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Spenser Newsletter
Department of English
SUNY-Albany
Albany NY 12222.

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

84.63 The 43rd Session of the English Institute, to be held at Cambridge, Massachusetts, from 31 August to 3 September, 1984, will include a three-paper program on "The Lyric Spenser," directed by Paul Alpers (Univ. of California, Berkeley), with papers by Professor Alpers, John Hollander (Yale Univ.), and Patricia Parker (Victoria Coll., Univ. of Toronto). For details, see "ANNOUNCEMENTS."

84.64 New subscribers to *SpN* from overseas include The Royal Library (The Hague, Holland), Mr. C. Ridgway (Univ. of York, England), and Professor Gyõrgy Szõnyi (Univ. of Szeged, Hungary), our first Hungarian subscriber. A cheerful welcome to all!

BOOKS: REVIEWS AND NOTICES

84.65 Cullen, Patrick and Thomas F. Roche, Jr., eds. *Spenser Studies: A Renaissance Poetry Annual IV*. New York: AMS Press, 1984. viii + 169 pp. $32.50 [to members of the Sp Society, $22.75].

As noted in *SpN* 84.45, AMS Press has become the publisher of *SpStud*. This fourth volume, pleasingly identical in format to Volumes I-III (published by the Univ. of Pittsburgh Press), contains eight essays on Sp's career and poetry. These are summarized below, under "ARTICLES: REVIEWS AND NOTICES."

84.66 Giamatti, A. Bartlett. *Exile and Change in Renaissance Literature*. New Haven and London: Yale University Press, 1984. xi + 172 pp. $14.95.

Some years ago W.W. Norton had the good idea of drawing together and publishing five choice essays by Douglas Bush on Renaissance literature and thought. *Prefaces to Renaissance Literature* quickly found a wide audience, and continues to be useful for lay as well as learned readers. That Yale University Press has street-smarts too is demonstrated by its reprinting of these seven brilliant and influential essays by Giamatti, who contributes a brief introduction that touches on their common origin (a larger effort "to engage the problem that writers in Italy and England . . . confronted in bringing ancient ethics, literature, and learning to life again between the 14th and 17th centuries"), and notes their recurrent attention to the themes of change and exile (from the ancients), in the light of "the Renaissance's constant quest to create an authentic identity" (ix-x).

Essays included are "The Forms of Epic" (1975; *SpN* 6.1); "Hippolytus Among the Exiles: The Romance of Early Humanism" (1982); "Headlong Horses, Headless Horsemen: An Essay on the Chivalric Epics of Pulci, Boiardo, and Ariosto" (1976); "Spenser: From Magic to Miracle" (1971; *SpN* 3.1); "Primitivism and the Process of Civility in Spenser's *Faerie Queene*" (1976; *SpN* 8.1); "Marlowe: The Arts of Illusion" (1972); and "Proteus Unbound: Some Versions of the Sea God in the Renaissance" (1968).

84.67 Guillory, John. *Poetic Authority: Spenser, Milton, and Literary History.* New York: Columbia University Press, 1983. xiii + 201 pp. $25.00.

Guillory's book is important in the first instance for its learned analysis of "an end and a beginning": that era in English literary history when the idea of an essentially scriptural poetic authority, deriving from divine inspiration, is confronted (as in Mazzoni, "Sidney in some moods," and Hobbes) by the emerging authority of the imagination, conceived at first not as "creative" so much as "a modest recalcitrance to the composure of reason" (ix). In particular, Guillory is concerned to show how Sp and Milton (who, he argues, as writers of sacred poetry were distinctly uneasy with the prospective displacement by the imagination of some other and more valued origin) in different ways faced the problem of "settling the place of the imagination as mediator of supernatural truth" (13-4); and to suggest how completely and in what sense each poet may be said to have coped with that problem. Milton is the dominant figure throughout; but, not only for the two chapters that deal directly with Sp, scholars of Sp's poetry will require to have read this study.

The undertaking presented two kinds of challenge: first, to explore and map these complex and mysterious realms; then, scarcely less testing, to set out the scholar's procedures and conclusions in reasonably simple and clear language. Guillory's style is regularly succinct, never prolix; it is also rarefied, highly allusive, and given to the use of fashionable jargon: not an easy read. Curiously, Chapter 1 ("The Genealogy of Imagination"), a masterfully compressed account of shifting attitudes to the imagination from Aquinas to Spinoza, is a model of clarity: everything neatly ranged on shelves. Thereafter the air can get spongy at times, as in the psychoanalytic excursus (113-18) on the extent to which Milton relates "his activity as a poet to the divine model of creation," which solemnly and at some length invokes Freud and Ricoeur on the genesis of authority -- only to conclude that neither "the model of identification implied by the fictional motifs of analytic language" nor "the mechanism of introjection" shed much light on the problem. The plainly put and eminently sensible comments about Satan, and about Blakean readings of the Miltonic ego, that immediately follow these flights do not very obviously require the language of psychoanalysis to assure their acceptance. "Hard pains, great gains," no doubt; still, a final and ruthless stylistic revision might well have been in order, if only to provide oar and sail for readers in wandering mazes lost.

The book tells the story, not "of Sp's influence on Milton, but of their respective acknowledgements" (x). When Sp is in question, Guillory's text often acknowledges the work of, in particular, Berger and Giamatti; the discussion of Milton has Kerrigan's *The Prophetic Milton* steadily in view. But the shape and method of this study derive chiefly from three other figures: Hannah Arendt ("What is Authority ?"), Angus Fletcher ("transumptive" allusion), and Owen Barfield, from whose essay, "Imagination and Inspiration," Guillory draws the idea of a "threshold" between natural and supernatural (51-2), which in a sense becomes the setting for his detailed account of imagination and inspiration in Sp and Milton, most subtly in connection with Milton's employment of chiasmus in *Paradise Lost* III. 1-55. As for Guillory's critical stance, deconstructionist emphases are regularly in view: in FQ VI, "Sp gambles on the absolute priority

of desire in order to exclude the autonomous self-generation of the image"; the poet ultimately admits "the need for loss, for the experience of longing rather than the experience of vision" (43-4).

Chapter 1, having noted Bacon's view that poetry, which "doth truly refer to the imagination . . . . works by submitting the shows of things to the desires of the mind," and that the imagination "usurpeth no small authority in itself," remarks the threat posed for Protestant sacred poets by an imaginative faculty that effectively substitutes "self-begotten" images for supernal vision, "a human authority and a human origin for that of the divine author" (12-14). The chapter concludes by differentiating in a preliminary way between the responses of Sp and Milton to this challenge: centrally at issue is what amounts to absolute need for both "external, authorizing origin, and internal, 'self-begetting' source" (176). Both sacred poets refrain from "asserting the coincidence" of their fictions with the divinely created universe, thus enabling a claim to poetic authority within the (unreal) contexts of fiction; at the same time, to counter the implicitly secular character of that claim (and relying perforce on an imaginative power at once desired and feared), both feel obliged to "displace . . . the established [secular] authority of Renaissance literature" itself. Sp accordingly "displaced secular romance into sacred quest," while Milton "displaced Shakespearean drama into dramatic narratives of Protestant eschatology" (21-2). Yet at last "both poets acknowledge the failure of the visionary quest" (22). The five chapters that follow illustrate, amplify, and further develop the implications of these positions: Chapters 2 and 3 deal with Sp (chiefly FQ VI, and Mut), Chapters 4-6 focus on Milton (*Comus*, which gets special attention for its Shakespearean echoes and allusions, and *Paradise Lost*). A brief Conclusion makes a place in the argument for *Samson Agonistes*, and glances forward to the imagination in Wordsworth, "Milton's truest heir" (176).

The argument of the two chapters on Sp responds to readings (e.g., Berger and MacCaffrey on VI.x.10-28) that assert or imply the triumphant power of Sp's imagination as a catalyst "between visible actuality and invisible transcendence," able to convert "brute fact . . . into a symbolic intuition of the real" (41-2); that "identify visionary experience as experiences of the divine, and not . . . of the threshold" (60); or that consider Nature's allusion to dilation of being in VII.vii.58 referable to a higher order than the temporal. Instead it is proposed that Sp, from an early stage anxious to counter the prospect of imagination as beginning, linked it with "failed representations," as in II.ix.51. As for the dance of the Graces, Sp (working in terms not of a dichotomy of imagined and real, but of "the fantastic and the *true*"), "*stages a scene* of pure inspiration," in which Colin's experience is "visionary, not imagining but pure *seeing*, and not subject to the temporal displacements of representation" (42-3). For Guillory st. 20 in this episode is crucial, marking "the final displacement of the sacred place [that] delivers the poem over to the world, the secular," and to the Blatant Beast, leaving only the memory of "a feeling of loss . . . of the vanished god, or the violated sacred place" (44). Mut, finally, reflects Sp's weary acceptance of an intransigent, impassable threshold between temporal and eternal, secular and sacred, language and silence: vexatious imagination and longed-for inspiration. The only ground of poetic authority ("unless a voice on the other side speaks again") is "a rhetoric of textual continuity": merely the

continuity of literature (64-6). So at last Sp, for all his "longing to be free of the play of images . . . . withdraws into an ironic revaluation of the secular" (66, 177).

The chapters on Milton, considerably more detailed and challenging even than those on Sp, describe the later poet's movement toward a position which has replaced absolute faith in literal inspiration with a combination of continuing reliance on sacred authority and emergent recognition of the poet's role in providing tropological mediation "between the poetic ego and the nameless, hovering muse" (124). Having turned away, in *Comus*, from Shakespeare's association "of poetic production with procreation" (e.g., in the *Dream*) and the dramatist's correspondingly ironic treatment of chastity, Milton in *Paradise Lost* associates the usurping imagination with Satan. But the invocation to Book III provides an instructive instance of the poet's employment of chiasmus ("the infrastructure of *Paradise Lost*," 169) to enable and acknowledge, as it were, "the *literal* moment of usurpation": if only by a rhetorical maneuver, to cross a threshold (127). Guillory subsequently examines Milton's use of other tropes, notably Ithuriel's spear and Galileo's "optic Glass," to represent "things invisible to mortal sight." At last, it is argued here, if Sp's response to the frustrations of visionary longing is to withdraw, in Milton "the plea for vision corrects itself as the plea for voice": the phoenix simile of *Samson Agonistes* 1697-1707 "argues that speech survives, or voice, when vision is lost" (175).

Guillory's Sp is something of a John the Baptist, preparing the way for that other, more gifted, altogether greater man. If both are breakers of images, only Milton is "programmatically so" (22). "To make possible a different mode of allegory in which the concepts of authority and origin can be analyzed as distinct" was, after all (in the contexts of this study) "the achievement of FQ" (46). Making every allowance for the critic's purpose, one still feels a certain restiveness at so limiting a conclusion. Yet Spenserians will profit from Guillory's new readings of crucial passages in the work of both poets: *Areopagitica* on Guyon "with his palmer" in Mammon's cave, for instance; or the incisive comparison of each poet's distinctively allusive approach to the figure of Mammon (131-39). The linkage of Sp's water-imagery to his quest for origins is usefully provocative, particularly in regard to the character of Sp's mythic "invention" (25); the ambivalent interplay of "fain," "feign," "fancy," "fantasy," to underscore the involvement of imagination in desire (e.g., FQ III.iv.5) is plausibly demonstrated (36-7). And Guillory adds one more to the list of adumbrations in the Complaints volume of elements centrally significant in FQ (40).

More generally, apart from the book's contribution to our understanding of the unfolding role of imagination in English literary history, it will provide a challenging test case for traditionally-trained "historical scholars" (including this reviewer), more or less committed to the philosophical presuppositions of traditional humanist scholarship (cf. in this connection Gary Waller, "Author, Text, Reading, Ideology: Towards a Revisionist Literary History of the Renaissance," *DR*, 61, no. 3 [Autumn 1981], 405-425). Certainly the variously illuminating emphases of new critical approaches of every sort --

and of books like Guillory's -- must wonderfully concentrate the mind of the more thoughtful among "nostalgic historians," who seek a critical path that neither enshrines the beggary of old cast rudiments nor stumbles forward another way into every maze and labyrinth of dreadful and hideous thoughts. Some such prospect, at least, this book encourages one to imagine very possible according to best wishes -- provided that scholars who come after him prefer a style more simple, sensuous, and passionate.

[H.M.]

84.68 Helgerson, Richard. *Self-Crowned Laureates: Spenser, Jonson, Milton and the Literary System.* Berkeley, Los Angeles and London: University of California Press, 1983. x + 294 pp. $22.00.

Richard Helgerson's new volume forms a sequel and pendant to his earlier *Elizabethan Prodigals* (1976), in which he called attention to prodigal-son motifs in the works and careers of Gascoigne, Lyly, Greene, Lodge, and Sidney, and argued that Elizabethan society systematically disparaged the value of imaginative literature; the authorial role was typically presented as a juvenile aberration, to be abandoned and repented as one matured and took one's place in the serious business of the world. It seemed a logical next step to examine those Renaissance writers who openly declared themselves as career poets, and thereby took on the system. In quite different ways, Helgerson claims, each of these self-crowned laureates created *genera mixta*, compromises between what society demanded of a poet and what the poet demanded of poetry.

The first two chapters of this study (which are those that deal with Sp) are already familiar from having been published separately in *PMLA* and *ELH* (1978 and 1979; see *SpN* 79.10 and 80.61). As earlier studies, they stand somewhat apart from the new essays on Jonson and Milton, since they seem less directly concerned with the author's evolving interest in a poet's relation to other writers of his generation. Or perhaps the discussion of Sp documents his contemporaries less fully because it was his generation that had been treated extensively in the earlier book. We are given a Sp whose tensions reflect a struggle between the Virgilian model he had set for himself and the loosely "Petrarchan" one of juvenile love poet which society expected. The insights of *Elizabethan Prodigals* are brought to bear on Sp in lively and informative ways. The wayward Colin Clout of SC and the Acidale episode is seen as a figure of the Prodigal whose pastoral values are recurrently placed in opposition to the heroic patrons of FQ. For Helgerson, the determinedly laureate ambition of Sp distinguishes him crucially from the Sidney who had figured as the subtlest of Elizabethan prodigals. The breaking off of the *Arcadia* in mid-sentence (and by implication, the comparable interruption of Sidney's life) had been the earlier book's climactic emblem of the non-laureate author's rejection of his imaginative enterprise: "no romantic fiction could placate the Evarchuses of the world, nor could it placate the Evarchus within, the voice of Sidney's own conscience" (*Elizabethan Prodigals*, 154). But although Sp was to show his Calidore dallying in the romantic world of Colin, the laureate poet remains determined to "come into my course againe" (VI.xii.2), and bring Calidore to the completion of his quest.

Much recent criticism has tended to make the opposite point about Book VI;

those interruptions of Sp's later poetry have been made to seem rather similar to Sidney's abandonment of the *Arcadia*. But Helgerson is not concerned with problems of the poem's closure; he wants to chart the dynamics of the poet's career in the late sixteenth and seventeenth centuries. Borrowing Greenblatt's concept of self-fashioning, he argues that in their different ways Sp, Jonson, and Milton are driven to dramatize in their poetry the internal conflicts they experience in trying to establish and maintain ethical norms. Problematical episodes like the destruction of the Bower of Bliss or the punishment of Mosca and Satan are a product of these conflicts: "The seductive, exuberant, self-regarding energy the laureates condemn bears a troubling likeness to the energy of their own art" (9). In short, it is typical of the self-presentation of a national poet that he should repeatedly confront figures of the private, self-assertive and self-indulgent imagination that his society traditionally associated with the poet.

More emphatically than in his earlier study, Helgerson identifies his methodology as linking him closely to the New Historicism of the West Coast semioticisms of recent years. Since a major theme of his book is that a poet must be understood in terms of his relationship to other members of his own literary generation, there is something very appealing about Helgerson's own self-presentation as "part of a collective project -- a project that is engaging the energies of my generation of American literary scholars in something of the way that poetry engaged the generation of Elizabethan courtiers to which Sp and Sidney belonged" (17). The comparison so explicitly made implies a corollary awareness of the tensions and excesses inherent in such an enterprise.

Helgerson chooses to treat his topic in a synchronic way, in relation to a poet's contemporary milieu, rather than to consider, for instance, Sp's laureate ambitions in relation to those of his literary predecessors. In consequence, this book contains surprisingly little discussion of much that some readers might have expected from the title. A laureate ambition, in Sp's or Milton's time, surely entailed a diachronic sense of a self patterned on the archetypal laureate, Petrarch, whose Laura was at once a figure of his Prodigal yearnings and a transformation of them, through art, into the poet's bays. John Freccero has suggested (*Diacritics*, 5, 1975) that Petrarch's relationship to his monumental predecessor Dante is an early example of Harold Bloom's concept of the "anxiety of influence"; and it seems entirely credible that even now an East Coast branch of the collective semiotic project is preparing a diachronic study of these same three belated poets, using models of intergenerational rivalry to demonstrate the continuity of ironic insights into the tensions of a poet's career, from Ovid and Petrarch through the Renaissance to Milton. Such a study might well note, as Helgerson's does, that Milton stands at the end of laureate aspirations of the Petrarchan sort; and it might go on to observe that a member of Milton's generation had summarized the semiotic paradox that had haunted the entire laureate enterprise: that to pursue mortal beauty is to bring one to a tree; that "Apollo hunted Daphne so, / Only that she might laurel grow." This is another way of saying (I think) that the linguistic acts which constitute literature have "authors who are themselves authorized by the systems that make those acts possible" (20). Freudian diachrony or sociological synchrony are equally effective in expanding on such an insight.

[D.C.]

84.69 Quint, David. *Origin and Originality in Renaissance Literature: Versions of the Source*. New Haven and London: Yale University Press, 1983. xii + 263 pp. $20.00.

In this wide-ranging book, based on his dissertation written under the supervision of Thomas M. Greene, Professor Quint studies "the topos of the source, the confluent origin of the rivers of the earth," derived by Renaissance authors from Plato's *Phaedo* and Virgil's *Fourth Georgic*, a geographical and symbolic place of origin expanded with the Judaeo-Christian typology of the Jordan as a heavenly stream. In addition, he emphasizes in the context of Renaissance culture the epistemological problem of alternative allegorical and historicist meanings of the text, showing that "a shift in literary values had taken place by the end of the Renaissance," as in the case of Milton, "so that the writer's originality would replace a transcendent allegorical origin as . . . the principal criterion of worth" (ix-x). Numerous and often lengthy citations from Latin, Italian, and French authors are translated into English in the text; Latin texts of the Renaissance works cited are included in the extensive notes (221-57); the Index of Names is helpful. Thematic concerns are developed in a style that is close-knit, at times dense, but always clear.

"The Counterfeit and the Original" (1-31) centers on a brilliant exposition of Erasmus's *The Praise of Folly*: in the first part of her oration Folly takes the historical perspective of a Lucianic satirist toward the wisdom of the world and human society; in the second part she argues for an understanding of the source of spiritual Christianity in scriptural revelation, a source that is allegorically identified with Folly herself. Ronsard's *Odè à Michel de l'Hospital* describes the fountains welling in the oceanic depths as the eternal source of poetic inspiration; in *Response aux injures et calomnies* Ronsard himself is the source for his Huguenot detractors. An important modern version of the primal source is the Anna Livia Plurabelle section of *Finnegan's Wake* (23, 227 n.52).

"The Virgilian Source" (32-42) focuses on the epyllion of Aristaeus-Orpheus in the *Fourth Georgic*, the myth of an oceanic source as the origin of all terrestrial rivers, a model for Renaissance writers' depiction of it. A skillful meshing of complex ideas in "Sannazaro: From Orpheus to Proteus" (43-80) places the pastoral *Arcadia* in a self-consciously limited system, and treats the epic *De partu Virginis* as an attempt to fuse scripture and classical form. Together the two works illustrate neatly "an opposition between . . . historicist and allegorical modes of reading" (79).

Ariosto's free-wheeling irony in the voyage to the moon of Astolfo and St. John the Evangelist in cantos 34 and 35 of his *Orlando Furioso* (1516) spares nothing: the saint is Astolfo's guide through a succession of lunar junk piles whose only meaning is meaninglessness, then laughably reduced by his confession that as the writer of a Gospel he was merely the protégé of his literary patron Christ. Ariosto is always in control, the sole authority for the work. Tasso in canto 14 of the *Gerusalemme Liberata* (1581) answered the skepticism of his poetic predecessor's voyage to the moon with the parallel heavenly vision of Goffredo and the descent of Carlo and Ubaldo to the source-cavern of the Magus of Ascalon. Tasso's extensive revisions of his

earlier epic in the *Gerusalemme conquistata* (1593) expanded the episode in the cave of the Magus, and to prop the epic fiction turned to a series of outside authorities, particularly the doctrines of Christian theology. Yet an underlying and never relinquished Platonism held Tasso suspended between a divine source and history (81-132).

Nothing radically new appears in "Rabelais: From Babel to Apocalypse" (167-206), which gives an excellent general reading of the five books in terms of Rabelais' evangelical faith in humanistic education, contempt for pettifoggery, debt at many points to Erasmus, sense of the need for community in an undivided Church, quest of Panurge to the shrine of the Holy Bottle adjoining the fountain that appears linked to the figure of the subterranean oceanic source, historical relativism in his conception of spiritual truth, and, finally, participation in a Christian source of authority while exercizing authorial individuality.

In a short "Epilogue: From Origin to Originality" (202-220) the critic concludes that "The topos of the oceanic source finds a last great version in Renaissance fiction -- although in parodic form -- during Satan's [heroic] journey to Chaos in Book II" of *Paradise Lost*. This is the true meaning of Blake's aphorism that Milton "was of the Devil's Party." Milton was able "to affirm both his unique authority and his authorial uniqueness," making the tradition of his literary predecessors paradoxically his successors'. "There could be no return to the source. Originality had become the source of authority."

Going back to the section of explicit interest for Spenserians, the rather sportively titled "The Jordan Comes to England" (133-166), one finds that the obscure Guy Lefebure de la Boderie and the volatile Giordano Bruno receive as much attention as Sp. La Boderie traced the westward course of civilization (*translatio empirii*) to its present source in the Seine and in Paris. Bruno in *Eroici furori* glorified England's Elizabeth in a hodge-podge of unassimilated ideas from disparate sources, his poetics and his metaphysics ultimately identical and mutually exclusive. The possibility of a relation between Bruno and Sp (Levinson's 1928 article is cited, 246 n.54) was long since abandoned (pertinent items in the annotated Sp bibliography or later are not cited).

A full analysis of the marriage of the Thames and the Medway (IV.vi, perversely dated 1597) sees in the episode the figure of the oceanic source, relates this to the Well of Life or the Edenic fountain (I.xi), to the complex "holy water dew" figure here and elsewhere in FQ, and to extrapolations of the Jordan, the Thames its typological alter ego, in exegetical tradition. The marriage of rivers is called "a fleeting moment of plenitude in Sp's poem"; but two complete books followed. Much is made of the "shift in Sp's allegory" from the order of grace in Book I to the order of nature in the remaining books (Woodhouse's seminal notion, since 1949 much modified) in which Sp substitutes "the historically specific for the eternal and sacramental as a source of allegorical meaning," and in Books II-VI "his allegorizations of contemporary events" are predominant. This is badly mistaken; Sp's historical

allegory is always sporadic, never sustained for long.

The critic believes that the escape of the Blatant Beast to revile "gentle Poets rime" (VI.xii.35-41) causes Sp, "under attack," to pledge "bitterly" that henceforth he will only "seeke to please," which "amounts to a farewell to poetry, or at least to the historical allegory" of FQ (162). But fits of paranoia in elegant verse are familiar to those who know Sp. There is no evidence that Sp ever recanted anything. The critic speculates that Sp's renunciation of poetry may reflect a change in his attitude toward "That greatest Gloriana . . . Queene of *Faerie* lond" and his "soveraine Lady Queene" (I.i.3, VI.Pr.vi), or "rebellion in Ireland may have shaken his confidence in Elizabeth's power." Never. Sp could afford to be disloyal to himself but not to her.

By now we can foresee the critic's confession that "my remarks on the Mutabilitie Cantos are heavily endebted to James Nohrnberg's magisterial study, *The Analogy of "The Faerie Queene"* (243 n.23, 246 n.52). Hence Book VII, the Legend of Constancie, is denied any affiliation with FQ. I wonder how critics so minded interpret Amor 80, in which Sp is resolute to go on after completing six books of FQ ? For Professor Quint, Sp's giving up in despair is evident when the Cantos "portray the loss of a historical source of allegorical meaning." Moreover, "the ending [of Mut] seems inevitable once the Faerie Queene herself [in the guise of Diana] withdraws her presence." But Diana appears many times in FQ in a variety of contexts, coming and going as Sp devises various uses for her (see the annotated bibliography, item 1741).

The emergence of the narrative "I" (VII.viii) "may comprise an effort to salvage the human identity of the poet's voice once his fiction can no longer locate itself historically" (165). But we hear the poet's voice at least twenty times, in different tones and cadences, in the completed six books, most often in Book IV, showing renewed assurance after the favorable reception of Books I-III. Professor Quint might compare cantos 6 and 7 in the six books which Sp completed with cantos 6 and 7 in Mut; he would discover some interesting patterns in these structural centers.

Aside from some misguided assumptions about Sp, this book is an invigorating, though not "magisterial," treatment of its subject.

[W.F.M.]

ARTICLES: ABSTRACTS AND NOTICES

84.70 Bednarz, James P., "Ralegh in Spenser's Historical Allegory," *SpStud*, 4 (1984), 49-70.

Through the allegory of Timias and Belphoebe, which traverses the 1590 and 1596 editions of FQ, Sp comments on two phases of Sir Walter Ralegh's career in Elizabeth's service. In the first, Timias's conquest of the wicked "Fosters" celebrates Ralegh's part in helping to crush the Desmond Rebellion of the early 1580s and his heroism upon being ambushed by rebels at a ford. Sp then introduces Belphoebe, who simultaneously heals and wounds Timias, as an analogue for Queen Elizabeth in the period that Ralegh described as his "sorrowfull success,"

an era of mixed fortune, extending to 1592, during which his power was eroding under pressure from the queen's new favorite, the earl of Essex. In the second edition, Sp alludes to Ralegh's first major disgrace, when the queen discovered that he had impregnated and then secretly married one of her maids-in-waiting, Elizabeth Throckmorton. Sp's complex treatment of this event reveals his immense sympathy with both Elizabeth and Ralegh; he hints at Ralegh's culpability, but also shows him as a victim, more worthy of pity than of censure. Book IV centers on his rejection and posits a later reconciliation, while Book VI charges Ralegh's enemies at court with malice, even as it suggests that he is partly responsible for his own dilemma.

[J.P.B.]

84.71 Berger, Harry, Jr., "Orpheus, Pan, and the Poetics of Misogyny: Spenser's Critique of Pastoral Love and Art," *ELH*, 50, no. 1 (Spring 1983), 27-60.

Presents further variations on the theme of "the paradise principle" in SC (cf. *SpN* 83.59), now in the context of the relationship between love and poetry. Orphic and Pan-ic reverberations indicate that Sp's employment of the pastoral mode is less creative than escapist and crypto-antifeminist, attending to love "primarily in terms of the relationship between the poet and his audience" (47), while betraying uneasiness about the uses of poetry and the motives of poets.

More generally, Sp aspires to renew, while resolving to preserve, pastoral tradition: his achievement turns on the recognition that, if pastoral is associated with poets who are young, "the young poet is *senex* in being imprinted with the culture of the literary elders he imitates, but at the same time the elderly culture preserves and transmits its experience of its own youth" (53). "Sp's originality is . . . to have made SC an ironic portrait of the tradition it claims for itself" (53). E.K., "voice and wisdom of the Elders come to life" (54), embodies the sweet and bitter pastoral of Arcadian youth and Mantuanesque age.

84.72 Bieman, Elizabeth, "'Sometimes I . . . mask in myrth lyke to a Comedy': Spenser's *Amoretti*," *SpStud*, 4 (1984), 131-142.

The uniqueness of the Amor in their occasion and their ending in throwing emphasis upon the autobiographical elements has had the unfortunate effect of deafening readers of the sequence to witty and frequently bawdy intricacies of language. Such effects may derive from a rhetoric of indirection prescribed in Ramist theory for circumstances in which the rhetorician cannot count on the ready assent of the object of his exercise in persuasion. When readers are prompted to notice certain disguised attributions of sexuality to the lady, they find her poetic configuration, appropriately, more similar to that of Britomart than to the conventional lady of the sonnet tradition.

[E.B.]

84.73 Cheney, Donald, "Spenser's Fortieth Birthday and Related Fictions," *SpStud*, 4 (1984), 3-32.

Sp's remarriage shortly after his fortieth birthday is made part of a series of biographical fictions which explore the conditions of poetic identity and personal survival. In Amor and Epith, a midlife crisis conspicuously different from that of a Dante or a Petrarch is charged with anxieties more appropriate to the histories of Sp's aristocratic fellow poets at court, who incurred the wrath of their queen when they ventured to marry an earthly Elizabeth. The poems published after 1590 trace Sp's changing poetics by means of a series of alternative stories of poetic survival: Sir Arthur Gorges brooding on his wife's death; the dead shepherd, Sir Philip Sidney, transformed along with his Stella into the flowers of other poets' verse; Sir Walter Ralegh, the Shepherd of the Ocean, whose involvement at court exposes him to the stormy bouts of disfavor which Sp eludes by keeping his distance and celebrating a private marriage in distant Ireland. Colin's attainment of his Irish home is made a condition for his precariously balanced love of all the Elizabeths in his life; like his neighbor Bregog he wins his love at the price of a more public name for himself. The story of Timias in the 1596 FQ is a contrasting one of irreconcilable conflicts: Belphoebe, Amoret, and Arthur make absolute and exclusive demands on his loyalty, and he can be true to one only by being false to the other two. His quandary is symptomatic of the disintegrating public world of Sp's later poetry, and contrasts with the quest for a private, separate peace.

[D.C.]

84.74 DeNeef, A. Leigh, "'Who now does follow the foule Blatant Beast': Spenser's Self-Effacing Fictions," *RenP* (1978), 11-21.

Sp's figure of the Blatant Beast throws light on the poet's view of how best "to translate private ideals and virtues into social action capable of communal reform" (16). Given the identification of the Beast with envy, detraction, and "venemous despite," it emerges in FQ V.xii.26-27, and in Amor 86, as well as in FQ VI. In each case Sp seems effectively to challenge the reader to move through and past a fictional ideal into the sphere of ethical action: "to act out in his own life the reforms the poet's visions have suggested" (19).

84.75 Doerksen, Daniel, W., "'All the Good is God's': Predestination in Spenser's *Faerie Queene*, Book I," *Christianity and Literature*, 32, no. 3 (Spring 1983), 11-18.

Sp "appears to have accepted fully" the English church's doctrine of predestination [here treated as synonomous with election], and he makes effective artistic use of it especially in FQ I, which often recalls Article XVII of the Thirty-Nine Articles. In particular, the dramatic conclusion of I.ix embodies that doctrine: sts. 52-3 "constitute a striking instance of the operation of election" (14).

84.76 Hyde, Thomas, "Vision, Poetry, and Authority in Spenser," *ELR*, 13, no. 2 (Spring 1983), 127-145.

In the poems he translated for van der Noodt's *Theatre for Voluptuous*

Worldlings, Sp first adopts the visionary rhetoric that claims for itself the authority of its ultimate source in biblical apocalyptic and warrants the current view of him as the originator of the line of vision in English poetry. Later poems in the visionary mode qualify Sp's self-presentation as a poet-prophet, however, and distinguish between literature and Scripture, imagination and vision, first-hand experience and written authority, largely in terms of seeing and hearing -- a pattern derived from biblical formulations of false prophecy and the nature of faith. This pattern culminates in Mut; the Cantos begin by disclaiming visionary authority and even the poet's authorship, but go on to re-enact the ambitions and uncertainties of the earlier vision poems.

[T.H.]

84.77 Kane, Sean, "Spenserian Ecology," *ELH*, 50, no. 3 (Fall 1983), 461-483.

Urges a reading of FQ III that, recognizing its complexity ("shut out by the individualistic ethical codes of his earlier heroes"), "concentrates . . . on the contexts and environments that give humanity limit and direction" (461). The captivity especially of Florimell, "Idea, Reason, Seed, and Form of Beauty" (together with Book III's images of ocean, winter, and metamorphosis), reflects Plotinian cosmology, and symbolizes the central analogy of Book III: "as form is held in substance as a function of creation, so the image of beauty is held in the stuff of fantasy as a function of apprehension" (469, 473).

The false Florimell figures the random principle that operates equally in fantasy, mutable matter, and social discord, and reflects Neoplatonic recognition of "the role of change in the scheme of things" (474-5). Britomart "finds her meaning in history, nature and society by learning that the source of human dignity lies in a vulnerability to circumstance"; and "the apparent looseness of the plot [of Book III] puts the emphasis on interrelationship, on the random arrow of the blindfold god, as a way of directing the story and its meaning" (480).

84.78 Klemp, Paul J., "Numerology and English Renaissance Literature: Twentieth-Century Studies," *BB*, 40, no. 4 (1983), 231-241.

This useful annotated bibliography, the first of its kind, lists books and articles (since 1938) concerned with "numbers as symbols or structural devices in Renaissance literature" (231). 18 items, including books by Butler, Fowler, Heninger, and Hopper, are subsumed under "General Studies and Collections of Essays." Of the 58 items under "Studies of Individual Authors," 31 deal with Sp. The remaining 27 refer to Crashaw, Daniel, Drummond, Giles Fletcher, Greville, Herbert (2), Jonson, Marvell (2), Milton (12), Shakespeare (2), Sidney, Surrey, and Vaughan. Entries for books include chapter titles and citations of significant reviews. A brief introduction comments wryly on some aspects of modern interest in this topic.

84.79 MacLachlan, Hugh, "The Death of Guyon and the *Elizabethan Book of Homilies*," *SpStud*, 4 (1984), 93-114.

The nature and significance of Guyon's "faint" after his experience in the Cave of Mammon is complicated by the fact that Guyon is not merely described as unconscious but is discussed, by characters who know better, as though he were *dead*. The image of the man, self-consciously aware as Guyon is of his consummate good deeds (II.vii.2), who nevertheless is spiritually "dead," was well known to Sp's English readers. The "Sermon on Good Workes" from the *Elizabethan Book of Homilies* identifies two forms of faith -- a dead faith and a true and lively faith. Those morally good works done without a spiritual basis are sterile and "for a similitude . . . they which glister and shine in good workes without fayth in God, bee like dead men. . . . He that doeth good deedes, yet without faith he hath no life." A dead faith reveals itself as grounded in self-confidence, while a true and lively faith reveals confidence in God as man's support against temptation. This may be the one flaw in Guyon's otherwise admirable character: he professes what he does not ultimately believe, because he views the world essentially ethically but not spiritually, and he views himself as beyond the usual human predicament. With his acknowledgement of Arthur as the "Patrone of his life" (II.viii.55), however, Guyon acknowledges God as his necessary protector and defender -- his patron.

[H.M.]

84.80 May, James E., "Water Imagery in *The Faerie Queene*, Book II," *BWVACET*, 7 (Spring 1982), 2-8.

In FQ II, "the pervasive fire and water imagery emphasizes a two-fold division of intemperance. . . . Water and related imagery [figures] the softening of the strong, and fire [figures] the violent passions which lead the weak to injure themselves and others" (2-3). From time to time, "mediating images" emphasize the common end of both kinds of intemperance; but "primarily the imagery of water amplifies and unifies the entire discussion of weak passions or sensuality in Book II" (7).

84.81 Meyer, Russell J., "'Fixt in heauens hight': Spenser, Astronomy, and the Date of the *Cantoes of Mutabilitie*," *SpStud*, 4 (1984), 115-130.

Little attention has been given to Sp's acquaintance with contemporary astronomers or his knowledge of the "new science" which developed so rapidly in his lifetime. Through Ralegh and his circle, as well as through Gabriel Harvey and his brother Richard, Sp would have been familiar with the recent discoveries in astronomy which were challenging the Aristotelian and Ptolemaic views of the universe. These discoveries, in fact, appear to be at the heart of the Cantos, where Sp describes a lunar eclipse. An awareness that Sp is describing an actual event provides for a better understanding of the significance of the Cantos; but more importantly, a comparison of the details of that description with the actual celestial phenomena indicates that the date of the Cantos is after April 1595.

[R.J.M.]

84.82 Montrose, Louis Adrian, "Of Gentlemen and Shepherds: The Politics of Elizabethan Pastoral Form," *ELH*, 50, no. 3 (Fall 1983), 415-459.

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Urges the recognition of "a dialectic between Elizabethan pastoral forms and . . . social categories" (417-18). In the later years of Elizabeth's reign, pastoral becomes "a symbolic formation, selected and abstracted from a whole way of life that is materially pastoral. . . . its formal properties [are] rooted not only in a literary tradition but also in those conditions of Elizabethan social and economic life to which that tradition continues to be meaningful" (420-21). "The Christian georgic mode of More's Erasmian Humanism" gives way to a stance reflecting Elizabethan social mobility: "poets who oppose pastoral goodness to courtly vice create shepherds who exemplify the ideals of *gentility*," in order to "recreate an elite community in pastoral form," and to affirm "a theory of social fixity otherwise continually placed in question by the evidence of social flux" (426-27, 432).

Argues that Puttenham, for whom poetry is "a body of changing cultural practices dialectically related to the fundamental processes of social life," thinks of pastoral as "a literary mode specialized to the conditions of . . . a fallen world of duplicity and innuendo," and suited in particular to "the strategies of graceful dissimulation . . . practiced in Elizabeth's court" (435, 445). Essentially, Elizabethan pastoral was "a symbolic instrument by which a sociocultural elite set itself apart from and above the rest of society" (448).

84.83 Oates, Mary I., "*Fowre Hymnes*: Spenser's Retractations of Paradise," *SpStud*, 4 (1984), 143-169.

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Sp's 4H form a unified narrative of the erotic and religious development of a fictional poet-lover, whose spiritual career follows one of the patterns recently described by Ana-Maria Rizzuto, a psychoanalyst who charts the evolution of the "god idea" from early infancy into adult life. 4H are additionally unified by the relation of each to a "sense" of medieval exegesis and by their numerological symbolism ("four" was, for example, the Platonic number of "cosmic concord"). The dedication, also, which has seemed paradoxically to "recant" the first two hymns by way of an introduction to their reissue, can be better understood when "retractation" is read in its sixteenth-century sense of "revision" and when the dedication's numerological puns are deciphered.

[M.I.O.]

84.84 Oram, William A., "Elizabethan Fact and Spenserian Fiction," *SpStud*, 4 (1984), 33-48.

Instead of idealizing his contemporaries in his poetry, Sp typically seizes on the problems that they raise -- psychological, moral, or political. In order to analyze these problems, he often fragments the historical persons into several distinct fictional characters, each fictional figure embodying an aspect of its original. This fragmentation of historical characters leads to a typically Spenserian play with perspectives, a portrayal of character or situation from several points of view. The most elaborate instances of fragmentation and perspectivism appear in the allegory of Lust, Amoret, and Timias in FQ IV.vii.

[W.A.O.]

84.85 Richardson, J.M., "John Taylor's Allusion to Spenser Reconsidered," *N & Q*, 30, no. 5 (October 1983), 435-437.

Questions De Sousa's suggestion [*SpN* 82.102] that John Taylor's 1634 Lord Mayor's Show, *The Triumphs of Fame and Honour*, contains an allusion to SC. Given the astronomical or astrological context of the passage in question, a "more likely inspiration" would seem to be the French *Kalendar and Compost of Shepherds* (first tr. 1503), which "remained both popular and notorious as a compendium of astrological lore . . . Sp's pastoral did not have this reputation" (436).

84.86 Roche, Thomas P., Jr., "The Menace of Despair and Arthur's Vision, *Faerie Queene* I.9," *SpStud*, 4 (1984), 71-92.

The essay considers the interrelationships of the three stories told in the Despair canto: Arthur's narrative of his visitation by the fairy queen, Trevisan's narrative of Terwin's succumbing to Despair, and Redcross's encounter with Despair. Asks the question why Arthur's love vision should be included in the same canto as the Despair episode, and why Sp had to mediate these two stories with the Trevisan-Terwin story, which [it appears] is linked to the plight of the poet-lover of the sonnet sequence. In the English sequences the poet-lover almost always ends in a state of despair. Through an analysis of repeated rhyme words used in all three stories, hypothesizes another kind of linkage in cantos going beyond characterization and narrative technique to make sense of Sp's inclusion of these incidents in this canto.

[T.P.R.]

84.87 Scanlon, Patrick M., "Spenser's Camel," *N & Q*, 30, no. 5 (October 1983), 413-14.

Sp's choice of a camel as Avarice's mount in FQ I.iv.27 reflects the tradition, stemming from Pliny's *Natural History*, that camels foul water before drinking from it. Notes in particular the parallel between Sp's Avarice, "a picture of the single-minded self-destruction of greed," and Gabriel Harvey's use of the tradition in *The Trimming of Thomas Nashe* as "an emblem of self-debasement and self-destruction, specifically in connection with the desire for personal satisfaction or gain."

84.88 Szõnyi, Györgi E., "A Synthesis of Renaissance Love-Theories: The Compositional Structure of Edmund Spenser's *Fowre Hymnes*," *Papers in English and American Studies* (Attila Jözsef Univ., Szeged, Hungary), 2 (1982), 241-268.

"A rare, transitory historical-social situation: the cosmopolitan and self-conscious attitude of Elizabeth's court" (260) enabled the successful creation of 4H as a work of synthesis at various levels, including the summarizing of Sp's "views on love in a philosophical poem," the fusing of his classical legacy and his own deeply felt Protestant Christianity, and the strongly Neoplatonic demonstration "of a *poeta doctus* whose purpose was to

present the totality of the world" (252, 264). Of special interest is Sp's sophisticated employment of the numbers three and four in the construction of 4H.

84.89 Ulreich, John C., "Prophets, Priests, and Poets: Toward a Definition of Religious Fiction," *Cithara*, 22, no. 2 (May 1983), 3-31.

C.S. Lewis's criticism and fiction together serve as a helpful index to essential distinctions between the poetry of Sp and Milton, and also, more subtly, to the character of religious fiction. Lewis's scholarly essays regularly express clear affinity for Sp, as religious poet, reflecting the critic's sympathy with the Spenserian mode -- "sacerdotal, iconic, and mythopoeic," imaginatively given to synthesis, inviting participation "in a broadly defined community" -- and a certain unease with the radically typological, imaginatively analytic, "prophetic iconoclasm" of *Paradise Lost*, which demands that each reader "continually re-examine his own values" (9, 22).

Lewis's fables, however, are "iconoclastic as well as iconic" (20); deeply drawn to "the complete integration, the harmony of Sp's mind. . . . Lewis is, like Milton, thoroughly infected with existential anguish. . . . [In fact] the profoundly historical imagination of Lewis helps us to measure the distance between Sp's mythic inspiration and our own imaginative consciousness" (24). *Till We Have Faces*, in particular, presents an archetypal imaginative quest from an essentially Spenserian "implicit, sacramental participation . . . toward [an] explicit, conscious participation in divinity" (25) that recalls Milton's iconoclastic effort "to unmake his audience" and force his readers to "choose to realize the paradise within themselves" (27).

84.90 Wall, John N., Jr., "The English Reformation and the Recovery of Christian Community in Spenser's *The Faerie Queene*," *SP*, 80, no. 2 (Spring 1983), 142-162.

FQ is "a didactic poem, with the creation of Christian community as its desired end" (145). The relationship between Cleopolis and the New Jerusalem (I.x.55-67) is not one of static dichotomy but of sequential pattern: "citizenship in the earthly city is a requirement for eventual citizenship in the City of God" (144). For the reader of Sp's poem, "the world of FQ can become a map to lay over his perception of the real world, an exhortative and evaluative perspective from which to sense both the shortcomings and the opportunities inherent in the godly kingdom of England" (149).

"Sp's emphasis on Christian community and his concern with the use of language for didactic purposes" derives from "his participation in Tudor Anglicanism," notably from the Book of Homilies and Cranmer's Prayer Book, both of which emphasize Christian community rather than "the responsibility of the individual soul before God" (150-51). As "the documents of the Edwardian reformation were . . . intended as . . . agents of change designed to effect a transformation of English society, [FQ] is intended to move its readers toward participation in that act of transformation" (161-62).

SPENSER AT MLA
(See *SpN* 15.1: 84.46)

628. Music and Poetry of the English Renaissance: Problems and Approaches

84.91 A Special Session; Session Leaders: Thomas McCavera, Bryn Mawr Coll., and Seth Weiner, Univ. of California, Los Angeles

Drawing attention to the word "minime" in FQ VI.x.28.6, Seth Weiner suggested, in "Minims and Grace Notes: Spenser's Acidalian Vision and Sixteenth Century Music," that while in one sense the minim is a little song inspired by a lowly country lass, the term also recalls the two proportional relationships between notes recognized by Renaissance musicologists: "imperfect" (semi-breve) time, and "perfect" (minim, or three-minim) time. Given the musical notation, in Sp's era, of minim time as "a circle or semi-circle enclosing a dot," the numerological implications of triads and tetrads in classical and Christian thought, and the unfolding/infolding rhythm of the dance of the Graces in FQ VI.x, it appears that in this episode "the perfection of minim time can be said to unfold into a series of . . . triadic relationships that . . . are all musical in Sp's context because they bridle the motion of the Graces' dance, making that dance conform to St. Augustine's idea of what music is: the skill of moving well." The dance also shadows "the unfolding of inward courtesy . . . into the civilities and shared decencies that make society an ongoing concern."

SPENSER AT KALAMAZOO (1984)

84.92 Hugh Maclean (SUNY-Albany) opened *Spenser at Kalamazoo IX* ("A Map for Spenserians"), noting these occasions' decorous combination of day-long discipline and nightly indiscipline, appropriate to our sage and serious, but never solemn, poet. His own first map of Sp's big country, drawn by W.B.C. Watkins, has been much altered by Northrop Frye; newer approaches now demand a new cartography. To that end, sessions would deal with origins, the reader, the text, the author. The four sessions, sponsored by the Sp Society, were organized by the program committee: Alice Fox (Miami Univ., Ohio), Margaret Hannay (Siena Coll.), Donald Stump (Virginia Polytechnic Inst.), and John Webster (Univ. of Washington).

84.93 Jane Brown (Earlham Coll.) presided over the first session, *Fountainheads Revisited*, which focused on liturgical, Miltonic, and classical parallels in FQ I and II.

84.94 Harold Weatherby (Vanderbilt Univ.), in "Una's Betrothal and the Easter Vigil: The Probable Influence of the Sarum Manual," argued that the "legend of holiness depends . . . on Paschal mysteries" for such details in cantos x-xii as the holy water sprinkled on the housling fire, ever-burning torch, wine, frankincense, angelic chorus, baptismal water, and holy oil. The most probable source for Sp's knowledge of these details of the Easter Vigil is the Sarum Manual.

84.95 John Ulreich (Univ. of Arizona), speaking on "'A Quick Immortal Change':

Guyon's Fall as Milton Interpreted It," proposed that *Comus* provides "a legitimate context for interpreting Guyon's journey through the underworld." This journey is "necessarily a *fall* from innocence into experience," a paradoxical fall which is a victory, teaching him the meaning of his own mortality. As Comus and his monsters are "the figurative embodiment" of the Lady's "own disordered desires and fears," so Mammon's underworld "represents an allegorical embodiment of Guyon's internal condition."

84.96 John Mulryan (St. Bonaventure Univ.) praised Weatherby for "reawakening us to the importance of the question of religious ritual and its influence on Sp's poetry," but doubted that Sp would have known the Easter ritual through the Sarum Manual rather than from one of the staggering number of missals and sacramentaries available; it is even possible that Sp witnessed the ritual. Responding to Ulreich, whom he termed "a Miltonist in Spenserian clothing," Mulryan agreed that Guyon's fall "achieves full realization in *Comus*, which may be taken as the 'immortality regained' to the Cave of Mammon's 'mortality found'." However, Mulryan did not find anomalous Guyon's faint or Pilate's presence, and declared that Milton's Eve is a better parallel to Guyon than is the Lady in *Comus*.

84.97 Elizabeth Jane Bellamy (Univ. of Alabama in Birmingham), speaking on "Pagan Prophecy and Christian Revelation: A Reassessment of Virgilian Parody in FQ I.v," argued that Sp's parody of Aeneas' journey to the underworld "is part of Sp's strategy to subvert the Virgilian subtext -- to undermine Virgil's pagan vision of the founding of Augustan Rome in an effort to pave the way for his own Christian Troynovant." The fragmentation of the prophetic histories, the "humanist's sense that he has been dismembered from the past," is illustrated by Aesculapius' inconclusive attempts to restore the torn body of Sansjoy; Aesculapius suggests "the type of failed prophet that Sp fears he is in danger of becoming."

84.98 In John Bernard's absence, Richard Neuse (Univ. of Rhode Island) read his response. Bernard (Univ. of Houston) praised Bellamy's suggestion that Sp's subversion of Virgil's dynastic visions enables him to subordinate pagan history to Christian; however, her argument that "Aesculapius embodies Sp's guilt or fear regarding his own efforts to gather the shards of imperial history into new dynastic myths" rests on a questionable analogy with Renaissance humanists and on "the ambiguous proposition that Night is a demonic version of Sp as literary healer and restorer, and hence the embodiment of his self-doubts." Sp's doubts about his status as court poet do not reveal any "deeper doubt as to the constitutive or restorative value of poetry *per se*."

84.99 The second session, *Caveat Lector*, chaired by György E. Szönyi (Attila Jözsef Univ., Szeged), used political, critical, and psychological theory as strategies for reading FQ II and III.

84.100 Pamela Benson (Harvard Univ.) spoke on "Sp's Cautious Praise: The Issue of Female Rule in FQ III," explaining that Elizabeth's defenders could take two approaches to gynocracy: that female rule was a natural form of government, or that female rule was a "divinely imposed interruption of the natural

order" in exceptional cases, cases usually defined by the ruler's Protestant faith. Although sts. 1-2 of canto ii appear to expound the naturalness of female rule, st. 3 presents Elizabeth as an exception, a woman divinely chosen, thereby aligning Sp with the Protestant position on female rule, and turning "a threat to the social order into a national advantage."

84.101 William Sessions (Georgia State Univ.), addressing the question, "Is Closure Possible in Sp ? Sp's Venus and the Deconstructionists," concluded that Scudamour's monologue on the loss of Amoret demonstrates that closure may be possible in Sp. His loss generates a text, both deconstructing his past and reconstructing its meaning, offering "mimetic and mnemonic satisfaction in the face of loss and death," and changing the "persistently moaning knight into the confident and bold young husband." The two key moments of closure occur in Scudamour's initial act of affirmation and in his vision of the hermaphrodite Venus; reading does not necessarily end in loss and negation.

84.102 David Miller (Univ. of Alabama), responding to Sessions and Benson, noted that both papers deal with the question, "How are we to read Sp's representation of Elizabeth ?" Responding first to Sessions, Miller agreed that closure does indeed occur in FQ, but contended that the central question is not *whether* closure is possible in Sp but *how*: "on what terms, at what cost, in whose interest ?" Amoret, an absent presence, appears to be subsumed by Scudamour. Although Sessions had argued that Venus/Elizabeth must not be read in social and economic terms, Miller replied that the very emblems for Venus/Elizabeth are masculine and imperial fantasy, implying by their nature "profoundly ideological questions." Miller found Benson's thesis "initially persuasive," but wondered if Sp's hedging about female rule is more of "his characteristic narrative voice" than a denial of the naturalness of female rule. Her paper opens up the question of what "sexual politics" were implicit in the political theory of Elizabeth's reign, and embodied in FQ.

84.103 Invited by Szõnyi to respond briefly to Miller's views, Sessions objected to the dismissal by deconstructionists of those trained in New Criticism, and argued that Sp allows Scudamour to represent both himself and Amoret; Benson observed that Britomart's defeat of Radigund in Book IV confirms Sp's opposition to female rule, since Britomart thereby established the natural order, and that in Book III Sp is already approaching that position.

84.104 Lauren Silberman (Baruch Coll., CUNY), in "Book II: A Surfeit of Temperance," argued that Book II is "a thoroughgoing critique of temperance," a virtue which Sp conceives as "not merely limited, but seriously flawed," offering only "the defensive ordering of inner space." The House of Medina is "a burlesque of the classical ideal of the Golden Mean"; the House of Alma "a darker example of bad allegory"; and Guyon's destruction of the Bower of Bliss is his "ultimate failure to cope with the sensual world." It is only in the legend of Britomart that we see "the acceptance of the human body as a metaphor of poetic form and the willingness therewith to engage human sexuality as a serious moral theme."

84.105 Theresa Krier (Univ. of Miami, Coral Gables), responding to Silberman,

agreed that Temperance "comes to appear a flawed virtue, over-schematic and inadequate to the messy exigencies of life in which Guyon finds himself." But Krier disagrees that Sp consistently offers a critique of Temperance; instead, he explores it from "multiple perspectives: sometimes it is a useful or necessary attitude, sometimes it is limited and inadequate." Guyon must rely on Stoicism, because nearly everything he meets is destructive to him; Sp admires Stoic heroism even as he sketches its drawbacks.

84.106 Ellen Mankoff (Kenyon Coll.) presided over Session III, *Language and Poetry*, which emphasized language in the Garden of Adonis and in Sp's experiments in quantitative poetry.

84.107 Richard Neuse addressed the topic, "The Garden of Adonis: The Death -- and Rebirth -- of the Author," suggesting that the Garden "represents not just a myth of nature but also an allegory of mythmaking, a seminary of symbols." The Garden "is not a self-enclosed image but a myth of ceaseless process at one end opening into the world of time and at the other having its bottomless source in a 'huge eternall Chaos'," like Barthes' definition of language as a "system with neither close nor centre." The Garden "casts doubt on the validity for Sp's poetry of opposing inspiration and imagination," appearing as "a place of *relative* transcendence." Adonis himself represents the "self-generating power of language," and Genius serves as an avatar of the author.

84.108 Patricia Fumerton (Univ. of Wisconsin) considered the Garden from another perspective in "Exchanging Gifts: Poetry and Children in the Garden of Adonis." Beginning with the Kula ring of exchange of shell necklaces and bracelets, she related this custom to the Elizabethan exchange of New Year's gifts, and to the exchange of children, particularly among the nobility. In this way, Amoret is a gift from Chrysogonee to Venus, from Venus to Psyche (who rears Amoret in the Garden), and from Psyche to the Faerie Queene herself. Like Neuse, Fumerton argued that Old Genius in the Garden is "an analogue for the poetic genius," and the Garden "a model for the poet's mind in the very act of creation," so that "in entering the Garden of Adonis, we enter the mind of the poet/Genius engendering his narrative of exchange before exchanging it with the world out there."

84.109 Elizabeth Bieman (Univ. of Western Ontario) observed that both speakers saw in the garden of language "a mimesis of poetic creation . . . and a self-reflexive image of the author in . . . 'Old Genius'." Neuse, working from linguistic theory, sees it as the garden of the soul, home to Adonis who "comes to represent the self-generating power of language"; Fumerton, working from anthropology and Elizabethan social history, sees it in terms of giving and receiving. Bieman suggested that Genius clothes the naked babes as the poet weaves his linguistic garb "for his golden fore-conceits" before ushering them into the verbal universe. "The language games Sp is playing manifest his overarching purpose in the sprawling and seemingly random chain of narratives that constitute FQ, and reveal it to be less random and more circular than it first seems."

84.110 Richard Helgerson (Univ. of California, Santa Barbara) took a more his-

torical approach to language in "The Kingdom of Our Own Language: Greek or Goth ?" putting the quantitative verse movement into the context of "a generational project of national self-fashioning"; the effort to found an art of English poetry was part of the same movement as the cult of Elizabeth, the establishment of the Anglican Church, and the dreams of an English overseas empire. Although the quantitative movement was a poetic failure, it did succeed "in putting English poetry high on the list of projects to be completed in the course of England's self-making." The movement finds culmination, ironically, in Samuel Daniel's *Defence of Rime*, which argues that England need not make its language, but only "recognize, value, and use the self it already has." Sp does not decide between the two models of self-fashioning, but makes FQ "a scene for their encounter."

84.111 Humphrey Tonkin (SUNY, Coll. at Potsdam), responding to Helgerson, noted that Sp believed that it was the particular task of the poet to construct the past. Because the religious and political independence of England seemed "tenuous indeed," writers such as Sidney and Sp sought "to establish the cultural independence of England." This cultural program had begun as a religious effort by Jewell, Foxe, and others "to establish the separate identity of the Church in England." Linguistics and antiquarianism emerged to nurture the separate identity of the English, one which would preserve the literary heritage of Rome, but repudiate Catholicism. So in FQ Sp's language and his vision of history show both England's relationship to Continental tradition and its independence from that tradition.

84.112 The format of the final session, *Critical Fiction or Crafted Fact: Characterization in "The Faerie Queene,"* chaired by Andrea Sununu (Swarthmore Coll.), featured one long paper, "Characterization and Sp's Allegory," by William Oram (Smith Coll.), and two respondents, Thomas P. Roche, Jr. (Princeton Univ.), and William Nestrick (Univ. of California, Berkeley).

84.113 Oram remarked that his paper was conceived at Kalamazoo in 1983, when he found himself in disagreement both with those who claimed that Britomart was "a fully-realized, psychologically complex" character, and with those who claimed that she was "a type rather than an individual." Quoting Roche, Oram separated image and character, then defined image as "allegorical counter," character as "psychological portrait." The peculiarity of Sp's characters, Oram argued, "lies in their capacity to oscillate between image and person, allegorical counter and psychological portrait." Both ways of understanding character are present, "but only one can be seen at a time." Characters in a novel "have . . . a fixed past and an open future; those we find in Sp have a blank past and a fixed future." Complexity in Sp's characters is developed by suggesting a second, and surprising, aspect to their natures, as in the apparently inappropriate ox simile which describes the defeat of Marinell. The information Sp gives about characters "raises problems of activation but remains insufficient entirely to settle them." The essentially comic plot structure is in tension with the narrator's "profoundly pessimistic" view of events on earth. "The peculiar vividness of Sp's major characters stems from their being caught in a largely comic action while being presented with a depth and an intensity unusual in comedy. The tension between literary modes forces us toward the complexity of life."

84.114 Roche began with the provocative statement, "I disagree entirely with the second half of [Oram's] paper, but will have no time to justify that," and focused instead on the image/character distinction. Disputing Oram's interpretation of his [Roche's] term, "image," as "allegorical counter," Roche agreed that "the psychology of these characters is not sustained enough to make them coherent psychological portraits." In fact, "not a single character in Sp" connects his previous acts and his present condition. "No character or image learns from his or her experience" -- not even Britomart at the House of Malecasta, or in her encounter with Marinell. Her significance is in the action of the poem, not in her character. Our vision of a split between the virtue and the character is a legacy from post-Lockean philosophy. Like Sidney and Milton, Sp writes a poem which is "meant to adumbrate providential action," not to demonstrate "personal destinies." Redcrosse does not achieve holiness: he *is* holiness. "The real villain . . . is psychology that has wrapt us all in its endlesse traine."

84.115 Nestrick began with the etymology of "character," noting that the term in Sp's time referred to inscriptions and signs, not to people: even the term "person" meant "persona." Characters in FQ do not develop, but instead have "occasional identity," as Redcrosse is occasionally reconstituted by divine intervention. It is not the characters who oscillate so much as their mode of presentation to us. We should stop looking for parallels to Sp's characters in the nineteenth-century *Bildungsroman*, and look instead to modern writers such as Beckett, whose narration is conveyed through personating. In the Malecasta episode, the reader is implicated in a guilty eroticism, although Britomart does not herself experience the threat of homosexual love.

84.116 When Sununu invited questions, a lively general discussion erupted. Webster agreed heartily with Roche, in general, although he doubted the assertion that there is no distinction between the use of image in Sp and in Sidney. Roche replied that Sidney's characters do bring in psychology, but that we still need to treat them as part of the action. Oram observed that there are two possible endings of the *Arcadia*, one a surprise ending. Roche said that *he* was not surprised by the ending, although his students are; Sidney is playing games with us to prove that we do not know what justice is. Webster remarked that even people themselves are not "characters" in the sixteenth century; Locke enables a different way of seeing other people. Stump pointed to the stated purpose of FQ, "to fashion a young gentleman." The reader is fashioned by being forced to figure out gradually more complicated situations. Roche agreed that it is the fashioning of the moral being of the reader -- not the characters -- which is important. Oram suggested a distinction between teleological and psychological character, and suggested that the motivation of "grief and high disdain" is present in Redcrosse's battle with Error. Roche replied that this is not motive, but reaction to Una's command.

84.117 Several in the audience took issue with Roche's statement that characters in FQ do not look back. Miller listed the examples of Redcrosse's responses to Despair, Fidelia, and in the House of Pride; in III.iv, Scudamour also looks back. Roche disagreed, saying that these are instances of general laments, not specifying particular past actions. Silberman observed that

Marinell's mother laments the way in which she reared him. Tonkin argued that Scudamour does indeed explain himself. Neuse said that the narrative parallels in III.i and IV.i (the seduction scenes) demonstrate a way of looking back, presenting the growth of Britomart's sense of her power. Roche objected that this makes Britomart "mean and nasty," and Neuse replied that in fact she isn't particularly likeable. Sessions argued that Scudamour's retrospective view is a recapitulation to advance the action; Sp does not care about motivation. Roche declared that if Sp had told us enough about Britomart, he and Hieatt would not have been fighting for the last twenty years.

84.118 In his closing remarks, Maclean, noting that the final session had run late, discarded much of his prepared text to emphasize simply that new approaches to author, text, and reader (exemplified by papers presented at this year's meeting) gave good hope of a truly renewed historical criticism, bringing "fresh air with a refreshing absence of hot air." If the sessions had not quite drawn up a new map for Spenserians, they had provided promising guidelines for a new cartography. He closed the conference with thanks to all participants.

Margaret Hannay
Siena College

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 dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information.

84.119 Beckwith, Marc Allan. *A Study of Palingenius'* Zodiacus Vitae *and its Influence on English Renaissance Literature*. Ohio State University, 1983. 189 pp. *DAI*: 44: 2770-A. Order No. 8400166.

Palingenius' *Zodiacus Vitae* (Venice, 1535 [?]) was widely read in the sixteenth and seventeenth centuries, especially in Protestant Europe. A handbook of traditional wisdom and moral precepts, it was a grammar school textbook in England and was undoubtedly read by Renaissance English poets. Chapter 1 is a summary of the contents of the poem and provides outlines of each book. Chapter 2 analyzes the poem's organization and imagery and discusses the author's heresy, sources, and style. Chapter 3 evaluates Barnabe Googe's English translation (complete edition 1565). Close comparison of representative passages reveals that the received critical estimates of Googe's work -- generally, that he transformed vague, abstract, redundant Latin hexameters into vivid, concrete, terse English fourteeners -- are inadequate and misleading. Chapter 4 considers the book's influence on four poets. It reviews the work that has previously been done regarding Palingenius' influence on Sp and Shakespeare and makes new suggestions for his influence on Sp, Davies, and Milton.

84.120 Carney, Jo Eldridge. *Female Friendship in Elizabethan Literature.* University of Iowa, 1983. 222 pp. *DAI*: 44: 2151-A. Order No. 8325134.

The virtue of friendship has been recognized as a dominant theme in Renaissance drama and fiction, but criticism has focused primarily on literary treatments of male friendship. This study explores the nature of female friendships in Lodge's *Rosalind*, Sidney's *Arcadia*, Sp's FQ, and several Shakespearean plays, assessing their importance to the overall concerns of each work.

The manifestations of each friendship depend upon the genre and the particular author, but share numerous characteristics. The relationships between the women are active demonstrations of true and enduring amity; each relationship illuminates our understanding of the individual female characters, and serves also to clarify relationships among male characters; finally, although all the works considered are written exclusively from a male perspective, the general attitude toward female friendship is one of admiration. While historical and literary evidence bears chiefly on the friendships of aristocratic women, it appears that the friendships of middle-class women were also considered to be important.

84.121 De Rachewiltz, Siegfried Walter. De Sirenibus: *An Inquiry into Sirens from Homer to Shakespeare.* Harvard University, 1983. 391 pp. *DAI*: 44: 1783-A. Order No. 8322330.

The motif of the Sirens is examined from several different perspectives and in a number of cultural and historical contexts. Chapters 1-2 deal with the motif in Homer and post-Homeric classical tradition; Chapter 3, devoted to Christian interpretations, traces the gradual transformation of the Siren from birdmaid into mermaid and her emergence as a symbol of heresy; Chapter 4 analyzes the Siren in Dante's *Purgatorio* xix. Chapters 5 and 6 turn to Platonic and neo-Platonic versions of the Sirens as heavenly muses in Petrarch, Bembo, and Aretino, and to Boccaccio's treatment of the Siren myth in his *Genealogia.* Chapter 7 follows the various avatars of the Siren as enchantress in the romances and epics of Pulci, Boiardo, Ariosto, Tasso, Sp, and Camoens. Chapter 8 discusses the Siren as emblem, and as common printer's mark; Chapter 9 treats Shakespeare's image of the Siren/mermaid. Appendices on modern Siren scholarship and Siren iconography.

84.122 Krier, Theresa Marie. *Observing Privacies: The Passions and Tact in* The Faerie Queene. University of Michigan, 1983. 221 pp. *DAI*: 44: 1799-A. Order No. 8324223.

One of Sp's thematic and structural concerns in FQ is how we may look at mysteries, privacies, and beauties, and what kinds of pleasure we tap in so looking. The poem develops the themes of privacy and tact in several ways: it presents characters in whom the deeply hidden and intimate force of eros begins to emerge as a natural and heavenly mystery; it examines the phenomena of shame and humiliation as characters struggle with private desires and impulses made public; the poet constructs private places and examines the ways that

sanctuaries from the public world can nourish and protect. Sp creates episodes showing the violation of privacy or intimacy, and the ways that invader and invaded respond to the breach of tact. He presents characters embarrassed or abashed: Serena naked, Artegall rescued by Britomart, Britomart discovering the force of eros in her life.

Chapter 1 proposes that Redcrosse needs to become aware of the powerful "privitees" or mysteries of both heavenly and natural realms -- grace and the natural passions -- through his shocked discoveries of grace and of the strength of erotic drives. Chapter 2 discusses Guyon's struggles with eros and ire, and Sp's struggle with the place of the passions in human life, touching also on the problem of distinguishing between characters' and readers' ability to see with imaginative vision or voyeurism. Chapter 3 explores the linked themes of embarrassment and shame in Books III-IV, processes that result when deeply private and hidden aspects of the mind come to light. Chapters 4 and 5 focus on the relationship of images of private enclosure to the public world, and on the related treatment in Book V of the interplay between private passion and public heroism. The final chapter shows how Book VI interweaves all these themes, and also examines the way that Sp becomes explicit about the need for tact on the part of the artist who represents, and the reader who observes.

84.123 Kucich, Greg Peter. *Spenser's Impact on Keats and Shelley*. University of Michigan, 1983. 310 pp. *DAI*: 44: 1800-A. Order No. 8324224.

Measures Sp's congenial impact on Keats and Shelley within a context of more threatening encounters between Romantic and Renaissance poets. Major Romantic writers sought to innovate upon their forebears while also perpetuating artistic traditions endangered by nineteenth-century disruptions: this matter has been explored by recent critics, who often stress anxiety and intimidation. The present study argues, in contrast, for Sp's salutary impact on Keats and Shelley, showing (in five chapters) how Sp's beneficent influence enabled their successful integration of Spenserian art with modern innovation -- culminating in the age's greatest revision of Spenserian art, *Adonais*.

The study defines Sp's unique importance for post-Renaissance writers generally and for Keats and Shelley in particular; reveals the coherent development of responses to literary tradition in major and peripheral works of Keats and Shelley often thought unrelated; and qualifies influence theories of literary intimidation by arguing for Sp's beneficent impact on these two Romantic poets.

84.124 MacInnes, Deborah L. *Nature and Grace in Spenser's* Faerie Queene: *The Theme Reconsidered in Light of its Historical Background*. Cornell University, 1983. 466 pp. *DAI*: 44: 2774-A. Order No. 8328647.

A.S.P. Woodhouse postulated that the theme of nature and grace, an idea that captures the essence of man's dual nature as divine and natural creature, serves as an intellectual frame of reference in FQ; yet neither Woodhouse nor his successors attempted a full-scale investigation of the theme's historicity to see how Sp works within the tradition. This study undertakes to do that.

Part I touches on Plato's interest in man's dual nature and on Aristotle's treatment of the natural realm; then shows that, beginning with St. Augustine, nature and grace, when paired, are always placed hierarchically, never in opposition, as Woodhouse's antithetical treatment of them presupposes. Nature is always subordinate to grace, with grace reforming nature. Discusses the contributions to the theme made by Hugh of St. Victor, Bernardus Silvestris, and Alain de Lille.

Part II shows that Sp works discriminatingly with this great tradition. Book I depicts Redcrosse as Everyman, impaired by original sin and restored through instruction by faith and the movement of grace. Grace reigns supreme, but Sp, like Alain, does not belittle the role of nature in man's salvation. In Book II Sp shows originality in treating the daily struggles of redeemed nature. Guyon, plagued by recurring sin, has right reason as his guide, which, along with his own virtue of temperance, enables him to conquer the appetites of ire and concupiscence through classical and Christian remedies. Sp treats cosmic nature in Mut, working with the tradition of the Goddess Natura. Yet even in this nature-centered "book," the need for grace is omnipresent, as seen by the allusion to the Transfiguration, by the narrator's intrusions into the text, and by his prayer.

84.125 Pailet, Leonard Marvin. *Schemes and Tropes as Organizational Devices in Sixteenth and Seventeenth Century English Literature: Edmund Spenser, Fulke Greville and Thomas Nashe.* Arizona State University, 1983. 254 pp. *DAI*: 44: 1802-A. Order No. 8322543.

The complex relationship among the components of rhetorical theory has been generally ignored. The present study focuses on the relationship of *elocutio* (generally called "style") to *inventio* (finding the matter) and *dispositio* (arrangement of the matter). Specifically, the study shows how schemes and tropes (the figures of *elocutio*) were recognized as potential elements of *inventio* and *dispositio*.

Having established the complex interrelationship of these three components, the study examines three works whose structures have often been ignored. Often called unorganized or repetitious, these works are structured by figures; unless the rhetorical organization of these works is taken into account, they will be misread. Sp's View is built around variations of *antithesis*, *procatalepsis*, and *regressio*; Greville's *Life of Sidney* is written as an *epicheirme* in a *chriatic* variation (*expolitio* is the figure); Nashe's *Unfortunate Traveller* is structured diachronically by parallelism and synchronically by *incrementum*.

84.126 Penn, Susan Faulkner. *The Treatment of Love in Spenser and Sidney: A Comparison of Books III-V of* The Faerie Queene *and Sidney's (Old)* Arcadia. University of Kansas, 1983. 272 pp. *DAI*: 44: 1094-A. Order No. 8317915.

Sp and Sidney, working at the same time and in some degree of communication with each other, write works asking how love can be both passionate and virtuous. They seek to counter the influence of the courtly love tradition and to reconcile romantic love and Protestant marriage. Books III-V of FQ and the (Old)

Arcadia are explorations of the nature of a good love, one consonant with friendship and justice. Sp and Sidney shared literary and religious concerns; both wrote in support of Leicester and the cause of Protestantism. A comparison of FQ III-V with the (Old) *Arcadia* reveals that the works are similar in theme and even in organization.

Most studies of Books III-V focus on individual characters; they explain Florimell's fear or Amoret's imprisonment in terms of her own psychological state. But Sp is dealing not with individuals but with couples in these books; for chastity is a virtue based on mutuality. Amoret is imprisoned because of Scudamore's attitude toward her; Florimell suffers because Marinell does not requite her love. Britomart and Artegall supply the best pattern for a good love, and this emerges out of their encounters with couples suffering from various failures and perversions of love. Sidney, also, achieves the definition of a good love by contrasting pairs of characters and by looking at various ill effects of passion.

Sp and Sidney are concerned to place love, just and passionate, within the context of marriage. The lovers must be equals and friends. There can be no "maisterie." When Britomart binds Busirane she insures the health of the erotic imagination. For Sp and Sidney, a good love leads to "bounteous deeds," to virtuous action rather than to the captivity caused by obsessive desire. Both books celebrate the possibility for married love to be both passionate and free from pain.

84.127 Richardson, John Michael. *"The Signes of Heaven to Ken": Astrological Lore and Spenser's* The Shepheardes Calender. McMaster University, 1983. 554 pp.

Argues that Sp's handling of character, situation, and theme throughout SC corresponds to the traditional significations of the planetary and zodiacal governors of the twelve eclogues. The introductory chapter outlines some fundamental principles of the two astrological traditions relevant to the study, here loosely called Ptolemaic or "scientific" and Neoplatonic. Chapter 1 analyzes Colin's past achievements and his present predicament in terms of what Yates calls the "inspired melancholy" of a benevolent Saturn, together with the distinct but related malevolent Saturn of popular astrology. Chapter 2 attends to the bearing of two contrasting Jovial aspects on "Februarie" and "November."

Chapter 3 discusses Sp's parodic reduction of Mars, in "March," and his poetic evocation of Mars, in "October," to point beyond the pastoral to his projected epic. Chapter 4 discusses the correspondences between several of these significations and the eclogues for Venus' two signs, Taurus ("Aprill") and Libra ("September"); this chapter also examines Eliza's role as a Venus figure presiding over an idyllic natural, political, and poetic environment in contrast to the iron age of the framing dialogue, and considers the larger symbolic significance of Roffyn, Hobbinoll, and Diggon Davie. Chapter 5 examines Mercurial motifs in "Maye" and "August"; Chapter 6 shows that Sp handles the themes of aspiration and prominence in ways suitable to the celestial governors of "June" and "Julye." The final chapter suggests possibilities for further study.

ANNOUNCEMENTS

84.128 The 43rd Session of the English Institute, to be held in Cambridge, Mass., from 31 August to 3 September, 1984, will include a program on "The Lyric Spenser," directed by Paul Alpers (Univ. of California, Berkeley). Papers to be presented are "Pastoral and the Domain of Lyric" (Paul Alpers), Friday, 31 August, at 3:30 p.m.; "Spenser's Undersong" (John Hollander, Yale Univ.), Saturday, 1 September, at 2 p.m.; "Suspended Instruments" (Patricia Parker, Victoria Coll., Univ. of Toronto), Saturday, 1 September, at 3:30 p.m. For details of registration, housing, etc., write to Kenneth R. Johnston, Secretary, The English Institute, Dept. of English, Indiana University, Bloomington, Indiana 47405.

84.129 SPENSER AT MLA, 1984. The following programs have been arranged for the annual MLA Convention, to be held in Washington, D.C., 27-30 December, 1984.

The program on Sp, arranged by the Sp Society, will include three papers: "The Omission in Red Cross Knight's Story: Tales, Tellers and Readers in FQ" (Jacqueline T. Miller, Rutgers Univ.); "The Union of Florimell and Marinell: The Triumph of Hearing" (David Frantz, Ohio State Univ.); "Deconstructing Sp" (David L. Miller, Univ. of Alabama).

The Special Session on Sp and Milton, directed by Albert Labriola (Duquesne Univ.) and Hugh Maclean (SUNY-Albany), entitled "Sp and Milton: Mythopoeia, Morality, and Allegorical Meaning," will include four papers: "Milton's Sage and Serious Poet" (Edward Tayler, Columbia Univ.); "Augustine, Sp, Milton, and the Christian Ego" (Marshall Grossman, Fordham Univ., Lincoln Center); "The Virtuous and Effeminate Heracles" (John Mulryan, St. Bonaventure Univ.); "The Promethean Connection" (Philip J. Gallagher, Univ. of Texas at El Paso).

The Sp Luncheon will be held at 12 noon on Saturday, 29 December, at the Folger Shakespeare Library, 201 E. Capitol Street. For reservations, send $15 to Russell Meyer (Univ. of Missouri, Columbia) by 15 December. Details of a projected musical program in the Folger Theatre, to precede the luncheon, will appear in *SpN* 15.3.

84.130 The International Association of the Amici Thomae Mori announces a congress to celebrate the jubilee of the canonization of Thomas More and John Fisher. The International Thomas More and John Fisher Congress will be held in London, England, on 14-21 July, 1985. Headquartered at Allen Hall, Chelsea, on the grounds of More's house, the Congress will feature scholarly papers, panels, and various activities focusing on the thought, writings, and lives of More and Fisher. Persons interested in submitting paper proposals for the Congress should send a one-page abstract by 1 October, 1984 to the appropriate member of the Program Committee: North America -- Warren W. Wooden, Dept. of English, Marshall University, Huntington, West Virginia 25701, U.S.A.; Europe -- Rosemary Rendel, 24 Lennox Gardens, London SW1X ODQ, England.

84.131 Congratulations are in order for Jonathan Goldberg (Temple Univ.), who has been awarded a Guggenheim Fellowship.

Spenser Newsletter
Department of English
State University of New York at Albany
1400 Washington Avenue
Albany, New York 12222

David L. Miller
Dept. of Eng. Drawer AL
Univ. of Alabama
University AL 35486 14.3