

# SPENSER NEWSLETTER

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**TO OUR READERS**

**BOOKS: REVIEWS AND NOTICES**

**ARTICLES: ABSTRACTS AND NOTICES**

**DISSERTATION ABSTRACTS**

**ANNOUNCEMENTS**

**SPENSER BIBLIOGRAPHY: UPDATE**

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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between the publication of the article and the report on it.

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## TO OUR READERS

83.101 Spenserians who expect to be slouching toward Kalamazoo, come May 1984, should be aware that spring will be a little late this year: the annual gathering of Otto Gründler's chowder and marching society will take place on 10-13 May, 1984. For further details of Sp sections, see "ANNOUNCEMENTS."

Throughout the late spring and summer, numerous individuals and institutions have taken the Queen's shilling and joined our company. We extend a special welcome to our first subscribers from Italy (the Institute of Renaissance Studies, Florence -- through the good offices of Professor Anna Maria Crinò, Univ. of Pisa) and from Turkey (Professor Himmət Umunç, Hacettepe University, Ankara).

## BOOKS: REVIEWS AND NOTICES

83.102 DeNeef, A. Leigh. *Spenser and the Motives of Metaphor*. Durham, North Carolina: Duke University Press, 1982. 196 pp. \$31.75.

The purposes of this study are stated early: "to explore Sp's conception of and use of metaphor," and to account for Sp's recurrent use of internal dialogue, "one voice continually opening the textual words, figures, and genres to greater metaphoric extension," the other "continually striving to fix and enclose them in literal reductions" (13). The book has no epigraph, but a sentence from Paul Valéry might have served: "We live only by fictions, which are our projects, hopes, memories, regrets, etc., and we are no more than a perpetual invention." The study is free from trendy jargon, but it is often, by virtue of its matter and the subtle nuances of the argument, "hard to rede" (in several of the fifteen senses of that term identified on p. 154). A summary account of the book's mainframe may therefore be useful.

Three related areas of emphasis are central throughout: the crucial, though shifting, importance for Sp's art of Sidney's conception of poetry, notably the view that "both poet and reader imitate an Idea by bodying it forth in particular and concrete work, verbal in the first instance, moral in the second" (8); Sp's steadily more complex effort, conditioned by his growing sense that Sidneyan ideals must be accommodated to the demands of a fallen world, "to guard his texts against the threat of wrong readings" (13); and the changing dramatic character of his poetry, at first in some sense confined within the narrative, eventually involving poet and reader in dramatic interplay of a higher order.

DeNeef proposes that Sp, who had surely seen a copy of Sidney's *Apology* soon after its composition (181, n. 4), initially accepted and undertook to apply in his art Sidney's particular version of the theory that poetry speaks metaphorically: namely, that in the triad of abstract universal Idea, "fore-conceit of the work," and subsequent verbal poem, the poet's fore-conceit is the vital metaphoric imitation, the form or model that "can direct [the reader's] ethical imitation just as it directs the poet's verbal imitation" (8); that the poet through metaphoric language "teaches man the art of re-forming" in contexts social and religious -- ultimately of re-forming himself "according to the *imago Dei* by which he was originally formed"; and that this task

of "call[ing] us . . . to the mimetic activity of making metaphors . . . legitimizes and directs the poet's vocation as Sidney and Sp understand it" (10-11).

This humanistic poetic ideal in an important sense informs the majority of the minor poems, culminating in 4H, Sp's "most optimistic . . . affirmation and demonstration of a Sidneyan poetic" (88). In the early poems and in FQ I, "wrong speakers and wrong readers within the narrative . . . instruct and defend the right speaker and right readers of the narrative" (26). Thus, such figures as the shepherds in SC, Verlame, Alcyon, Colin in CCCHA, by their single-minded insistence on the literal truth of one particular and exclusive perspective (matched by an inability to recognize that each perspective functions as a metaphor of others) remain enclosed in realms of fruitless private lament. By these ways, Sp instructs his readers "to remain conscious of the metaphor as metaphor" (61), resist literal and disjunctive contraries in favor of metaphoric relationships, welcome the ambivalence of language, and so enable poetry to teach and move men to right action.

DeNeef then turns to FQ, arguing that the proems dramatically record "the educative progress of the poet . . . parallel to the situations of his heroes," that "portions of each Book [address] the literary questions raised in its proem," and that the "announcement and affirmation of the New English Poet . . . does not precede the poem, but develops continuously with the narrative . . . as the poet learns, by overcoming internal and external challenges to his art, how to translate his private vision into public action" (124, 91, 118). If Sp seeks finally to realize a condition in which poet and reader, linked by understanding and faith, together "speak and read the metaphors that 'make' the text" (142), the poem in fact progressively reveals darker doubts touching the efficacy of the Sidneyan vision, the limitations even of "right readers," the regressive character of society, and (most profoundly) "the extent to which any literary text distorts the Idea from which it arises" (91).

As FQ is made, Sp's initial distrust of the urge to find and fix "a literal truth among metaphoric possibilities" (61) is overshadowed by a larger distrust of metaphorical language itself. The Blatant Beast may symbolize the poet's "growing doubts about communal reform," the *Bon font/Malfont* stanzas encapsulate his recognition that "even a Right Poet's writing can be 'raced out' by a reader's wrong reading" (133, 144); but beyond all that, the ambivalence of language resists every kind of control (176). Accordingly, in Book VI, Sp's Sidneyan urge to direct and control gives place to acquiescence and relinquishment: since the poet's task "is not to define or to emblemize, but to offer the opportunity to invent," his right action is "finally to cease speaking," leaving the poem to act as a continuing incentive, for all its readers, as imaginative groundplot for their profitable inventions -- so serving, at last, the good purposes of God (168, 140-41, 88, 137).

There are lots of good things in this boldly conceived study. Perhaps most valuable is the insistent emphasis on Sp's passionate engagement with language, and with the texts of his poems. In a sense, the book traces Sp's growing awareness of the bittersweet responses to that youthful cry for "the kingdome of oure owne language." Whether or not one is persuaded by every par-

ticularity of DeNeef's argument, the careful analysis of Sp's effort to be constant to his purposes as experience forces him to "restructure his poetic enterprise" lends weight to the final judgment that "to have committed himself so completely to the written word while entertaining such doubts about that word was one of Sp's most heroic endeavors" (176). If this critic is right, the widely held view that Sp, for all his imaginative powers, was intellectually not quite in Sidney's class, will be considerably undercut. DeNeef has wise things to say about the bearing of each proem on Sp's management of narrative; and he brings something new to the critical commonplace of the poet's darkening vision in FQ by his suggestion (126) that the poet's chief care, to preserve and justify "the metaphoric nature of the text," is unaffected by those textual and ethical accommodations that reflect the pressures of a fallen world. Again, the book will surely stimulate further work on, e.g., FQ III.xi-xii, Amor, and especially (given the fine chapter on RT) the diverse and neglected poems of the Complaints volume. The work of other critics is acknowledged with thoughtful generosity: if Giamatti, Nohrberg, and Harry Berger are chiefly in evidence, DeNeef recognizes as well the affinity of his assumptions with Goldberg's approach in *Endlesse Worke*. Early footnotes to each chapter on the minor poems identify especially relevant critical studies.

The general thrust of the argument makes excellent sense; yet some aspects of the book are a little troubling. DeNeef's special concern with proem/book relationships may justify the decision not to speak at all of Book VII; but I wish it had been somehow possible to draw the first and the last four stanzas of Mutabilitie into the larger analysis of FQ. The critic's central interest in Book III and (for related but different reasons) in IV-V presumably accounts for the view that "Book II is as much a prologue to FQ as Book I" (110). Granted, "the whole of FQ [is not DeNeef's] present concern" (92). Still, one feels uneasy with the inferential placement of the Legends of Holiness and Temperance in the porch of Sp's palace of art, looking on to the great feast of later books. All the proems are accorded equally sensitive readings, but some are more equal than others: compared with the very lively and incisive discussions of later proems, that of the first seems less magisterial, even a bit shadowy. Worrying too is the implicitly chronological precision of it all; the poet methodically identifies problems, shifts his stance accordingly, resolves the immediate difficulty, only to face new and subtler challenges that enforce the continual "rethinking" (126) of his poetical premises. There's a certain dissonance between the critic's relatively neat pattern and the restless surge of that huge poem. One wonders whether Sp *thought* his way through the composition of FQ in quite this fashion.

Curious also is the remark, very late in the study, that if the focus of Sp's poetry on uses/abuses of the word by writers and readers "was opened to Sp largely by Sidney's *Apology* . . . [yet] that is not the important point" (176). This is rather disconcerting, after uncounted reminders of Sp's acceptance of Sidneyan theory, commitment to Sidney's rhetoric of defense, continuing motivation by Sidneyan humanism, agonized struggle in the making of FQ to justify Sidney's ways to man. Much of the book's power, it seems to me, derives from its fascinating and important account of Sp's continuing debt to the principles of the *Apology*, even as he fights to find his own road in a world that

"grows daily wourse and wourse." For the rest, I have a few minor reservations about some details, e.g., the identification of Acrasia as "a faerie fantasy" (107), and the suggestion, which some may think strained, that the wedding of Thames and Medway represents "artistic success at the expense of [Sp's] humanistic vision" (123-24). But enough. This book is always stimulating, often brilliant. It made me think again about Sp's idea of the poet's vocation, his shifting responses to the challenge of making poetry, his sensitive management of language -- and his awakening recognition of the assertive life that informs the text of his poem. The book admirably illustrates the truth that, in the criticism of Renaissance English poetry these days, Spenser is where the action is.

[H.M.]

- 83.103 DuBois, Page. *History, Rhetorical Description and the Epic: From Homer to Spenser*. Cambridge: D.S. Brewer, 1982. 131 pp. \$15. Distributed in U.S. by Biblio, Totowa, N.J. \$35.

Ecphrasis, like the catalogue, is one of the most constant of conventions in the epic tradition that descends from Homer. At a significant point the poet will interrupt his narrative to describe a work of art that pertains in some way to the hero. Page DuBois argues that the ecphrasis is crucially linked to the poet's conception of history, that it bears a synecdochic relationship to the epic as a whole. This will seem a large claim for a rhetorical *topos* that, even within the *Aeneid* where it is most prominently employed, comprises only a small and digressive fraction of the poem. But it is a claim that her learned and perceptive study maintains successfully. In four compactly structured chapters she traces the convention from Homer through Vergil and Dante to Sp. The value of her work for readers of Sp will lie not only in its consideration of the ecphrastic passages that were Sp's literary inheritance but in the challenging argument that the largely negative import of the ecphrasis in the moral world of FQ signifies an attenuation both of the epic ethos and of faith in the relation of the hero to history.

Professor DuBois begins where the *topos* began, in Homer's description of Achilles' shield in *Iliad* 18. As a work of art, the shield is connected to other precious objects, cups, armor, scepters, which tie the present to the past. As the work of a god, it contains a divine energy and power which it confers on the human hero. But its most significant function is to portray the regeneration of the cosmos and the continuity of human community. In her reading of the ecphrasis, the shield becomes "a world, a map of the cosmos, a model of the regeneration of the universe in the present" (18). The bearer of the shield thus takes on the responsibility of a surrogate king, displacing Agamemnon, in ordering the world of the poem. Some critics have seen irony in the violent context for the shield's portrayal of the resolution of human conflict and its celebration of the continuing processes of life. DuBois prefers to define this as the "meta-history" of the *Iliad*, the "endless creation and recreation that give the heroic life meaning" (90). Though the individual hero is destined for death, the shield he bears points to the continuity of human life.

The *Aeneid*, clearly, is the text central to DuBois' understanding of the relation of ecphrasis and history; she properly calls Vergil's the most developed examples of the *topos*. Here the descriptions of works of art look backward from the fictional present into Aeneas' Trojan past and forward in Roman history to the poet's own historical moment. They portray a past which must be superseded and a future to which the uncomprehending hero must submit himself. The former appears in the reliefs in the Carthaginian temple of Juno. It is possible that DuBois may here underestimate the complexity of Vergil's historical sympathies. She sees Aeneas' confidence in the sympathy for Trojan suffering expressed in the art as simply misplaced. But his expression of that confidence, "sunt lacrimae rerum et mentem mortalia tangunt," is not wrong; the reliefs do express Carthaginian tears, even within the temple of the Trojan nemesis, for the suffering of human history. Just as significantly, the *lacrimae rerum* can be seen as Vergil's as well: we pity Dido destroyed by her collision with the fate that impels Aeneas toward Rome and are thus led to pity the historical Carthage destroyed by the Roman drive toward *imperium*. Aeneas -- and by implication Rome -- may have no choice, but art, both the plastic art verbally imagined and the poetic art which contains it, are left to express the tragic sorrow of it all.

DuBois is best on the ecphrastic centerpiece of the *Aeneid*, the portrayal of the Roman "future" in the shield made for Aeneas. Vergil's revision of Homer's ecphrasis includes the acknowledgement that history, like the world of myth, is a subjective matter, open to constant re-interpretation. Rather than the image of regeneration given to Achilles, this shield projects a vision of war, tragic choices, and sacrifices whose meaning can be found only in the accomplishment of the Augustan present. This is the burden which Aeneas, admiring the images but ignorant of their import, must literally and figuratively shoulder. What is quintessentially Vergilian about the passage is its melancholy recognition that the *Pax Augustana* will come only after such grievous suffering, that Aeneas must bear both the glory and the fates ("famamque et fata") of his descendants. A much briefer and more enigmatic ecphrasis earlier in the poem, the description of the temple of Apollo at Cumae, DuBois calls a psychohistory of fathers and sons. Using mythology rather than history, Vergil creates analogues to Aeneas' position as son to Anchises and father to Ascanius. Readers will find much that is suggestive here, but the enigmas do not, for me, entirely yield to the analysis. DuBois concludes persuasively that the "meta-history" of the *Aeneid* is more problematic than that of the *Iliad*. While the explicit expression of it describes a linear ascent from Trojan past to Augustan present, there is a descending line as well, a sense of loss one feels, especially at the end. In this view she is clearly on the side of the best modern commentary on Vergil.

In Dante's *Commedia*, the hero is more centrally responsible for understanding the visible speech of the art. Because God has, for Dante, definitively intervened in human history, there exists a greater hope in the intelligibility of what is seen. The "art" moreover is God's, and its interpretation offers access to a "meta-history" that gives all time its final significance. DuBois includes as an ecphrasis the image of the Old Man of Crete narrated by Virgilio in *Inferno* 14; in it is embodied the hopelessness, the sense of stasis of the world be-

fore Christ. More closely allied to the tradition of epic ecphrasis are the two sets of images on the terrace of Pride in *Purgatorio* 10 and 12. In the former the images of humility each derive from a separate historical era, Old and New Testament, and classical antiquity, but taken together they suggest the simultaneity of vision of their divine Sculptor. In the latter ecphrasis Dante the pilgrim must look down at the pavement to see the images of the proud, but the reader must also look up at the acrostic in the verses to see UOM, "man," figured as the locus of pride. DuBois suggests that this indicates a progression within the *Commedia*, from a merely narrated description to the visual images of pride that finally must be read more truly in the acrostic. In the perfected "ecphrasis" of *Paradiso* 18 the souls of the just spell out the command of justice to earthly rulers and thus complete the pattern of moving from image to letter. DuBois concludes that Dante's "subversion of linearity on the page, in the acrostic, is analogous to his subversion of linearity in history" (70); time is one, and all history is, finally, simultaneously present in the "meta-history" toward which the poem points.

Sp's relation to the ecphrastic tradition is bound to be complex. Language itself is frequently represented in FQ as potentially deceptive. All the more so visual appearances. He shares with post-Reformation culture a profound skepticism of what is seen, of "mere" appearance. His favorite verb is *seems*, and almost inevitably what seems isn't. DuBois focuses her analysis on the gate to the Bower of Bliss, the tapestry of Adonis in the Castle Joyous, and the tapestries of the House of Busirane. What is immediately evident in relation to the tradition is that each of these narrated works of art must be not so much seen as seen through. They are not works that bear the authority of a god (or God) but whose origin is mysterious, demonic, and perhaps even malevolent. Ecphrasis thus loses the authority it had had in previous epics and "is reduced to a topos, a place, literally, or allusion to a transcended past" (78). All of Sp's examples of ecphrasis portray images of the false loves of mythology. Their relation to hero or heroine thus becomes negative; read correctly they express warnings against illusion rather than a vision of reality.

DuBois' readings of Sp's ecphrastic passages do not in themselves break interpretive ground; her sense of their meaning in the moral context of Books II and III corresponds to what readers have come to understand. But by pointing to his "restriction" of the *topos* in relation to the epic tradition, she argues that Sp shows doubt about the relation of the epic to history (86). He is the first poet, she suggests, to use the ecphrasis not to open his poem up to time and history but to consider and reassess elements of his literary heritage. Some readers will want to counter that Sp does use other epic conventions, among them the catalogue, to open his poem to time and history. In the early books at least Sp establishes positive connections between his heroes and heroines and an interpretation of history leading to an Elizabethan fulfillment. DuBois argues that the "meta-history" in FQ is not this historical fulfillment, nor a vision of Dantean simultaneity, but mutability, endless change. Though not perhaps the whole story, this does ring true to a part of our experience of the poem, especially in its kaleidoscopic portrayal of heroism, in the fact that moments of completion -- the marriages, final victories, meeting with Gloriana -- are forever deferred, and certainly in the ending. Sp



begins with a Vergilian motive toward history but does not sustain it. DuBois admits this change in the poem from its first to its second part: "In the writing of FQ Sp seems to move from a tentative confidence in his ability to represent England's history, to celebrate Elizabeth in all her multiplicity, to put his literary heritage in perspective, finally toward despair which is the ultimate fruit of his perspective on time" (88-89). Mutability then becomes for him "the source of growth and generation and delight." He ends with a prayer of hope in Dantean timelessness, but it is tentative, and not realized in the poem.

The brevity of Professor DuBois' study (its argument extends over less than a hundred pages) and its apparent limitation to a single literary convention should not deceive potential readers. It is a study characterized by broad learning and a critical intelligence that comprehends the larger implications of its subject: its real concern is no less than the transformation of the epic from Homer to Spenser. The book includes a twenty-five page appendix of the texts and translations of the ephrastic passages.

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- 83.104 Lindheim, Nancy. *The Structures of Sidney's Arcadia*. Toronto, Buffalo, London: University of Toronto Press, 1982. 224 pp. \$30.00.

Readers of Sp's FQ can see in Sidney's *Arcadias* a great contemporary at work on two versions of what was in the end a similarly large and complex poetic enterprise. Nancy Lindheim has more than once summed up her understanding of the two *Arcadias* in a pointed paronomasia, naming the later, that most remarkable of revisions, a "re-vision" of its predecessor's fable, method, and implications. To elaborate, her investigation of the essential structures of the *New Arcadia* (rhetorical and "tonal," as well as narrative) studies materials of the *Old Arcadia*, some reused and some, such as the trial "scene," not explicitly present in the truncated second version. It was, in fact, the trial "scene" that, according to her impressive analysis, operated to reveal to the author himself what Lindheim identified as the key to the other *Arcadia*: the clear establishment, and then surmounting, of oppositions between contradictory absolutes.

Although Lindheim casts a wide net, she never loses sight of her major self-imposed task: to deal with the *New Arcadia* in terms of the multiplicity of Sidney's view of his world *vis-a-vis* his practice of the "rhetor's role as mediator or shaper of this welter" (165); nor does she falter in pursuing her conclusion that Sidney's structures, basically exploratory in nature, after seeking out issue by issue the reality of inherent contrarities, ultimately find ways of integrating oppositions into a high perfection of harmonious "reciprocity."

One might begin this erudite, thesis-oriented study with some anxiety lest it represent another betrayal of the kind Norman Rabkin deplores in

today's Renaissance criticism: "We have been betrayed by a bias toward what can be set out in rational argument"; by the "puritanical bias which assumes that the value of literature is moral"; by the "consistent suppression of the nature of aesthetic experience" (*Shakespeare and the Problem of Meaning* [Chicago: University of Chicago Press, 1981], pp. 19-21). But such concerns remain in this instance unfounded. Lindheim's basic critical instincts are splendid. Her readings of the *New Arcadia* stand firmly buttressed by her appreciation of the old one, where she finds affirmations eminently suited to expansion and increased seriousness, especially those inherent in its complex and sympathetic heroes. And further, she reads with a reassuring sense of the difference between doctrinal absolutes and humanely viewed human limitations operant in a disorderly world of experience, where making the best of it is still an heroic accomplishment.

Sidney's distinctive rhetorical structuring Lindheim illustrates by examining his treatment of the Virtue versus Pleasure polarity, comparing it to that same antithesis in the hands of Sp, Ariosto, and Tasso. Finding Sidney's most specific address to the *topos* in the two Musidorus-Pyrocles debates, one on the solitary life, the other on love, she cites the brief allusion in the latter to Hercules effeminized as alerting us to the importance of that hero's image to the whole Arcadian championing of the active life. (Since Sp's Radigund, rather than his Acrasia, stands patently in the Omphale tradition, Acrasia does not figure in Lindheim's follow-up of the Alcina-Armida temptations). Though Sidney, like the other three, seems to present a necessary choice between polar opposites, unlike them and unlike the Florentine Neoplatonists (and, one might add, unlike such poets as Wyatt, praising his Kentish retirement, or Jonson, celebrating Sir Robert Wroth's absence from the savagery of public life), Sidney reconciles the opposed choices. Lindheim's contrasts between Sp and Sidney tend to reflect unfavorably on the former, a judgment made easier by her proceeding largely from the difficulties and discomfiting political intransigence of FQ V. To her Sp remains the contemplative poet never wholly easy in the civic sphere where she sees (arguably, I think) the *New Arcadia* as insistently residing. When we ponder Britomart's role in freeing Artegall, however (Britomart's double nature being even more complex than Pyrocles'), as when we recall Contemplation's succinct "That may not be" to Red Cross's poignant longing to remain with his precious heavenly vision, we can argue that Sp too, in his own way, sought and achieved reconciliations on many levels. Still, to say this much of Sp is not to deny the value of Lindheim's grasp of Sidney's distinguishing structural base.

First, Lindheim presents a study of rhetorical structures -- organizational problems addressed in schemes of language and thought. She dwells mainly on dichotomous, theme-defining *topoi* that, although they require evaluative rankings, also make manifest in linguistic schemes and in the presentation of balanced characters possibilities for synthesized polarities. Sidney's characters Lindheim sees as essentially thematic in origin, yet at the same time she acknowledges the reality of their transcendent psychological authentication.

Secondly, she attends to structures presiding over groups of sequential scenes, "tonal" structures, defined as value judgments more analytic than syn-

thesizing, and frequently arranged in three parts -- "positive, negative, and humorous" (64), with the last category parodic in nature; and while the elements examined often threaten to elude the pattern, the insight remains valuable. The incidental application of it as a typical Sidneyan configuration to certain *Astrophel and Stella* sonnets produces impressive results, from which she generalizes successfully that, as opposed to the lyrics, the narrative with characters limited in dimension can make good use of a number of alternative figures to round out the vision of human experience. Further, Lindheim observes that the tripartite structuring enables Sidney to eliminate his Narrator personality, with its threat of ironic lightness.

A third and final exploration deals with narrative structures, one chapter devoted to the contrasting internal narrations given to Musidorus and Pyrocles, the former developing clear applications of fixed moral perspectives, the latter finding them challenged at every hand. Though holding to the orthodox typing of the *New Arcadia* as "heroic paideia," Lindheim admits that the princes, bringing their ready-made virtue to each encounter, seem to need neither to learn nor to change. Might we better say that the retrospective accounts, like much of the revised *Arcadia*, work mainly to inform us by showing virtue put to the test? Certainly the *Defence* almost obsessively cites poetry's heroes, but always as exemplary figures rather than as learners.

Convinced of the "overriding importance of genre" (128), Lindheim accounts for the narrative scope of the *New Arcadia* through Sidney's "understanding of the nature of the heroic poem" (111). Apparently the work is large because it is an epic, and discernably in its dedication to political and social concerns heavily influenced by the *Aeneid*. If accumulations of heroic adventures and frequent attention to public issues are satisfactory criteria for the heroic poem -- however much they go weighted with other kinds of adventure, with lyrical extrusions, with explorations of love, beauty, remarkable disguises, parental indiscretions, etc. -- then Lindheim's assessment is possibly accurate; certainly, she does pull private concerns under the umbrella of social interests to make her position less assailable. The heavy debt to Virgil is, however, somewhat speculative, and my own feeling remains that the genre of the *New Arcadia* can be neither so clear nor so important. The work depends on such an amalgam of sources, deriving from such diverse times, places, and cultures, that in the end it is perhaps best left *sui generis* rather than fitted into a traditional classification.

One can debate other points in this excellent book, for example, the rejection of ties between Sidney's golden poetic world and a transcendent idealism of the "All" in favor of an end-stopped Aristotelian this-worldliness of "ethics, psychology, and politics"; or its finding little differentiation between Pyrocles and Musidorus (surely the sharply contrasted responses of other characters, which constantly glorify the one and ignore or relegate the other to unrewarded servitude, make us imagine a profound unlikeness between them); or, though it touches on everything, its slight attention to Pamela and Philoclea, and to the extensive disguises (though in this latter regard there is reassuring reference to the "parity between the real and the apparent self" [201]).

While some of these strictures might seem to aim at what Professor Lindheim would call her basic premises, yet I should judge her book to be one of the most valuable and most consistently right treatments of its subject. Complex, unrelentingly insightful, and heavily freighted with example, the book, though very well written, does not make easy reading. But it probably does more justice to Sidney's great prose poem than does any recent study, chiefly because its closely-reasoned schematization so impressively articulates and documents one's deepest intuitive responses to Sidney's superb achievement in Renaissance humanistic art.

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- 83.105 Sinfield, Alan. *Literature in Protestant England 1560-1660*. London: Croom Helm, and Totowa, N.J.: Barnes and Noble, 1983. 160 pp. \$23.50.

For the purposes of this book, the ruling theology of England in the century after Elizabeth's accession is seen to provide a bleakly uniform picture of a cruel deity in whom punitive paternity and all-powerfulness displace all benevolence and humanity, a God quite unlike any known to modern Christianity. Calvinist, of course, through and through, Sinfield's God overshadows puritan protest and episcopal establishment alike, differences between the two rightly being seen to reflect much in form of worship and church polity, but little in doctrine. This theology of damnation is presented as a vast and unreasonable aberration, a ruthless sacrifice of all humanistic values to the logic of God's power, which by virtue of its unendurability contains within itself the inevitability of its own demise. Something else is clearly normal and right for England, and English good faith will see that that something surfaces, whether it be a warmly Erasmian humanism or an ineffectually benign modern Anglicanism does not seem to matter. Even medieval Roman Christianity would have been better, for its exercise of power was apparently not arbitrary or cruel or paternalistic. Not at any rate to the intellectuals this book is about, whose tortured souls made their estate unenviable in relation to the unwashed masses fortunate enough not to have minds that would let this sort of thing spoil the timeless pleasures of sin.

But this is perhaps an unfair caricature of a view Sinfield sees as a necessary corrective to the assumption that Elizabethan Christianity is connected to modern by similarity and easy continuity. And if Elizabethan religion is seen as a single-minded conspiracy of theologians, then poets and playwrights are seen to a man to be in lively and creative, if not often finally conclusive, revolt. Sinfield's framework in fact provides him with the basis for an intricate and articulate reading of virtually all the major writers of the period.

Thus the Elizabethan settlement is considered to be neither a happy compromise nor an easy harmony between Christianity and classical humanism. Sidney (who bulks large in this book's genesis) establishes a significant, if theoretically subordinate, place for pagan and secular poetry, a place that seems to be undercut by the translation in his last months of the Psalms and

of duPlessis-Mornay. Renaissance interest in epic, to which warlike prowess is so obviously essential, is difficult to square with Reformation attacks on warlords as murderers, and on heroes as products of the sin of pride. To some extent Sidney attempts to solve the problem by allowing his characters to develop inwardly and spiritually through suffering, and by depicting the affairs of the world as taking place under the eyes of divine providence.

The implicit conflict in Sidney ("Infected will is a puritan concept, erected with a humanist") becomes more severe in Milton. Much of *Paradise Lost* seems to yearn for a grander conception of mankind than is in accord with puritanism's required theory of "meek virtue." The emotional heroism of Abdiel, for example, points the desire for a more decisive role for heroism, standing alone and achieving extraordinary virtue. Sinfield sees this furtive re-entry of the heroic as a "reflection of [Milton's] temperament, of his disappointment at the failure of the Commonwealth, and of the apocalyptic strain of seventeenth-century puritanism." But in *Paradise Regained*, Satan's final defeat "implies very little room for human initiative. Puritan notions of divine power and human impotence were always at odds in Milton's thought with his humanistic estimate of humankind . . . . under the pressure of events, he was forced to admit the impotence in his society of even the protestant hero" (43-44).

In Sp response to these tensions is at its boldest and the breakdown goes furthest. In FQ all begins normally enough, for Redcrosse's spiritual strength is not his own, thus lending his heroism an approved protestant twist. Elsewhere matters display a happy ambivalence: at times Sp seemingly declines to maintain a protestant control over pagan imagery; at others, as in Guyon's overthrow of the Bower of Bliss, intemperate puritanism seems to overthrow the intemperance of the Bower. Sp is seen to have occupied the crisis point of cultural dislocation; as the poem goes on, he takes less trouble to make human achievement the debtor to divine grace. But human potential can find no other source of energy; by Book VI, Sp seems disillusioned with both puritanism and humanism, the latter principally through the experience of failing confidence in the court. We are left only with the possibly solipsistic "erected wit" of Colin's vision of the Graces: Sp's exalted poet-figure is "unable to communicate his courteous vision within that society." The operation of the principle of segregation is complete: the "erected wit of the poet splits apart from the infected will of people at large" (48).

A chapter on Renaissance attitudes to love discusses protestant problems with Ficino's ladder of love -- it creates a continuity between human and divine where Calvinist thought requires an unbridgeable gap. Sp's HHB reflects this fact in its recognition of man's inability to work his way up to God. For Sinfield, Milton in *Paradise Lost* (and elsewhere) yearns for marital love as mutual support, but fails to break free from the claims of a patriarchal perspective. (C.S. Lewis had seen such an assertion as Adam's only alternative to joining Eve in the fallen state; for Sinfield Adam's position is thus even more unfair than that of Eve). In FQ, Sp rejects courtly and Ovidian notions of love as, respectively, romantic yearning and sexual conquest; he also rejects medieval other-worldly virginity, all in the name of a mutually

fulfilling sexuality as a significant human good. But in Amor he seems to be juggling romantic, mutual, and patriarchal attitudes without any clear resolution. In the end only Donne is credited with achieving "a significant and untrammelled assertion of human love" (80). Even so, it all seems to become a throwaway illustration in meditating on the insecurity of his relationship with God.

Sinfield's penchant for symmetries frames two chapters on drama: one on ambivalent attitudes to human power in the light of religious ideas about pride and humility, another on ambivalent attitudes toward the idea of providence. Suggestive readings of many of the era's major tragedies follow. But it all leads back to the big intolerable dilemma that runs through the whole book: to demonstrate God's goodness in an evil world requires an assertion of free will which gives away God's power; to re-assert unequivocally his power leads back to the determinism of predestination. In the end, the principle of segregation, with its stress on God's otherness, created the collapse that allowed secularism to triumph: a world from which God was far apart no longer needed a God to explain it.

[R.D.S.]

#### ARTICLES: ABSTRACTS AND NOTICES

- 83.106 Anderson, Judith H., "What Comes After Chaucer's *But*: Adversative Constructions in Spenser." In *Acts of Interpretation: The Text in Its Context: Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson*. Ed. Mary J. Carruthers and Elizabeth D. Kirk. Norman, Oklahoma: Pilgrim Books, 1982, pp. 105-118.

As Chaucer used "illogical syntax and . . . illogical adversatives" to further "narrative realism," Sp adopted these linguistic devices to serve a "realism that is essentially conceptual," in particular to express his developing uneasiness with the "bright image" of the Queen and her court (107, 114). In contrast to the straightforward syntax of references to the Queen in the Proem to FQ I, "the recurrence of logical and illogical *but* . . . reinforced by other adversative and concessive constructions (*yet, though*)" in VI.Pr.4-6 keys a pattern of "ambiguous or illogical syntax -- the syntax of duplicity" (106, 108). The cumulative effect of this syntactical pattern is to acknowledge the "essential duplicity of the Queen," who can be celebrated in the final stanza of the Proem only "as fiction" (118).

- 83.107 Bulger, Thomas F., "Classical Vision and Christian Revelation: Spenser's Use of Mythology in Book I of *The Faerie Queene*," *Greyfriar: Siena Studies in Literature*, 23 (1982), 5-25.

Sp contrives that "as Red Crosse sinks deeper into sin, he becomes more closely associated with the unredeemed and superstitious world of mythology," and that, after Arthur's rescue of the knight, "mythic allusions in Book I diminish markedly in number"; yet Book I as a whole "indicates Sp's provisional

acceptance of myth within the context of holiness" (5-6). The mythic scenes in Book I, e.g., the myth of Salmacis, the account in canto vi of the satyrs and Sylvanus, and the stories of Hippolytus and Aesculapius in canto v, "function as metaphors for humanity's fallen state . . . and point to the inherent constrictions of mythical thought" (10). Yet for Sp myth "contains analogical relevance . . . to spiritual truths," as the grouping of Parnassus, Sinai, and the Mount of Olives (x.53-4) indicates: "more important than the myth is what the poet makes of the myth" (23). "In conjunction with the authentic logos of the Bible, mythology prefigures the divine order of the cosmos" (23).

- 83.108 Davidson, Arnold E., "Dame Nature's Shifting Logic in Spenser's *Cantos of Mutabilitie*," *NM*, 83, no. 4 (1982), 451-456.

The trial of Sp's Mut does not fully resolve the issue addressed, for Dame Nature's dismissal of Mutabilitie's claim to complete sovereignty depends on a juggling of terms and a trick of argumentation, both of which compromise Dame Nature's final judgment. Nature several times changes the meaning she assigns to "change," and with each change she sophistically limits the scope of change and thus the powers of Mutabilitie. Equally dubious is her argument that all-pervasive change would change Mutabilitie into some principle of order: the rule of chaos is anything but the establishment of order, while Mutabilitie is orderly only to the degree that she asserts, and the visible evidence does suggest that everything changes in time. Yet Nature still, through transcendent force, wins the argument. It is not then surprising that Mutabilitie speaks more directly to men than does Nature; the poet can pray that Nature shall be ultimately right, but that prayer reflects his faith, not Nature's logic.

[A.E.D. -- adapted by H.M.]

- 83.109 Gleckner, Robert F., "Edmund Spenser and Blake's Printing House in Hell," *SAQ*, 81, no. 3 (Summer 1982), 311-322.

Blake's "memorable Fancy" of "a Printing house in Hell," in *The Marriage of Heaven and Hell*, usually read as "a kind of allegory of Blake's unique process of 'illuminated printing'" (311), reflects the poet's subtly ironic use of Sp's account of Mammon's cave, and of the kitchen and turret of Alma's castle. While Sp contrasts these episodes to underscore the rational order and balance that inform the House of Temperance, Blake implicitly condemns Sp's "buttressing of Phantastes by . . . Reason or Understanding and Memory": Blake's imagination "is Sp's Phantastes elevated to deific status" (321).

- 83.110 Goldberg, Jonathan, "The Poet's Authority: Spenser, Jonson, and James VI and I," *Genre*, 15, no. 1/2 (Spring/Summer 1982), 81-99.

In the light of James VI's wish (mentioned in a letter from Robert Bowes to Burghley in late 1596) that Sp be tried and punished for the offensive character of FQ V.ix, considers the role of Sp's ambivalent language in political contexts, with special reference to the "contradictions [that] govern politics and poetics . . . [and] are essential to the discourse of power" (91), and more generally "to the intimate connection between sovereign power and discourse" (93). "FQ speaks the language of power, hedging itself round with disclaim-

ers, denying the poet's voice in order to proclaim the truth, a truth that is not its own" (92). The ironies of Book V "are equally present in Sp's View," initially suppressed because its "Machiavellian analysis of Ireland . . . must be disallowed by a government that has invested itself in the language of eternity and the myths of chivalry" (90-91).

- 83.111 Johnson, William C., "'God' as Structure in Spenser's Garden of Adonis," *ES*, 63, no. 4 (August 1982), 301-307.

Argues that the Garden of Adonis may be visualized "one-dimensionally as three concentric circles" or two-dimensionally, "with the outer and middle circles on a flat plain and with the inner circle forming the base of a cone, the Mount, rising triangularly out of it" (303-4), and that "the position of Venus and Adonis on the Mount is precisely where Boethius, Bonaventure, Aquinas, and Dante, to name a few, place the godhead. . . . What exists in the Garden, then, is Sp's version of a Renaissance iconographic topos of God and His actions in the universe. Venus walking about the Garden is the allegorization of God walking in Eden. . . . And just as the *mons is* Venus, so is the mountain God. As the mountain stands 'in the midst' of the Garden, and the Garden episodes appear in the very middle of the poem, so Sp puts this image of God at the point where His presence, 'in the midst,' is everywhere exhibited. There is the triangle, represented by the cone, or mountain, within the circle of the Garden-figure for God which may be traced back for centuries before Sp and which is as contemporary as today, where it appears (albeit one-dimensionally) on United States currency" (306).

[J.N.B.]

- 83.112 Mulryan, John, "Demonic Patterns in Tasso and Spenser," *JRMRA*, 3 (January 1982), 143-152.

Augustine associated the term "demon" exclusively with evil spirits, but the work of Tasso and Sp often reflects an earlier view: the term may refer to "one's own inner genius, or . . . a sprite midway between the gods and men" (143). "Tasso resolves the problem of reconciling literary and theological demonology . . . through the creation of a rich series of allegorical figures partaking of both traditions. . . . [he clings] to late Christian attitudes toward demonology, but the pagan spirits often . . . take over from their paler Christian counterparts" (144, 148). In Sp, however, "pagan and Augustinian concepts of demonology are freely mixed together. . . . he has no particular quarrel with pagan demons," whom he often treats humorously (as Tasso does not). "Taking demonology as a branch of the supernatural . . . it is more finely integrated in FQ than it is in the *Gerusalemme*" (152).

- 83.113 Prescott, Anne Lake, "Licia's Temple: Giles Fletcher the Elder and Number Symbolism," *Ren&R*, 2 (1978), 170-181.

Giles Fletcher's *Licia* "offers an intriguing example of numerical patterning . . . in ways which anticipate Sp's far more subtle and complex architecture. . . . the fifty-two sonnets in *Licia* form a calendar in which the lady herself is closely associated with the sun and its passage through the



days, weeks, and seasons of the year" (170). Argues that Amor 22 and the pre-fatory sonnet to *Licia* imply a common interest in associating temporal divisions with temples, an association noted in the structure of Salisbury Cathedral by Sp's admired Camden; and that "Fletcher's refusal to finish his poem in some ways parallels Sp's ending of Epith" (177, 179).

- 83.114 Richardson, J.M., "More Symbolic Numbers in Spenser's 'Aprill'," *N & Q*, 29, no. 5 (October 1982), 411-412.

With reference to J.N. Brown's "Note on Symbolic Numbers in Spenser's 'Aprill'" (*N & Q*, 27 [August 1980], 301-4), observes that Elisa's deification" occurs at l. 61 (not l. 60) of the lay, that the digital root of 61 is 7, and that within the decad only seven (mathematically "ungenerated" and "ungenerating") is both immaculate and virginal. Notes also that application of the "golden section ratio" to both lay and eclogue reveals an intriguing (if not fully explicable) emphasis on Chaucerian allusions.

- 83.115 Shore, David R., "Spenser's *Colin Clouts Come Home Againe*: The Problem of Poetry," *ESC*, 8, no. 3 (September 1982), 262-281.

In CCCHA, "first and foremost a poem about poetry," Sp reassesses the goals and limitations of his poetic career (264); the poem suggests that by 1591 "Sp had glimpsed the end of his epic" and sensed that other genres might prove more appropriate for the expression of his art (277, 279). The physical journey recalled in CCCHA mirrors the imaginative journey of Sp's poetic progress. Pastoral mastered, Colin turns to a new and higher task: "to view the heroic realm through pastoral eyes and to interpret his findings in pastoral terms" (268); but as ll. 472-79 show, the poet's perception of Cynthia's glory "demands from him not a public response but a private commitment" (271). By his "divination of love's perfection [ll. 835-94], Colin "establishes the truth of Cynthia's golden realm" (274). The shift of focus from golden to fallen court is neither inconsistent nor contradictory: it reflects Colin's and Sp's recognition both of what the poet must do, "perceive and recreate a golden world . . . in a landscape of the mind," and what is denied him, the ability to "transform the realities he so abhors . . . in the world of public strife and ambition" (275-76).

- 83.116 Umunc, Himmet, "Spenser's Angel and Cupid," *Hacettepe University Bulletin of Humanities* (Ankara, Turkey), 10 (June 1980), 1-11.

In FQ II.vii.5-6, Sp's comparison of Guyon's guardian angel to Cupid illustrates "the workings of his allegory within the larger context of Renaissance Neoplatonism and mythology," notably the poet's "adherence to the syncretic tradition, which sought a reconciliation between Christian and pagan arcana" (11). As the Neoplatonic doctrine of cyclical interplay between the divine Beyond and the mutable Here "is analogous to the Christian concept of . . . the orders of Grace and Nature," so Guyon's spiritual regeneration, the reinforcement of his temperance by divine grace, is related to the Neoplatonic "return of the soul to God or the One after having undergone an ordeal of purification" (3, 6). Thematic syncretism is matched by iconographical syn-

cretism: the allusions to Mt. Ida and to Phoebus (in the light of Cartari's account of the heavenly Cupid) suggest that Sp, looking to Neoplatonic mythographers, "reconciles the Christian idea of divine charity . . . with the Platonic heavenly love by identifying his angel with the heavenly Cupid" (8).

- 83.117 Vicari, Patricia. "The Triumph of Art, the Triumph of Death: Orpheus in Spenser and Milton." In *Orpheus: The Metamorphoses of a Myth*. Ed. John Warden. Toronto, Buffalo, N.Y., and London: University of Toronto Press, 1982, pp. 209-230. Bibliography.

Sp's philosophy was "deeply imbued with the mythology and theology of the Orphic hymns, and his imagination was also touched by the figure of Orpheus himself, the musician, the lover of Eurydice, and . . . the poet" (210). In FQ III.vi and IV.x Sp has created a Neoplatonic-Lucretian-Orphic myth "to show the controlling place of love and fertility in the cosmos" (218). In RT, Orpheus symbolizes "the power of poetry to redeem from death, oblivion, and time"; in Epith, Sp's "idealized conception of love and marriage" informs his belief that to sing, as Orpheus did, for one's bride is also to defeat time and death through poetry and song (213). Sp "saw Orpheus as a symbol of the eternal life of art" (226). The essay also discusses contrasting uses of Orphic themes in the work of Milton, and of Bacon, who sees Orpheus "as the symbol of the eternal failure of human culture" (226).

- 83.118 Woudhuysen, H.R., "More Spenser Allusions," *N & Q*, 29, no. 5 (October 1982), 412-13.

Lists five overlooked seventeenth-century allusions to Sp. *Inter alia*, John Lane's prefatory verses to his continuation of *Sir Guy of Warwick* (1617) praise FQ II; Peter Heylyn's *Extraneous Vapulans* (1656) alludes to FQ VI and to SC; an undated manuscript, "T.S., an elegy on Spenser," briefly alludes to RT, VG, MHT.

#### DISSERTATION ABSTRACTS

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

- 83.119 Donahue, Patricia Ann. *Circe's Potion: The Language of Passion in English Renaissance Poetry*. University of California, Irvine, 1981. 298 pp. *DAI*: 42: 1157-A. Order No. 8118465.

Several English Renaissance poems -- Shakespeare's *Lucrece* and Dark Lady Sonnets, Sp's *Amor*, Greville's *Caeltica* -- counter the normative procedure of sixteenth century moral and psychological treatises, by unearthing the darker side of the Renaissance sensibility: the passion that overwhelms reason and its bold promises. They do so to revise earlier speculative

frameworks with more specific critical procedures and to correct the civic humanist opinion that rhetoric promotes rationality. All four poems signal transition: from a simple-minded analysis of human experience to an awareness of its contingencies, from a rhetoric of public virtue to one of private desire, from a mechanical application of Petrarchan metaphor to a new idiom of passion. The third chapter (of six) explores Amor's efforts to place passion in an aesthetic system far removed from emotional instability; the final chapter examines the poetic which sanctions successful and unsuccessful attempts at passionate word-making.

- 83.120 Erickson, Wayne. *Mapping The Faerie Queene: Quest Structures and the World of the Poem*. University of New Mexico, 1982. 168 pp.

Critics who discuss setting in FQ ordinarily treat Sp's imagined world of Faeryland, where most of the action occurs, as coextensive with the world of the poem. But Faeryland, an imagined world of moral and erotic adventure and a verisimilar imitation of conscious and unconscious experience, is part of a larger fictional universe: it exists within a Christian and pagan epic cosmos which reaches from Heaven and the abode of the classical deities to demonic underground realms. Since Faeryland also represents a "mirror" of Elizabethan England, Sp situates it within a specific spatial and temporal geography that encompasses sixth-century Britain, sixteenth-century Ireland and western Europe, the political dimensions of Cleopolis, and also Eden lands, a distinct setting in religious history.

Failure to recognize the multiform nature of Sp's settings has resulted in an incomplete understanding of the epic quests in FQ, which are defined in part by relationships to the larger fictional world surrounding Faeryland. Sp creates three parallel nationalistic and exemplary quests representing three temporal perspectives on Tudor history; he constructs an innovative fictional world around Faeryland which anchors the epic quests in political and religious history; and he uses the time-inclusive and allegorical medium of Faeryland to co-ordinate the temporal dimensions of his epic quests and to portray the nurturing of his heroes. In the context of major issues confronting late Renaissance epic poets, this study explores spatial, temporal, and ontological dimensions of Sp's multiform setting, attending to his manipulation of epic quests in that setting, his sense of his responsibility as epic poet to portray historical truth, and his desire to co-ordinate epic and romantic quest structures within his fictional world.

- 83.121 Lenz, Joseph Martin. *The Mirror of Finitude: A Study of Closure in Romance*. University of Illinois at Urbana-Champaign, 1980. 206 pp. DAI: 41: 4721-A. Order No. 8108580.

Three generic principles govern audience expectations of a romance text: narrative fulfillment (as in the *Odyssey*), enclosed space (the positing and maintaining of a realm that frames the magic of romance, as in *Daphnis and Chloe*), and removal and revelation (an abrupt recognition of the magic's true nature that breaks the enclosure and forces an end to the story, as in *Troilus and Criseyde*). The study examines how different romances close by emphasizing

one principle for particular effect.

If *Gawain and the Green Knight* and *Le Morte Darthur* illustrate the first principle, and *The Winter's Tale* the third, FQ illustrates how the enclosed space can effect closure despite the poem's unfinished state. Sp's reflexive frames, opening and closing stanzas about the poem and its composition, associate the knights' quests with the poet's effort to write the poem, displacing the importance of a completed narrative. Book VI uses the enclosed space, structurally (the frames) and thematically (the pastoral) to produce and contain contemplation, the activity necessary for a knight's self-awareness and success. The Mut Cantos close the reader's experience, leaving him in his own state of contemplation.

- 83.122 Popham, Elizabeth Anne. *The Concept of Arcadia in the English Literary Renaissance: Pastoral Societies in the Works of Sidney, Spenser, Shakespeare, and Milton*. Queen's University, Kingston, Canada, 1982. DAI: 43: 3326-A.

Elizabethan lyric poets tended to use the pastoral landscape as a setting or rationale for demonstrations of poetic virtuosity; only in the extended fictions of the major writers of the period are the malleability of contemporary definitions of pastoral and the politicization of the pastoral world fully evident as Arcadia itself becomes their subject. In Sidney's *New Arcadia*, Sp's FQ, and Shakespeare's pastoral plays, the resonance of prelapsarian innocence which attends the pastoral landscape becomes the platform for a species of utopianism, or "Arcadianism," as pastoral convention is used to focus an anatomy of social and ethical behaviour in the world encompassing the shepherd society. While the picture of Arcadia varies considerably from work to work, for literary and social reasons, its effectiveness as a vehicle of analysis of public and private "government" and its resemblance to the "golden" world of men's imaginings remain consistent.

- 83.123 Yow, Teresa Gail. *Images of Inactivity in The Faerie Queene*. University of Tennessee, 1980. 243 pp. DAI: 41: 4407-A. Order No. 8108181.

The message of FQ emerges not only through characters whose actions direct us to the moral of his poem, but also through images that serve as "moral signposts," part of the poem's system of "warning devices" that colors and refines our understanding of Sp's moral vision. One image pattern that makes part of this system is that of the inactive figure. A general discussion of inactivity and the quest leads to the consideration of inactivity as a symbol of surrender to sin, inactivity and the quest as they relate to Sp's darkening moral vision (with particular reference to Artegall and Calidore), and finally Sp's vision (in Mut) of the divine plan that maintains a moral universe, and of the end of time, when God, having defeated sin, will create a new world where man, his earthly battles over, will be admitted to the peace and rest of eternity, a higher and transcendent form of inactivity. Images of inactivity in the poem reveal to us as clearly as do the triumphs of Gloriana's knights Sp's vision of the moral universe that is FQ.

## ANNOUNCEMENTS

83.124 The theme of Spenser at Kalamazoo, 1984, to be held in conjunction with the 19th International Congress in Medieval Studies at Western Michigan, Kalamazoo, Michigan, 10-13 May 1984, is "A Map for Spenserians: Where We've Come From, Where We Are, and Where We Can Be Heading." Sessions will be devoted to further consideration of topics discussed at Kalamazoo in 1982 and 1983 (see *SpN* 13.2, items 82.51-74, and 14.2, items 83.68-93), and to assessment of current books and trends in Sp studies.

Inquiries should be addressed to Professor Alice Fox, Department of English, Miami University, Oxford, Ohio 45056. Full details of the program will appear in the Winter 1984 issue of *SpN* (15.1).

83.125 As of mid-May 1983, *The Spenser Encyclopedia* has been funded for the next three years by the Canada Council (SSHRCC) and NEH. Congratulations are clearly in order for the Gang of Four, whose editorial labors proceed with efficiency and despatch. Spenserians may like to know that W.W. Barker (Ph.D., Toronto), formerly with the Erasmus Project and the University of Toronto Press, has been designated as Research Assistant for the project.

83.126 Our warm and delighted congratulations to Humphrey Tonkin, formerly of the University of Pennsylvania, who has assumed the Presidency of the State University College, Potsdam, New York, as from 1 September 1983. It may be thought that the translation of Giamatti and Tonkin gives pleasing point to "the intimate connection between sovereign power and discourse" noted (Item 83.110) by Jonathan Goldberg. We are reliably assured that Humphrey will continue his work on a new book about Sp, and that he will continue teaching as well. Fortune attend thee, Humphrey!

83.127 The English Department of the University of Maryland has created a special teaching assistantship for students interested in the Renaissance. The advantages include an opportunity to work with the Renaissance literature faculty at Maryland, access to the special resources available through the University of Maryland Center for Renaissance and Baroque Studies, and the University membership in the Folger Shakespeare Library Consortium. The assistantship is expected to pay between \$6000 and \$6150 for the academic year and to provide for the remission of tuition fees.

Students wishing to be considered for the Renaissance Assistantship, or anyone desiring more information, should write to the Director of Graduate Studies, Department of English, University of Maryland, College Park, Maryland 20742. Application materials, complete with transcripts and references, should be received at the University by 15 February 1984. Award of the assistantship will be announced on 15 March. Recommendations must include one letter from a professor acquainted with his or her work attesting to the applicant's promise for achievement in Renaissance studies.

## SPENSER BIBLIOGRAPHY: UPDATE

83.128 This item continues the project inaugurated with Item 80.29 (*SpN* 11.1) and subsequently carried on in *SpN* 11.2, 11.3, 12.3, and 13.3.

Spenser Bibliography Update, 1981

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

The following checklist includes Spenser items published during 1981 plus a number of earlier items not included in previous updates. Items reviewed in the Spenser Newsletter are referred to by year and item number; 81.10 refers to the tenth item in the 1981 volume.

I. Works: Editions

1. Spenser, Edmund. The Faerie Queene. Ed. Thomas P. Roche, Jr. with the assistance of C. Patrick O'Donnell, Jr. The English Poets, 6. New Haven and London: Yale Univ. Press, 1981. 1247pp.

II. Collections of Essays

2. Cullen, Patrick and Thomas P. Roche, Jr., eds. Spenser Studies: A Renaissance Poetry Annual II. Pittsburgh: Univ. of Pittsburgh Press, 1981. x + 245pp. 81.80 [Essays listed separately below.]

III. Bibliographies

3. Moore, John W., Jr. "A Bibliography of Spenser Items Omitted from the Spenser Newsletter, 1973-79 (Volumes 4-10) and from the Annotated Bibliography, 1937-72." Spenn, 12 (Fall, 1981), 67-84. 81.97

IV. General Spenser Criticism

4. Arden, John. "Rug-Headed Irish Kerns and British Poets." New Statesman, 98 (July 13, 1979), 56-57.

5. Bednarz, James Peter. "The Celestial Thief: Spenserian Paradox in the Elizabethan Age." Doctoral diss., Columbia, 1981. Comprehensive Diss. Index, 1981 Supplement, 4:463.

6. DeMolen, Richard L. "Richard Mulcaster: An Elizabethan Savant." ShakS, 8 (1975), 29-82.

7. Herendeen, Wyman H. "Spenserian Specifics: Spenser's Appropriation of a Renaissance Topos." M&H, 10 (1981), 159-88. 83.92

8. Hill, Julian. "Edmund Spenser." Great English Poets. London: E. Grant Richards, 1907. Rpt. in Rare Early Essays on Sidney and Spenser. Ed. Carmen Joseph Dello Buono. Rare Early Essay Series. Darby, PA: Norwood Editions, 1981, pp. 162-80.

9. Mallette, Richard. Spenser, Milton, and Renaissance Pastoral. Lewisburg, PA: Bucknell Univ. Press, 1981. 224pp. 81.81

10. Marchand, Yvette. "Hypothesis for an Interpretation of the Later Poems of Edmund Spenser." EM, 28-29 (1979-80), 7-18. 83.16
11. Mertner, Edgar. "Die Renaissance: Die Dichtung der Hochrenaissance." In Englische Literaturgeschichte. Ed. Ewald Standop and Edgar Mertner. 3rd rev. ed. Heidelberg: Quelle & Meyer, 1976, pp. 201-09. 80.11
12. Phillips, Michael. "William Blake and the 'Unincreasable Club': The Printing of Poetical Sketches." BNYPL, 80 (Autumn, 1976), 6-18.
13. Rosenberg, D[onald] M. Oaten Reeds and Trumpets: Pastoral and Epic in Virgil, Spenser, and Milton. Lewisburg, PA: Bucknell Univ. Press, 1981. 287pp. 83.07
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