinctions; and--least easily definable and perhaps most valuable--in the recognition that for poets and readers who have eyes for more than one world, things change through the ages less than we may suppose.

[E. B.]

- 81.43 Quilligan, Maureen. *The Language of Allegory: Defining the Genre*. Ithaca, N.Y. and London: Cornell University Press, 1979. 305 pp. \$15.00.

To prove her thesis that allegory is a genre characterized by its sensitivity to the polysemous or "punning" nature of language, Quilligan calls upon a wide range of texts--Guillaume de Lorris and Jean de Meun's *Le Roman de la Rose*, Dante's *Commedia*, Langland's *Piers Plowman*, Chaucer's *House of Fame*, Sp's *FQ*, Bunyan's *Pilgrim's Progress*, Pope's *Dunciad*, Swift's *Gulliver's Travels* and *Tale of a Tub*, Hawthorne's *Scarlet Letter*, Melville's *Confidence Man*, Nabokov's *Pale Fire*, and Pynchon's *The Crying of Lot 49* and *Gravity's Rainbow*. Her central argument is that "allegory is . . . a class, a genre" (14) and as such possesses certain characteristics that remain constant. The most important of these is "their [allegories'] very particular emphasis on language as their first focus and ultimate subject" (15). Other traits that distinguish allegory as a genre are its use of a "pretext," its occurrence only when a "suprarealist" attitude toward language exists within the culture, and its distinctive involvement of the reader in producing the meaning of the text. She discusses each of these traits in turn in four chapters: 1. "The Text," 2. "The Pretext," 3. "The Context," and 4. "The Reader." The book also contains a Foreword, "Defining the Genre," in which Quilligan sets forth the thesis and plan of her book and an Afterword, "Origins and Ends," in which she recapitulates her arguments and suggests that allegory is most closely associated with the genre of literature known as comedy. Sp figures predominantly among the many authors that Quilligan uses to support her assertions.

In Chapter One, "The Text," Quilligan argues that "Quintilian was simply wrong; or, to put it another way, when he said that allegory meant 'one thing in the words, another in the sense,' he was not talking of allegory as allegorical narrative, but of allegoresis, that is the literary criticism of texts" (25-26). For Quilligan the techniques of allegoresis cannot be applied to bona fide allegories because "the 'other' named by the term *allos* in the word 'allegory' is not some other hovering above the words of the text, but the possibility of an otherness, a polysemy, inherent in the very words on the page" (26). As she points out herself, this "redefinition" is "radical" because traditionally the emphasis has been on the

disjunction between text and meaning whereas her definition stresses "the simultaneity of the process of signified multiple meanings" (26). Following this line of argument through to its logical conclusion, Quilligan attacks the "vertical conceptualization of allegory and its emphasis upon disjunct 'levels'" (28) and argues instead for a "horizontal" process in which the polysemous nature of words gradually is discovered by the reader. To illustrate her point Quilligan turns to three examples from Sp's FQ: 1. the term "error" (from the Latin for wandering) which defines not only a particular character and episode but also the action and theme of Book I; 2. Despaire, who dis-pairs the Old and New Testaments and thereby almost brings the equally dis-pairing Redcrosse Knight to suicide; 3. courtesy, whose etymology Sp questions at the beginning of Book VI. Quilligan's discussion of Sp's use of each of these terms leads her to observe that "far from being a process of making words not mean what they say, Sp's method actually does the opposite"(35). In a subsection of Chapter 1, "Allegorical Action as the Redemption of Language," Quilligan turns once more to Sp and argues that "in Book III of FQ he redeems the language of love." Focusing on the Petrarchan diction in the Marinell episode and the pun on "pen" in the House of Busyrane episode, Quilligan concludes that "the allegories of love are not . . . a different species entirely, but simply a subgroup of allegory" (85) because like all allegories the allegories of love are primarily concerned with the uses and abuses of language.

Chapter Two, "The Pretext," contains the argument that all allegories point back to a pretext, i.e., "the source that always stands outside the narrative" (97) which "is not merely a repository of ideas [but] the original treasure house of truth" (98). The relationship of the pretext and text is akin to the typological relationship of the Old and New Testaments: "words in allegory not only extend meaning by punning allusiveness throughout individual narratives, they echo across texts, across generations, across time itself" (98). The pretext par excellence for Medieval and Renaissance allegory is, of course, the Bible. In fact, Quilligan goes so far as to assert that "all allegories incorporate the Bible into their texts . . . and its problematic incorporation into the text becomes therefore a defining characteristic of the genre." She acknowledges that the Bible is not the only possible pretext. Virgil's *Aeneid* is also one and so too is "any text which offers a legitimate language in which to articulate the sacred" (100). The pretext as typology, however, is not always equally developed in allegorical texts. For example, Dante's *Commedia* "shares a 'typological' relationship to the Bible, while other allegories [among them FQ] conform to a less typological pattern" (101). A comparison of Dante and Sp demonstrates "the difference in the demands made on the reader by an allegorical narrative based on typology and by one based on personification" (109). "When Dante meets Pierre della Vigne" [in the *Inferno*] he meets a historical, real, and separate person whose 'sin' he does not share"; when Redcrosse Fradubio in FQ I, he "meets a character who is a projection of his own psyche" (111). Typology and personification or "reification"\* allegory are not mutually exclusive. To demonstrate this

\*A term Quilligan borrows from Stephen Barney, *Allegories of History, Allegories of Love*.

Quilligan turns to the three-day dragon fight in FQ I.xi and St. Thomas's story about St. Francis of Assisi in *Paradiso* 11. In these passages Sp, the arch-psychomachist, uses typology; and Dante, the "arch-typologist," employs personification or "reification." There is, however, a fundamental gap between Dante and Sp that can best be demonstrated by the different ways in which they handle the Bible. In *Purgatorio* 29 Dante presents the Bible not as a "physical object" but as a procession of personifications; in FQ I Sp presents the Bible as a physical object that Redcrosse presents to Arthur and that Fidelia teaches Redcrosse to read. Quilligan maintains that the reason for the difference is that for Dante "the relationship between his text and its two pretexts [the Bible and Virgil] is that of figure and fulfillment"; therefore, "the only text Dante need present is his own" (117). In contrast, Sp's text "has not such immediate link to the Bible, [and Sp] must alert his reader to the pretext in a more obvious way" (118).

To the question whether we can have allegory *only* "in those cultural contexts which grant to language a significance beyond that belonging to a merely arbitrary system of signs" (156), Quilligan responds with a re-sounding "yes" in Chapter Three "The Context." In this chapter Quilligan traces the ascendancy of the "suprarealist" perception of language in the Middle Ages and Renaissance, its decline in the seventeenth and eighteenth centuries, and its reemergence in the nineteenth and, more especially, in the twentieth century. Sp simultaneously demonstrates the "suprarealist" attitude toward language and predicts its demise: "Generically, FQ shares with *Piers Plowman* an overarching structure grounded in the efficacy of punning etymology" (165); yet Book VI begins with an etymology of "courtesy" that implies a mistrust of language and ends with "Calidore's failure to understand the significance of what he admits he 'mote not see'--that is, the vision of poetry presented by the dancing maidens and graces on Mt. Acidale" (170). Quilligan suggests that "Sp there appears to break his pipe out of frustration at being unable to offer wise men a fitting intellectual treasure, which they could accept with pleasure" (171). She ends the chapter by re-emphasizing that "the thesis of this chapter has been that allegory reflects not so much the dominant assumptions about value prevailing in any cultural epoch, but rather the culture's assumptions about the ability of language to state or reveal value" (221).

In the fourth and final chapter "The Reader" Quilligan explores the relationship of reader to text that is unique to allegory. She notes "that the reader's involvement in allegory is perhaps more arduous than in any other genre" (225) because the reader must discover the commentary that is inherent in the text. Or to put it another way, "the experience of reading allegory always operates by a gradual revelation to the reader who, acknowledging that he does not already know the answers, discovers them, usually by a process of relearning them" (227). The poet continually undermines the reader's confidence in his "translations of action into 'allegorical' statement" (231); even Sp's quatrains that introduce each canto of FQ misstate the meaning of the text by attempting a reductive analysis of the allegory. In Book I the reader, like Redcrosse, undergoes an educative process and only learns to read the text by misreading it. The reverse process is also possible; the reader can learn to read the text

aright by observing the protagonist's right responses. This is the technique that Sp employs in Book II. The end of this reading process is ethical. (For example, Sp's ethical intention in FQ is "to fashion a gentleman or noble person in virtuous and gentle discipline.") The reading of allegory, then, is a self-reflective process in which the reader is continually called upon to assess and reassess the language of the poem, the language of his answers to the questions that the text raises, and himself.

This book has a number of strengths. The greatest of these is its sensitive and sensible close reading of the texts. Quilligan has a keen ear for the nuances of words and her discussion of the verbal play and echoes in FQ provides at once enlightenment and delight. Moreover, although she does not entirely disregard the historical context in which allegories occur, she is willing to recognize the gap between theory and practice and to place her emphasis on what allegories actually do. She also correctly identifies one of the key problems in allegorical theory: the relationship between allegoresis and allegory. In arguing that allegory "combines both the creative and critical processes by evolving a narrative which glosses its own threshold text" (61) and, therefore, does not need allegoresis (since it incorporates its own allegoresis), Quilligan provides a viable solution. Her chapter on the "Context" of allegory provides a clear and succinct overview of a complex subject and her discussion of the particular demands allegory makes on the reader is solid.

The Spenserian might be disturbed by Quilligan's reference to Book IV when she means Book VI (47); but since such typographical errors are so few, surely this can be overlooked. There are, however, other aspects of her book that might not be so easily dismissed.

In emphasizing the punning nature of language as the distinguishing trait of allegory, Quilligan herself acknowledges that she is risking "exclusivity." She takes this risk because she is attempting to counter the inclusiveness of the definition of allegory promulgated by both Frye and Fletcher. While her overcompensation is perfectly understandable, it is not entirely justifiable. Certainly there must be a mean between these two extremes.

Some of Quilligan's assertions at the beginning of her book are not carried through in the rest of the book and others one might wish to challenge. For example, in her Foreword Quilligan states "some works are allegories, while others are merely allegorical" (18-19). It is true that she labels *Piers Plowman* the purest example of the genre and that on occasion she indicates at least implicitly that not all the works discussed in the book are examples of allegory in its pure generic form; however, it is not always clear throughout the book which works she considers allegories and which she considers merely allegorical. Her assumptions regarding the creative process and the possible influences of Medieval and Renaissance texts on a modern writer such as Melville (89) might be open to question as might the motives she attributes to writers such as Sp (47, 171). Mind reading--especially when the mind being read is that of a poet several centuries removed from ourselves--is always a risky business. Her assertion that "no allegory shares its [the *Commedia's*] peculiarly specific

relationship to the Bible" (101) should also be challenged. It is a mistake to underestimate FQ's typological dimension, which may be more pervasive than generally thought. Moreover, Walter Davis in "Arthur, Partial Exegesis, and the Reader," *TSL*, 28 (1977), 553-576, has sufficiently proven that at least Book I of FQ bears "a specific relation to the Bible."

Although Quilligan's book raises questions about itself, more importantly it raises questions about the nature of allegory. It should be read, if for no other reason than its sensitive analysis of the language of allegory.

[C. A. H.]

#### SPENSER AT KALAMAZOO (1981)

81.44 The sixth annual series of Sp sessions, presented at Kalamazoo, Michigan, at the Sixteenth Annual International Conference on Medieval Studies, consisted of four sessions: two on the afternoon of May 8, 1981, and two on May 9. Scholars from universities in Canada, Norway and the United States addressed themselves to topics related to the aegis, "Sp: The Cultural Heritage." The sessions began and ended with remarks by Elizabeth Bieman of the University of Western Ontario, remarks which detailed the history of Sp at Kalamazoo and finally, drew the topics of the sessions together in her summation. Attendance at all four sessions was undoubtedly the largest for the series to date.

Presiding over the first series of papers and commentaries was Brenda Thawn of the University of Montreal. William Sessions of Georgia State University, Roger Kuin of York University, Toronto, and Susanne Woods of Brown University were responsible for the original studies; David Frantz of Ohio State and Michael Donnelly of Kansas State University were respondents.

81.45 Professor Sessions, in "Dante and Sp: Of Comedy and Time," contended that the "redemption of time" is the profound subject of both poets' epics, and that each makes an imaginative leap beyond anything which had come before. "It is," Sessions suggested, "the utter seriousness of this leap . . . that gives their definitions of human action some classic forms for imitation, not merely immediate imitation by contemporary readers, but imitation by all men in all societies." Analyzing passages from Dante's *Inferno* (24:46-57) and Sp's FQ (II.iii.39-40), Sessions suggested that for Virgil, speaker in the *Inferno*, the redemptive movement through time toward "fame" is vertical. For Dante, "Time is to be used, as in each level of the seven-storied mountain, as a means to transcend time." The pilgrimage of the comedy is "thus replete with natural, as well as supernatural, accessibility to grace, and its motion is upward." For Sp, in contrast, the pursuit of honor is horizontal: "Belphoebe's very placing of honor emphasizes that it is hard to find, and its multiple space--'In woods, in waues, in warres she wons to dwell'--reminds the reader it is not easily accessible." Sessions continued to stress the labor of Sp's new pilgrimage, noting that the horizontal striving calls for the recurring necessity of precision and vigilance in a world of constant ambiguities. Citing the example of St. George, he

observed that Contemplation sends the knight back into the world and time, for only at the end of this horizontal pilgrimage lies the Holy City. "Sp's new paradigm emphasizes the immediate labor in the pilgrimage of the new knight. . . ."

Employing Milton as one who recognized this new paradigm, Sessions noted that at the end of PL the human couple begin their pilgrimage through fallen horizontal time; and in the *Areopagitica*, Milton defines even more precisely the Spenserian knight. "In a fallen, fragmentary, perilous world, the new hero must be as precise and careful as in Belphoebe's call for vigilance." Milton recognized "God's call for this new participation in time"; he did not want a "cloistered virtue," but one exercised like the Pauline athlete of God. Nothing less can be the challenge for the new modern hero, whom, secularized, "we shall meet again in realism and naturalism. . . ." Dante ended each section of his comedy with a view of the stars, Sessions concluded; "Milton's 'better teacher' would end not with a call for divine motion but eternal rest and the hope for 'that Sabaoth sight,' but not the sight itself. But in the beginning, and significantly in the beginning, there is another vision of human labor and redemptive reality": 'A gentle knight was pricking on the plain. . . ."

81.46 Roger Kuin, in "Ars Honestae Amandi: Mimesis in the *Amoretti*," discussed a general repudiation of facets of "Mediterranean culture" as "the English Protestant sought and found plain fare." The poetry of love suffered particularly from Protestant sensibility, for "to the argument of a cultural heritage the Puritan opposed . . . the immensity of a divine heritage and its overriding claims: not the triumphs of Petrarch but the triumph of the risen Christ."

Between this "cultural heritage" and Sp, Prof. Kuin posited the "more moderate and sophisticated sensibility of a Sidney" as it responded to the two-fold inheritance (Protestantism and Mediterranean heritage) and the revival of Aristotle's poetics, with its reintroduction and reinforcement of the theory that art was mimetic of nature. The combination of two realistic impulses--aesthetic and moral--extended Sidney's concept of true mimesis from "what is" to "what should be." "Sidney's 'golden world,'" Kuin contended, "may perhaps best be described as an environment where issues are made clear to the participants, often painfully so--their inner conflict laid bare if not settled." It remained for Sp, with a more complex sensibility, to further advance this heritage. Kuin suggested that Sp's temperament inclined him to a Reformation more inward and less political than Sidney's. Yet Sidney's *Astrophel and Stella* stood between Sp and an *Amoretti*. "Whereas Sidney's task had been to 'overgo Petrarch,' Sp's was to overgo Sidney." To do so, he had to confront a Reformed sensibility which did not allow for moral ambiguity and to solve the problem of closure. Sp substituted Astrophil's imitation of "what is" with his own representation of "what should be." Kuin contended that Sp solved the confrontation with Reformed sensibility in Amor 66, with its use of the first person plural "as the mimesis of a true relationship. What faces us in this and the following sonnets is nothing less than a revolution in the love sonnet: the equality of man and woman in mutual respect." With the Epith, Sp also solved the problem of closure--"the imitation of the true nature of



love as the mainspring of creation on earth, including in itself the mimesis of time and of the divine order." Kuin incorporated the seventeen "negative" sonnets of the sequence into his thesis by suggesting their presence as a deliberate mimesis of "what was," not "what would be."

- 81.47 Susanne Woods reversed the Spenserian heritage, examining instead the Spenserian heritage of John Keats in "High Sensuousness: The Styles of Keats and Sp." Quoting from the writings of Keats and his friends with regard to the way in which Sp's imagery impressed itself upon Keats' imagination, Woods suggested that "Sp's influence comes early and stays late, which most critics of Keats have not recognized." Evidence of this claim involved a discussion of Keats' "high sensuousness" and his attraction to and continued use of the Spenserian stanza. Citing "To Autumn" as an example of Spenserian influence late in Keats' career, Woods spoke of the "evocation of sensation in pursuit of the ideal" in the two poets to support her contention.
- 81.48 In their responses, Professors Frantz and Donnelly addressed themselves primarily to the first two papers. Frantz noted that Kuin offered "a convincing reading of Amor," though he questioned whether the English reaction to Mediterranean culture is as adverse as some critics claim. Donnelly's comment on Sessions' paper concluded that the "new modern hero" Milton saw in Sp's work, whom "we shall meet again in realism and naturalism" seemed well worth pursuing. On Woods' presentation, Donnelly noted that "the question of 'influences' is difficult to evaluate, "especially in the case of Keats, with his retentive memory and individual approach to reading, as well as his eclectic incorporation of his reading into his poetry."
- 81.49 Sp II, with Donald Cheney of the University of Massachusetts presiding, featured three papers, two centering on FQ V and one on FQ IV. Donald Stump of the Virginia Polytechnic Institute and State University, in "Isis vs. Mercilla: The Allegorical Shrines in Sp's Legend of Justice," took the position that the Palace of Mercilla, and not Isis Church, is the one true and complete temple of justice in the poem." Only there does one find what one would expect at the heart of any poem about justice: a great trial; in Isis Church, the lesson is for Britomart, not for Artegale, who is at that moment under Radigund's control. Book V, he said, appears structured like Books I and II, in which the hero undergoes trials, a fall, rescue, and finally a "refresher course" in the virtue he represents.
- Stump supported his argument with references to Golden Age imagery, patterns of light and dark, and symbols which surround the figures of Isis and Mercilla. Isis, he said, is connected primarily with silver; Mercilla, with gold. Britomart comes to Isis Church at nightfall, when an ominous mist is gathering; Arthur and Artegale arrive at Mercilla's court in full daylight. Isis stands with her foot on a crocodile, symbolizing the superiority of equity to legal justice; Britomart's dream suggests that the union of Isis and Osiris will produce the lion of natural law. Mercilla is seen with a chained lion and the Litae, symbols of equity, at her feet, showing that pagan equity and common law are inferior to mercy.

Stump then proceeded with a historical reading of the two episodes. In brief, Isis Church represents Elizabeth's position before she became queen; Mercilla's court, after she became queen. At the heart of the contrast is pagan equity as opposed to the Christian virtue of mercy. Mercilla's tears, over which Stump had declared he "wished to make a fuss," are symbolic of the mercy she would have exercised in Duessa's judgment, had Duessa/Mary Stuart repented and asked for pardon. Thus, the treatment of equity in Book V ranges from its absence in the World of Brass through its classical application in the world of Silver and finally to equity potentially tempered by Mercy in the Golden Age under Mercilla.

81.50 In contrast, Jane Brown of Earlham College adopted the more traditional view that Isis Church is the "temple of justice" in Book V and that it develops the "fully defined version of justice" at the core of the book. In "Artegal and the Role of the Bacchic in Book V of FQ," she suggested that Sp deliberately assigned both Herculean, or *lex talionis*, and Bacchic, or more equitable justice, as qualities of Artegal, based on her reading of V.i.2-3. Book V again picks up this dual syncretic connection, according to Professor Brown, in the Isis Church episode of canto vii, despite that episode's being surrounded by the "contrapuntal" Radigund-Artegal episode with its connection to the Hercules-Omphale analogue of male-female role reversals. "The reader may not at first recognize the preparation to reintroduce the Bacchic" under such circumstances, Brown contended, nor understand that the destructive model (the Radigund-Artegal episode) raises dangerous questions about the relationship of Britomart and Artegal which are raised by her subsequent rescue of him. Nevertheless, "this imbedded episode not only contains the core of Book V's expanded and deepened definition of justice, but predicates this definition on the union of Britomart and Artegal." By recourse to mythology and iconography which conflate Hercules and Omphale, Osiris and Isis, and Bacchus and Ariadne, Brown suggested that Britomart's vision at Isis Church "implies a Bacchic emblem of marital fidelity." Chastity, according to her argument, is redefined as "creative control" as opposed to abstinence as an act of will; "Britomart's exercise of control in her dream unification with Isis defines the fundamental connection of chastity and equitable justice." Negative Bacchic associations are defused in the character of Adicia, and through the medium of Britomart's dream, the positive associations are wedded to the "narrower, more restricted implications of Artegal," so that even in the final episode of the Blatant Beast, he "wields true justice."

81.51 David W. Burchmore of California Institute of Technology developed, in "Neoplatonic Cosmology in Sp's Legend of Friendship," the thesis that Book IV falls into three divisions of four cantos each in a pattern identifiable with the "three worlds" of Neoplatonic cosmology. After tracing the cultural heritage of this tri-partite world of angelic mind, world soul and body of the world from Ficino and Pico down to Sp's own time, Burchmore concentrated at some length on Agape's descent to Demogorgon's Hall; Amoret's presence in the Temple of Venus; and finally, Amoret's imprisonment in the Cave of Lust. He took issue with Thomas P. Roche's claim that

in Agape's visit to confront the fates, the form of narrative "reduces the scope of the poet's meaning, fostering "an awed respect for the dark forces of universal creation" without any one-for-one equivalents. Burchmore wanted to "attach a few" and traced through various writers the fates' relationship with Demogorgon as servants who help the demiurge in the process of creation; cited Renaissance iconography in which the fates' "adamantine spindle" forms the axis of the universe; claimed that "Sp combined that Platonic icon with the more familiar image of the fates as spinners"; and argued that for Platonic necessity in his own icon Sp substitutes Agape. "In making the fates accede . . . to Agape," Burchmore said, Sp followed the Orphic *Hymn to Venus* which, according to Ficino, "placed love before necessity, saying that Love governs the three fates and engenders all." Thus, Sp shows the fates, in joining the life threads of Agape's three children, "are effectively uniting the three worlds or the three parts of the soul" and "fulfilling roles assigned to them by the Neoplatonists." Arguing for the importance of this episode, the Temple of Venus, and the Cave of Lust as central points in Book IV, Burchmore suggested the three as corresponding to Divine, Human, and Bestial love. The numerology of tetrads of friends, of love, of cantos, and of the kinds of love those tetrads represent "are meant to reproduce" the "perfect" symbolism of tetradic numerology.

81.52 Of the two commentators, only Jon Quitslund of George Washington University dealt with the substance of the papers; Jerome Dees of Kansas State was "cut off by hasty accidents." Quitslund took lengthy issue with Brown's and Stump's papers, his comments "prompted most specifically by having to defend [his] own position." His controversy with Stump came from a conviction that "the Isis Church episode is somehow the imaginative center of Book V," and that the Mercilla episode "is fundamentally central to Elizabeth," though he conceded that Stump's paper "goes further than anyone else's" toward dissuading [him] from the latter view. Nevertheless, "while it is more nearly right to say with Prof. Stump that she [Mercilla] represents Sp's full ideal of Divine justice than it is to assume with Professor Brown that Britomart's vision is Sp's 'fully defined vision of justice,' nevertheless the Mercilla episode, as so often in FQ, moves toward exemplifying the near impossible." Regarding Burchmore's presentation, Quitslund opined that apart from the introduction, "the paper strikes me as news." It is, he said, the first study known to him which seeks to link Sp's poetry seriously with the more scholarly and esoteric writings of Renaissance Neoplatonism; indebtedness to such figures as Dee and Everard Digby, whose works indicate that inquiry into the nature of the three worlds was of interest to Elizabethans, is a possibility. In contrast, however, Quitslund questioned whether Sp really was very interested in the Neoplatonic accounts of the super-celestial region, or that he brings it into FQ very often; for this reason, Quitslund questioned Burchmore's reading of the Priamond-Diamond-Triamond episode and suggested that the triple world of literary tradition--the underworld, the plane of earthly heroism and civilization, and "bliss among the Gods" would provide better points of reference for the three segments of four cantos than does that of the Neoplatonists' three worlds.

81.53 Andrew Ettin of Wake Forest University chaired Session III, which featured papers by Harold Weatherby of Vanderbilt University, Robert Reid of Virginia Intermont College, and Einar Bjorvand of the University of Oslo.

81.54 In "*Axiochus* and the Bower of Bliss: Some Fresh Light on Sources and Authorship," Harold Weatherby presented a close textual analysis of the description of the climate of the Bower of Bliss (FQ II.xii.51) in comparison to a similar description of Elysium in the 1592 translation of the pseudo-Platonic dialogue which has been attributed to Sp and concluded, on the basis of these and a close study of both the Greek and Latin versions of the dialogue by Rayanus Walsdalius in 1568 that not only could one argue a common authorship for the English translation and the Bower passage, but also that the poetic passage shows the influence of the Greek version as well.

Sp's description in FQ, Professor Weatherby suggested, revealed not only affinities in phraseology with the 1592 *Axiochus*, but in three instances "Sp's phrasing translates the Latin with both fidelity and subtlety" with relation to syntax and etymology. However, differences between the Bower description, the Latin, and the 1592 translation show duplication of Greek construction--"For 'cold intemperate' and 'scorching heat'" Sp "had a precedent for his departure." Sp's "'storme of frost'" may not be mere poetic embellishment of the Latin, but may be "a literal correction of the Latin's insufficiencies in respect to the Greek."

Weatherby admitted that discovery of Greek influence in the Bower passage "is the one most likely to cast doubt on Sp's authorship of the 1592 version" since that translation shows no influence of the Greek text. This he resolved by accepting Padelford's suggestion that Sp could have translated the *Axiochus* in the late 1570's, if not earlier, and that in the interim between its translation and publication, Sp learned Greek and applied that knowledge to the Bower passage published in 1590.

81.55 Robert Reid's "Sp and the Tradition of the Descent of the Soul" drew on Greek Platonic and Neoplatonic models, albeit modified in many instances by Christian interpretations, for an analysis of descents in HOHL and FQ. In these Christianized types of descent, "one discerns new and more expansive meanings, both in the physical, cosmological dimension," "in the moral dimension," and "in the ontological and theological dimension which concerns the play of supremely good or supremely evil forces in the down-going of the soul." One major difference between Platonic and especially Neoplatonic concepts which frequently equated the association of the soul with the fleshly body as a "death of the soul" and Sp's use of the soul in relation to "fleshly slime" occurs in the Castle of Alma episode, Reid posited. Here, "Sp's easy acceptance of man's natural form" is evident, so that one "does not sense Alma's condition in the castle as a 'death of the soul.'"

The Christian tradition, Professor Reid continued, elaborates the doctrine of descent into four main types: the demonic descent; the descent of the soul at the creation of man; the moral fall of the soul into fleshly bondage; and the descent of the soul in a redemptive quest which reveals the fulfillment of the divine will. The latter, Reid contended, is the type "on which Sp lavishes the most attention and praise in HOHL," and it occurs frequently in FQ.

In FQ as a whole, Reid suggested, "Books I through VI suggest a general descent of Arthur, his victories less and less decisive and his powers being

manifested within increasingly lower and more problematic realms of being: from intellect in Books I and II to heart in the middle legends to sense in Books V and VI." These he examined in reverse order. Books V and VI showed "descents which are quite literal"; in III and IV, the descents "all focus on the realm of the heart" or human types of love; and Books I and II illustrate the fourth type of descent, the redemptive one, which triumphs over the other types.

81.56 Einar Bjorvand's paper on "Sp Strategy for Readers: FQ, Book VI, canto xii," departed somewhat from his announced topic while still dealing with Sp's strategy for readers. Modern Spenserian criticism, said Professor Bjorvand, gives us a "general theory of reading processes in serial or narrative literature"; it does not "automatically account for the conscious and specific ways in which Sp seems . . . to manipulate and direct the responses of his readers." The "Spenserian strategy" which Bjorvand outlined involves not only inviting the reader "to adopt a double role, being both inside the poem as reader-knight and outside the poem as reader-poet," but as well the use of metaphorical and phrasal repetitions which "seem to indicate a close alignment between the poet's quest and that of his knights." Choosing the final canto of Book VI to illustrate his theory, Bjorvand focused first on the ship metaphor in the first stanza in its structural implications; the metaphor which framed I.xii is used to introduce the last canto. But it is also designed, he contended, to remind the reader of other ship metaphors "that lie more closely at hand." Sp's strategy in achieving this involved repetition of "significant rhymewords to enforce the connection" and the contrast between the episodes in which the repetitions appear: "tost-lost" and "lost-tost-crost" tie the canto xii image with an earlier episode involving Calpine. These "significant echoes" appear again in VI.xi.44, when Pastorella is rescued by Calpine. Sp's repetitiveness, Bjorvand said, "Surely . . . has impressed itself upon the reader," so that "as it was the task of the knights in the past and is the task of the poet-knight in the present, so it will be the task of the reader-knight in the future" to continue to strive against evil.

Bjorvand concluded his analysis of Sp's strategy with references to two "significant echoes" in the two final episodes of Book VI: Pastorella's recognition and Calidore's subjugation of the Blatant Beast. In both, as with the ship metaphor, the "orderly design" is a "reflection of divine design," one which features Biblical overtones as well as Christian emblem literature, ending with the repetition of significant rhymewords which show that the Blatant Beast must, will continue, so that, as Bjorvand said in his introduction, Sp's strategy has educated and armed the reader and sent him "into an unpoetical world to fight the manyheaded monster, "rudely awakened" to "the realities of an imperfect world."

81.57 Gordon O'Brien of the University of Minnesota and Hugh Maclean of SUNY-Albany served as commentators for the session. Professor Maclean's was the dominant response. He observed that none of the three papers illustrated Michael Murrin's call for a new approach to interpretation, yet they all demonstrated that established as well as newly promising scholarly approaches and methodologies, "when employed with precision and tact" and "a certain imaginative daring" still have their uses. Nevertheless, he did not find

any of the papers totally convincing. Weatherby, he said, was careful not to make reckless claims; but he suggested a variety of sources other than the Latin version of Walsdasius or its Greek counterpart from which Sp may have derived the images in question. Reid's paper also was seen as persuasive only in part; Maclean questioned, for example, whether knights falling from horses or a Soldan thrown from a chariot might not have stretched the concept of descent until it becomes misleading. Of Bjorvand's paper, Maclean concluded that the author's "downright and sensible opening" led one to expect that he would not be carried away "by divers and strange doctrines," which however was in some measure true. Maclean noted that for neither the rhymewords nor for the "larger argument" that "orderly design reflects divine design" was the evidence extensive, though the kind of evidence on view fit well with Sp's poetic practice. His doubts arose from lack of repeated metaphors and "significant echoes" in other important passages; "It's probably that I don't fully grasp the rules of this game-- and I'm eager to be instructed," he concluded.

81.58 Spenser IV, with A. C. Hamilton of Queen's University presiding, featured broader presentations of Sp's cultural heritage.

81.59 A. Kent Hieatt of the University of Western Ontario focused on the problem of Spenserian romance and its relationship to and the affinities among different types of romances. Referring to Greek, medieval and modern romantic characteristics, Hieatt suggested that we have no real theory of romance, except that of Northrop Frye, and that it covers only the Greek and modern romance modes, not medieval romance and certainly not Sp's romance.

Medieval romance, with its affinities with ritual and the medieval aristocratic ethos, is a problem on its own, he said; and we would really be in trouble if Sp had read them all. Chaucer and Malory, he contended, were the romance writers Sp was most familiar with, and Sp shares with Chaucer characteristics alien to Malory's "seductive" romance. These include a "particularity" with relation to what looks like traditional romance experiences, and "specificity" with what look like the narrow platitudes of Greek romance--moral specificity. Professor Hieatt illustrated his claim by reference to "demonic" journeys in Dante and Tasso. In Dante, the downward descent is a part of the traditional romance ethos. Tasso reversed the journey by making Armida's bower a mountaintop one. Sp's downward descents, as in the cave of Mammon, are not unambiguously demonic as in Dante's; unlike Tasso, who merely reverses a tradition, Sp's Bower of Bliss lies straight ahead because it is part of a triad of gardens, including the Garden of Adonis and the garden on the Isle of Venus, which together work toward moral specificity and particularity to the end of defining an acceptable, balanced male-female relationship. Comparing Spenserian romance to the medieval Church, which, he said, has been seen as containing all of the Reform concepts which finally poured out in the sixteenth century, thus making the Church more "pure," Hieatt suggested that our great mistake would be to try to fit FQ into the characteristics of a genre before that genre purified itself. An even graver mistake, he concluded, would be to ignore that the elements of medieval romance survive in the poem.

81.60 Judith Anderson of Indiana University emphasized the changing relationship of truth and fiction and concentrated on analyzing this shift in Sp's

cultural environment and his reaction to it. As exemplars of the polar attitudes she examined the positions of Francis Bacon and Philip Sidney toward "poetry and history, poetic feigning and truth." Summarizing these positions, she concluded, "Sidney's poet perfects nature and idealizes history. . . . To Sidney, the poet's fiction is superior to history and *truer* than history." In Bacon's view, poetry is more pleasing than "true history" but is also less truthful. "Its pleasure looks more like anodyne than inspiration." For Bacon, she said, poetry was "unbridled fantasy, escape, and untruth": truth was weighted toward palpable face, experience, and objectivity, though it could be "fictive."

Professor Anderson pointed to Shakespeare's *Henry VIII* as a roughly contemporary example of the use of Baconian and Sidneyan positions in a single work, citing the prophecy for James I's reign as it invites alternate interpretations, "symbol or fact, spirit or history, truth or anodyne." Anderson noted that "'Universal possibilities forever betrayed'" can be aligned with the opposition of Sidney's idealism to Bacon's material realism.

Sp, when he came to write the last books of FQ, recognized, as did Bacon, "the discontinuity between ideal images and real action, ideal fiction and history," Anderson claimed, and included this in his poem. Citing first the proems of Books I and II as ones which illustrate Sp's use of the ideal "without any discontinuity between fiction and history," she noted that the last proems incorporate this awareness. Anderson suggested that what Sp shared with Bacon was a "modified" awareness of the latter's concept of the relationship between history and poetry which was "more complex, more troubled and more inclusive" than his earlier idealized views.

This showed up in the "opposed realities" of the final books: the opposed conclusions of Arthur's and Artegale's stories or the images of Isis and Mercilla in Book V; the capture of the Blatant Beast by Calidore and the Beast's rending of poetry in VI. "The opposed realities of Sp's final books are finally true to Sidney's emphasis on virtuous action, including virtuous choice, but no longer so easily as in the poem's beginning are they true to an extreme and exclusive idealism. . . . Truth, in short, becomes less ideal and more fictive," she concluded.

81.61 Humphrey Tonkin of the University of Pennsylvania addressed himself to Sp's need to maintain a myth of social order in an age when social ferment made his task difficult. The poet's strategy, he suggested, involved equating poetry with virtue, frequently making one a metaphor for the other, and obscuring, as in Book V, the question of whether the territory of his narrative was a poetic or a physical one. Through recourse to the pastoral mode--pessimistic yet positive--Sp projected the concept that pastoral values, themselves the result of a "nervous alienation" from society--could be brought back into society. Pastoral, Professor Tonkin said, reasserts the unity of society and plays down class conflict.

The poet, because of the association of his craft with virtue, is a unifier of "internal contradictions" within FQ, according to Tonkin. Sp "covered over the cracks" in a fragmenting society by recourse to art. Linguistic reason in Sp must be leavened by grace, yet ultimately even

discursive language fails to completely cover up reality, so that only by poetic paradox are poet and reader allowed to transcend experience and move toward a higher truth than that of reality. Sp created then, Tonkin concluded, through language a unity which was not there in daily life; poetic ambiguity and equivocation with regard to praise or blame enabled Sp to reassert old values as well as to support and oppose contemporary events.

81.62 Russell Meyer reported for the organizing committee that the topic for the 1982 Spenser at Kalamazoo sessions will be "Sp and his Circle." Abstracts should be sent as soon as possible to Professor Meyer, Department of English, University of Missouri, Columbia MO 65201.

D'Orsay W. Pearson  
University of Akron

A LETTER TO LADY DIANA SPENCER

81.63 With the concurrence of Thomas P. Roche, Jr., the following letter has been sent to Lady Diana Spencer:

Duquesne University  
Pittsburgh, Pa. 15219  
May 11, 1981

Lady Diana Spencer  
Clarence House  
London W1, England

Madam:

On behalf of the *Spenser Newsletter* and on behalf of the Spenser Society, whose president is Thomas P. Roche, Jr., of Princeton University, I am pleased to send you under separate cover a copy of *The Illustrated "Faerie Queene,"* a modernized and handsomely appointed version of Edmund Spenser's allegorical epic written to honor Queen Elizabeth I. The presentation copy has been donated by Mr. Alvin Garfin of Newsweek Books, the publisher of the volume.

As you know, Edmund Spenser claimed kin with the Spencers of Althorp, and in one of his poems entitled *Colin Clouts Come Home Againe* he celebrated Lady Elizabeth Carey, Lady Anne Compton and Mouteagle, and Lady Alice Strange, the second, fifth, and sixth daughters of Sir John Spencer of Althorp. He called these ladies--who were presumably your aunts (with many "greats" prefixed)--by the names "Phyllis, Charillis, and sweet Amaryllis" respectively.

I hope you will enjoy perusing this artistic visual treatment of the epic poem by "the prince of poets in his time," who may have been a relative of yours. I speak for Spenser scholars everywhere in wishing you the best of good fortune.

Faithfully yours,

(Signed)  
Foster Provost  
Professor of English  
Editor, the *Spenser Newsletter*



## ARTICLES: ABSTRACTS AND NOTICES

- 81.64 Allen, Michael J. B., "Cosmogony and Love: the Role of Phaedrus in Ficino's *Symposium Commentary*," *The Journal of Medieval and Renaissance Studies*, 10, No. 2 (Fall 1980), 131-153.

Not specifically on Sp, this may be of interest to a number of Spenserians. "Ficino's account of the *Symposium's* opening [in his famous *Commentary* on the dialogue] is revolutionary. Not only does it upgrade Phaedrus's personal and metaphysical contribution to the debate, but it links the *Symposium*, as Ficino believed the *Phaedrus* was also linked, to the Orphic-Pythagorean cosmogony. . . . Ficino's presentation of Phaedrus's role in the *Symposium* is fundamentally opposed to the prevailing modern one, and derives from a fascinating if unacceptable view both of the positions occupied by the *Phaedrus* and the *Symposium* in Plato's canon and of the nature and function of Love and indirectly of Beauty in Plato's thought. As such it is another important witness to the originality and intrinsic interest of many aspects of Ficinian Neoplatonism" (152-153).

- 81.65 Blackburn, William, "Spenser's Merlin," *Renaissance and Reformation*, 4 (1980), 179-198.

"Before Sp, Merlin is a prophet, a magician, and artificer; he is all those things in FQ, but he is also something more: a figure for the poet, and so of central importance to the treatment of art in the entire poem. . . . [Merlin] illuminates the aesthetic and philosophical questions which are a central concern of FQ, and so the explanation of Sp's Merlin is to be found, not in old books [as Sp suggests in FQ III.ii.18], but in his function in the poem in which Sp chose to place him" (179).

Blackburn traces the provenance of the medieval Merlin down to Renaissance times, then shows how Sp with this tradition as a background develops Merlin into a figure whose magic mirror, reflecting only truth, suggests the function of FQ itself, an artifact standing at a point of intersection between time and eternity, enabling us to see things truly and as they might be.

- 81.66 Miller, Jacqueline T., "'Love Doth Hold My Hand,' Writing and Wooing in the Sonnets of Sidney and Spenser," *ELH*, 46 (1979), 541-558.

The posture assumed by Sidney in *Astrophil and Stella*, in which he surrenders his art to Stella, is a technique which enables him to dissolve the distance both (a) between poetic subject and poetic expression and (b) between lover and beloved. This complete loss of personal identity to the demands of poetry and love, to which Sidney accedes, is held perpetually in abeyance by Sp in *Amor*: it is an option which both beckons and repels him, which he courts and then denies. "While Herbert painfully and with frequent resistance surrenders to this demand [in *The Temple*], and Sidney boldly pretends to, Sp accommodates it without compromising himself" (557).

- 81.67 Vondersmith, Bernard J., "Sp's THE FAERIE QUEENE," *Explicator*, 39, No. 3 (Spring 1981), 5-6.

Infers a physical shape for the House of Alma. "My sketch of the Castle of Alma is conceptually simple: a geometrical configuration which resembles

the human body. The head is a sphere and attached to it is a cubic body. The legs are represented by a solid triangle. The frame is therefore "partly circulare, / And part triangulare," and "twixt them both a quadrate was the base / Proportional equally by seven and nine" (FQ II.ix. 22.1-2; 6-7). The sphere has a circumference of nine; the quadrate is seven by nine; the equilateral triangle is even on each side. I have arbitrarily chosen a height of four in the hope that this figure allows the wall to be high enough that 'foe might not it clime' (21.2).

"Thus, the Castle of Alma resembles a human being lying on his stomach with his 'face' looking directly ahead. This positioning allows easy movement through the front entrance over the drawbridge (tongue). The 'Port-cullis' (nose) extends over the door in the manner described in the twenty-fourth stanza. The thirty-two warders stationed around the front door (26.1-8) occupy their logical positions as teeth, and the Porter can keep watch from the "Barbican" (eyes) (25.1-2). The ivy mentioned in the twenty-fourth stanza serves as eyebrows and moustache" (6).

- 81.68 Williams, Franklin B., Jr., "The Iconography of Una's Lamb," *The Papers of the Bibliographical Society of America*, 74 (4th quarter, 1980), 301-305.

Suggests that "in the iconography of St. George, the tradition that Princess Cleodolinde leads a lamb by a string . . . is especially characteristic of Tudor art" (301) as opposed to the St. George tradition on the continent, and that a particular woodcut of St. George, which appears in a series of missals printed in France for the English market about 1500-1520, lies behind specific details of FQ.

#### DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*; *SpN* provides here only portions of the authors' abstracts in most cases, sometimes in the very words of the abstracts (without acknowledgment), sometimes in paraphrase. Copies of the dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information.

- 81.69 Brown, Jane Wiseman. *The "Sabaoths Sight": Narrative Method in Edmund Spenser's Faerie Queene*. University of Pennsylvania, 1980. *DAI*: 41: 4402A. Order No. 8107719. 469 pp.

The narrative method of Sp's FQ has always presented a problem to its readers. The fact that the poem is a fragment, the nature of allegory, and the reasons for the poem's archaism, structure and internal inconsistencies are all areas of particular difficulty. These difficulties may be clarified if one realizes that FQ is constructed of many fragmentary narratives that invite the reader's completing interpretations. RC's vision of Jerusalem in Book I, canto x, is the first episode to reveal Sp's method clearly. In this early episode and in other significant episodes throughout the poem, setting, character, rhetoric, genre, and plot evoke narrative expectations that are unfulfilled on the page. But their imaginative power impels the reader to complete them. The very essence of what Sp meant by "allegorical,"

this method is illuminated most tellingly through the narrator's prayer for the "Sabaoth's sight" in the final line of the *Mutabilitie Cantos* that conclude the text as we have it. The prayer for the "Sabaoth's sight" is a prayer for a glimpse of the ultimate truth, the ultimate poem that the fragments on the page can only suggest. But the orderly structure of Sp's poem points beyond these disorderly fragments to the potential completed FQ, beyond the broken realm of the everyday to the holy. In this way, Sp tests the boundaries of language and art to show at once their limitations and their power.

- 81.70 Dingwaney, Anuradha. *Self-Referring Fictions: The Idea of the Poet in Spenser, Wordsworth, and Coleridge*. The Pennsylvania State University, 1980. DAI: 41:4402A. Order No. 8107558. 278 pp.

Examines the influence of SC on a crucial thematic interest of Wordsworth and Coleridge--a self-conscious, detailed and intent scrutiny of the evolution of poetic identity. SC initiates a strategy which is called here "self-referring fictions" because through it a poet inhabits various fictional selves in the course of a poem or poems to examine the effort, choices, and commitments that go into the fashioning of a poetic identity. More specifically, these various selves offer perspectives, some of which the poet must adopt. Primarily, however, they function as the many and formidable temptations the poetic self is heir to, and must overcome. This study dwells on the similarities between the temptations that the three poets confront. For example, Arcadia or the pastoral enclosure embodies the salient temptation(s) in SC; it reappears in, in fact is almost identical to, the enclosures of childhood and infant thought in Wordsworth's poems in *Lyrical Ballads*, and to Coleridge's bower-like retreat of the Conversation poems. The pattern of the argument, then, is determined by each temptation that the three poets confront in SC and in a selection of exemplary poems by Wordsworth and Coleridge.

This study is also responsive to the extent to which Wordsworth and Coleridge modify and/or extend Sp's insights into the poet's role in SC to suit their own peculiar situation and undertaking. This difference stems primarily from the fact that though Sp, by the end of SC, has a secure hold on his poetic identity, Wordsworth and Coleridge do not. Consequently, they subject their affirmative insights into the poet's role to constant re-examination. In doing so they rework and extend the strategy employed in SC. Such re-examination, however, substantially erodes the bases of their poetic faith. This study, then, dwells also on how Wordsworth and Coleridge, when charting their poetic growth, move toward a bleaker prospect than Sp does in SC.

- 81.71 Needleman, Jennie R. *Spectator and Spectacle in Spenser's Faerie Queene*. Rutgers University, 1979. DAI: 40:4057A-4058A. Order No. 7928429. 168 pp.

Seeks to determine the significant context of certain spectator-spectacle scenes in FQ. The three chapters analyze scenes of RC at the House of Pride, where he views the Procession of the Seven Deadly Sins; Britomart at the House of Busyrane, where she views the Masque of Cupid; and Calidore in the pastoral world, where he views the Dance of the Graces.

Since all the scenes are centered upon images which have a powerful, familiar impact quite apart from any context in which they might appear, the question arises whether or not the spectator's presence at the spectacle is significant to his own moral condition at the time, to the progress of his quest or to the spectacle itself. In short, is the allegory discontinuous at these moments?

This essay demonstrates that, even as Sp exploits the traditional impact of these central images, he recreates them for his own purposes. The changes Sp makes occur both in the spectacles themselves and in their environments. Significantly, these changes are often central to the nature of the spectator-spectacle relationship, which in turn is invariably central to the relationship of the knight to his quest.

Investigates the possibility that the allegorical connection between spectator and spectacle is similar to that of a masque. To develop this kind of investigation, the surrounding context of these scenes is closely scrutinized to determine how the spectator experience fits into the knight's episodic adventures. For all of the knights, the allegorical connections with the spectacles prove to be important, although only the scene with Britomart proves to be constructed like a masque. Furthermore, the fact that each knight disrupts, destroys, or dispels his spectacle proves to emphasize another feature of the allegorical relationship, which is the critical distance between spectator and spectacle. Finally, the study indicates that the two kinds of behavior, questing and observing spectacles, blend together for all the knights. In terms of the reader, the spectator-spectacle relationship crystallizes the nature and the progress of the knight's quest.

Since the significant context of these scenes is no less than the entire quest of the knight who is the spectator, the issue of discontinuous allegory occurring at these points is resolved. Even though Sp's choice of images for the spectacles and his episodic narrative method could have been used to create a discontinuous allegory, Sp actually develops an effective, rhetorical vehicle in the spectator-spectacle scenes to convey the sense of a unified allegorical purpose.

- 81.72 Nixon, Lois G. *Spenser's "Incomperable Lanterne": The Dedication Poem of The Shepherdes Calender*. University of South Florida, 1980. DAI: 41: 1615A. Order No. 8022935. 121 pp.

Focuses on the dedication poem of SC, maintaining that the 18-line poem announces the precise directions to be taken by the poet in elevating poetry to heights equal to or beyond those reached by continental and classical poets. Suggests that the poem is a means of illuminating concerns and dilemmas confronting Sp and other poets in the last quarter of the sixteenth century. Three significant Spenserian characteristics are introduced in the dedication poem: an exciting new poetry, a preference for the pastoral genre, and an urge for moral and aesthetic reformation.

- 81.73 Schulman, Samuel Edward. *Wordsworth's Spenserian Voice*. Yale University, 1978. DAI: 40:3324A. Order No. 7926848. 281 pp.

An investigation of Wordsworth's use of Sp and the 18th-century Spenserian tradition as a way of understanding Wordsworth's own voice. *Salisbury Plain* (1793) is in the tradition of poetical imitations of Sp. When Wordsworth revised it into *Adventures on Salisbury Plain*, he used the allegorical technique of FQ. Wordsworth's view of Sp as a poet of temptation, inherited from his 18th-century predecessors, is expressed in Spenserian poems of 1802: the beginning stanzas of the ode "A Farewell," "Stanzas written in my pocket-copy," and others. In "Resolution and Independence," the relationship between the poet and old man resembles that between Arthur and Ignaro at Orgoglio's castle; the poem also contains allusions to Guyon's assault on the Bower of Bliss. Read in this way, the poem becomes an enactment of the poet's mastery over the outside world.

In *The White Doe of Rylstone* Wordsworth uses a version of the Spenserian voice not to master the outward world, but to impose order on his own feelings of grief and loss of imaginative power. In the Spots of Time passages of *The Prelude*, the inscription poems of 1800, and in medievalizing and Spenserian ballads like "Hart-Leap Well," Wordsworth undoes the proper meaning of a place or an incident in order to impose his own. In *Memorials of a Tour*, 1820, Sp is once again the model, a figure who presides over the sources of imagination, but who also provides a model of willed artistic discipline which can prevail when the springs of imagination are dry.

- 81.74 Silberman, Lauren. *The Hermaphrodite and Myths of the Self in the 1590 Faerie Queene*. Yale University, 1979. DAI: 40:5854A-5855A. Order No. 8011549. 230 pp.

Focuses on the image of the Hermaphrodite at the conclusion of the 1590 FQ; the image is examined as an emblem of the process of making sense of sensual experience, which is the central concern of the first three books of Sp's epic. Sp's conclusion is a complex summary of the major themes and poetic processes of the work. Sp alludes to Ovid's story, which is itself a complex reflection on the ironic gap between a literary character's understanding of his metamorphosis and a reader's interpretation of the story. Ovid uses the unhappy fate of his protagonist, Hermaphroditus, to explore the complexities of mediating between modes of signifying and modes of understanding; Hermaphroditus' understanding of his transformed shape as emasculation contrasts with the reader's view of his union with Salmacis as a version of sexual intercourse. Sp transforms Ovid's story from an epistemological conundrum into a pattern for the right use of both literature and sexuality. Where Ovid invites his reader to enjoy the poet's mastery and to share his sense of superiority to his sexually naive protagonist, Sp uses the theme of understanding and controlling one's sexuality to develop a model of the proper relationship of a reader to a literary text. Misreading appears as the emasculating misuse of literature as pornography. The proper appreciation of aesthetic distance schools the understanding to cope with epistemological problems; the art of making sense of a text prepares the reader for considered action in the face of the epistemological uncertainty of the mortal world. The pornographic use of literature assumes the collapse of aesthetic distance as the art object is made part of the reader's fantasy; by the fostering of hermeneutical passivity, it discourages an active engagement with life.

The first two chapters treat those traditions of mythology and the epic that Sp uses in his transformation of Ovid's myth. The third and final chapter is a reading of the three books of 1590 FQ as a dialectical examination of the process of making sense of experience.

- 81.75 Stillman, Carol Ann. *Spenser's Elect England: Political and Apocalyptic Dimensions of The Faerie Queene*. University of Pennsylvania, 1979. DAI: 40:5456A. Order No. 8009467. 289 pp.

FQ I juxtaposes a reading of English history with an imitation of John of Patmos' Revelation. Orgoglio and Duessa can be identified as Antichrist and the Whore of Babylon and as Philip of Spain and Mary of England. Una is at once the Protestant faith, the woman clothed with the sun of John's Revelation, and England's Queen Elizabeth. RC is both England and Christ at his second coming, the mighty archangel of Revelation. In Book I, the nation's chronicles and apocalyptic prophecy are used to illuminate each other. By paralleling the Apocalypse and English history, Sp suggests that England is fulfilling John's prophecies, that it is the New Israel, the homeland of the chosen people in the Last Days. This view of England's past and future is one shared by many of Sp's contemporaries and deriving from Foxe's reading of history.

Book I's fusion of national history with apocalyptic prophecy is continued in Book V's topical allegory. Book I sets up a theory of history in order for Book V to apply it to evaluating the stages of the ongoing conflict with Spain and Rome. Sixteenth-century Protestants took Revelation's account of the two warring churches as the basis of a theory of history that provided their movement with a past and justified their revolt from Rome. Rome had always persecuted the Protestant elect, and would until Christ's return. This reading of Revelation accounted for the current struggle of Protestant and Catholic powers and assured the eventual triumph of the outnumbered Protestants. Also, Revelation's prophecy of the two churches alluded to the war between England and Spain.

Book V, like Book I, echoes John's Revelation in characters and plot. But V reveals a more significant debt to John in its sense of time and its method of interpreting political events. The Legend of Artegale is an apocalyptic prophecy foreshadowing victories over Spain still to come. The types of Artegale--Leicester, Essex, Grey, and Norris--foreshadow the completion of England's quest, the achievement of the national destiny that is prophesied in RC's victory over the dragon.

#### ANNOUNCEMENTS

- 81.76 SPENSER AT KALAMAZOO, 1982. See item no. 81.62, above.
- 81.77 For an authorized biography of Rosemond Tuve, Margaret C. Evans would appreciate receiving any letters, documents, anecdotes, personal memoirs and photographs from her friends, students, or colleagues. Write to (Mrs.) Margaret C. Evans, Thistle Hill, North Pomfret VT 05053.
- 81.78 We are happy to announce that the University of Pittsburgh Press book *Spenser Studies I: A Renaissance Poetry Annual*, ed. Patrick Cullen and Thos. P. Roche, Jr. (SpN 11.3, item 80.70), has won a prize as best-designed book in the Midwestern Books Competition for 1980; designer, Margot Barbour.

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