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84.01 Leonard, Frances McNeely. *Laughter in the Courts of Love: Comedy in Allegory from Chaucer to Spenser.* Norman, Oklahoma: Pilgrim Books, 1981. 184 pp. $18.95.

In more ways than one, Leonard's study follows in the footsteps of C.S. Lewis: it focuses on English and Scottish poems in "the Chaucerian tradition of comic allegory," written between 1369 and 1599 and concerned with "the doctrine of Courtly Love," and the laughter audible in it is invariably moral. An early chapter treats Chaucer's dream visions -- *The Book of the Duchess, The House of Fame, The Parliament of Fowls,* and the Prologue to *The Legend of Good Women* -- which, as Leonard observes, profoundly "influenced allegorists of the next two centuries." Later chapters deal briskly and summarily with Gower's *Confessio Amantis,* Dunbar's *Golden Targe,* Skelton's *Bouge of Court,* the anonymous *Court of Love* and *King Hart,* Douglas' *Palice of Honour,* Hawes's *Pastime of Pleasure.* The last major chapter (34 pages) deals with the entire FQ, seen by Leonard as "the great comic allegory of the English Renaissance."

Potentially, this is an important book about Spenserian precursors often neglected by modern readers. An examination of such poets that is at once less dated and more broad-minded than Lewis' seminal work could be immensely useful. The thoughtful reflections on comic and allegorical structure, the capacious generalizations, and the occasional sharp *mots* that distinguish Leonard's book promise such a reassessment, but the commentary that surrounds and supports these is generally disappointing. The book seems to exist on two levels: such ringing statements as "the comic vision is a celebration of human existence" or "comedy teaches us to be human" (13, 44) sound great, and I'm all for them, but they seem to lead only to comforting moralism and elusive summary. With the poems I knew best, I frequently found that Leonard's discussions did not allow for disagreement: sometimes they were restricted too narrowly to plot and sometimes, when more provocative, they were too undetailed and untextual to get a good hold on and assess. While I imagine that such economy in argument derives in large measure from an admirable desire to be more succinct than the likes of Gower, Hawes, and even Sp, I fear that the result is oversimplification.

Leonard's understanding of the Chaucerian persona illustrates the relative strengths and weaknesses of her study. On page 38, for example, she appreciates this figure as "the greatest of Chaucer's comic inventions" and adds that this "unique creation in English poetry" is "the only comic presentation of self that is accomplished without any self-preserving gestures." While I suspect that the creation of such a persona itself may be self-preserving, on the whole I applaud these views. But my applause turns to bewilderment in the next chapter when I read that "What Chaucer provides and Gower, too, in his own fashion, is a method [in Chaucer's instance the persona] of presenting a poetical commonplace [the Court of Love] so that the correct moral attitude toward it is at all times manifest in the poem" (60). If Leonard does not realize that the Chaucerian persona is posited irreducibly on ambivalence, on a doubleness of vision, *within* the poem itself, she fundamentally misconceives this figure. Reducing what *is* humanly attractive and humanly valuable in

Chaucer's Prioress simply to the persona's moral obtuseness, for example, is to replace human complexity with shallowness, and the doubleness of irony with flat-footed satire.

Perhaps not surprisingly, Leonard finds the model for Chaucer's persona in John V. Fleming's reading of the *Roman de la Rose*, specifically including Guillaume's portion. This reading sees in the *Roman* a "deeply ironic narrative, told by an ignorant, self-deluded Dreamer, about one man's pursuit of a love that is really narcissistic infatuation with the self" (31). An unindoctrinated and doubtless misguided reader might wonder how such a depressing interpretation could have suggested comedy to Chaucer -- until that reader grasps that this Comedy is, if not strictly Divine, strictly moral.

Leonard's understanding of the Temple of Venus in *The Parliament of Fowls* correlates with her conception of the Dreamer or Chaucerian persona. The garden in which the Temple is situated is populated "by the personified forces of self-centered Love" (including "Plesance, Curteisye, Delit, Gentillesse, Beautee, Youth, Desir"), which, she grants, at the same time suggest "the attractive power of sexual love with its promise of pleasure"; yet "the temple itself reveals emptiness of spirit and a general paralysis of the will to deny itself on behalf of someone else's good" (49). In short, we are back with C.S. Lewis in the Bower of Bliss: thus "The kind of love that Venus personifies distresses the Dreamer . . . and he leaves the temple [in order!] to 'solace' himself" (49). These are claims the text does not justify. When the text is invoked by Leonard the fundamentally ambivalent verb "solace," ranging in meaning from "console" to "give pleasure," is left unglossed, trusted in the context of the Dreamer's alleged "distress" to convey its moral message.

At the end of *The Parliament*, the birds' roundel, according to Leonard, "is the fitting conclusion to Chaucer's love comedy, Nature's harmony that symbolizes the music of the spheres" (52). This is a good description of how we might wish the poem to end. Aside from a certain extravagance in the rhetoric and symbolism attributed to the natural ordering of natural urges, it omits the final stanza, where the frustrations of the comic Dreamer, bemused, wistful, perhaps even poignant, suggest more about love and the art that celebrates it than is dreamt of in moral philosophy. Leonard is hardly alone in reading *The Parliament* this way; and curiously, what may be valuable in her book is the extent to which it exposes the critical and moral assumptions that pervade such readings.

Leonard's commentary on poems written between Chaucer and Sp often strikes me as interesting, as when she suggests that Stephen Hawes "stumbled toward comedy without really knowing it" (119). But even here the burden of her thesis that comedy is meaningful (i.e., moral and corrective) and allegory is hospitable to this meaning can be felt. Although she seems herself to doubt that "Godfrey Gobylyve serves a moral end" in *The Pastime of Pleasure*, for example, she nonetheless throws him a moral life raft: thus Godfrey "provides a direct, if ill-spirited, criticism of Graunde Amoure's pilgrimage. Despite seeming almost sacrilegious at the time, his mockery of love proves a truer vision than the hero's" (123). Certain poems, like Hawes's, that combine allegorical pil-

grimage with courtly love, Leonard feels are "more stubbornly secular, more surprisingly and explicitly Christian, narrower in focus, or broader in vision -- more riddling (if we confess the truth) than we feel they have a right to be" (106). She seems to recognize that some of these works may be more ambivalent than her analyses finally allow and that some may have a truer allegiance to the way things are than to the way they ought to be. This mixed allegiance, of course, is what may be the source of unsteadiness, even of confusion, in a lesser work, and the source of complexity and human reality in a greater one.

For Spenserians, the title of Leonard's book is something of a misnomer. "The Courts of Love" would lead us to expect the exploration of relationships between earlier Courts of this sort and Sp's. But Leonard's earlier chapters add very little to her discussions of FQ. Sp's Courts of Love most conspicuously include the Bower of Bliss, the Gardens of Adonis, the House of Busirane, and the Temple of Venus. Leonard dismisses the Bower in a parenthesis (149), and the Gardens, House, and Temple in a few generalized references, totalling about a dozen lines. Most of what Leonard has to say about Sp that is sound is general and commonplace. Her notion of Spenserian criticism is naive and dated. The humorless reader she imagines has not been dominant in Spenserian criticism for at least twenty years.

Again and again Leonard's commentary on Sp seems to miss the mark: the self-centered Redcrosse is "ludicrous," a description reducing him to insignificance; Florimell is "the central figure in a sex farce"; the Egalitarian Giant in Book V and Turpine in Book VI are laughable, since we remember our superiority to them; Belphoebe's misdeeming of Timias is "a moment of high comedy"; Serena's "ridiculous modesty" is all that keeps her from leaping into her rescuer's arms; Calidore "lurks in the vines like a Peeping Tom to watch the naked graces dance for Colin Clout" (141, 151, 135, 154, 163, 164). Calidore as Peeping Tom persistently reminds me of C.S. Lewis' Cissie and Flossie in the Bower of Bliss. But there are two essential differences. First, the Bower is a site of prurience, Mount Acidale is a site of vision. The second difference involves degrees of tastelessness. When I teach the Bower, I always name Lewis' nymphs because they provoke an instant laugh: students appreciate immediately the gap between Lewis' parodic vulgarity and the incredibly rich, enticing sensuality of the Bower. The real trouble with calling Calidore a Peeping Tom is that this label is not funny; it doesn't score; it presents neither a true, nor a truly perverse, image of him. Readers of Sp are likely to find Leonard's two chapters on the tradition of comic allegory between Chaucer and Sp a relatively more provocative portion of this book.

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84.02 Patrides, C.A. *Premises and Motifs in Renaissance Thought and Literature.* Princeton: Princeton Univ. Press, 1982. 236 pp. $20.00.

Each of the twelve studies in this book addresses a dimension of Renaissance thought and expression, "in order to provide a comprehensive vision of the Renaissance at large" (xi). The studies show a mutual concern with the ten-

dency in that period to perceive created order as a hierarchical arrangement from the lowest to the highest created beings. This perception of vertical order, joined with the simultaneous perception of a linear historical order from creation to last judgment, produced a general vision of the world as possessing an attractive organization and proportion in all its aspects.

Writing with the learned urbanity which we expect from the author of *The Phoenix and the Ladder* (1964) and its amplified version *The Grand Design of God* (1972), Patrides discusses in his first chapter (3-30) the original scheme of the angelic orders in the Pseudo-Dionysius and variants on this scheme up to the time in the 17th century when skepticism about Dionysius led both Protestants and Catholics to reject the idea that any definite scheme of angelic hierarchy could be known. Chapter Two (31-51) describes how the deeply felt need among people of Renaissance times for affirmation of order in the universe led to the invocation of traditional authorities to support the premise of order even when these authorities were not actually unanimous in their views of the subject. An instructive example appears in the widespread juxtaposition of the Homeric golden chain of Zeus (*Iliad* VIII. 19-27) and Jacob's dream of a ladder extending from earth to heaven (Genesis xxviii. 10-22).

In the third chapter (52-63), Patrides recounts the elaborate Renaissance efforts to compute the date and year of creation. These efforts led to a consensus -- not universally accepted -- of 4004 B.C., with the date set at the spring or fall equinox. Allied with this was the acceptance of 6000 years as the total duration of the earth, a duration influenced by the parallel traditions of 3 or 6 ages of the earth, the second conveniently corresponding with the six days of creation. The fourth chapter (64-82) examines the Renaissance concern with numerology, inherited in its technical elements from Babylonian astrology and from Pythagoreanism. Numerology was part "of a cumulative endeavor to reinforce the order believed to pervade the universe at large" (67). As with the various systems of correspondence among parts and levels of the universe, the intention with the numerological patterns was "to strengthen the concept of cosmic order by a multiple association of all parts of the universe to one another" (70).

Chapter Five (83-89) documents the traditional view that man's upright stance reflected the image of God in him -- a view which like others of the views examined in this book came into question in the 17th century, as in the writings of Sir Thomas Browne. Chapter Six (90-104) tells how the Protestants, stung by the charge that their religion did not exist before Luther, read the promise of Genesis iii.15 (that the seed of Eve would bruise the head of the serpent) to mean that Adam himself -- justified by faith in the forthcoming Savior here promised -- was the first Protestant.

Chapter Seven (105-123) observes first that Renaissance poets and other writers were split on whether the death of Pan -- introduced into the Western tradition by Plutarch -- signified the death of Christ or the end of Satan's power. There was remarkable agreement, however, that when Pan died the oracles ceased. In this context it is curious that the date of cessation was frequently transferred from the passion to the birth of Christ. Uniquely among major

English Renaissance writers, Sir Thomas Browne moves away from this view that the oracles ceased absolutely. He suggests that only in some senses did the power of Satan symbolized by the oracles cease. Browne anticipates the abandonment of this tradition beginning in Restoration times. Fontenelle's attack was decisive, and in modern times the tradition still lives only in Greek poetry.

In Chapter Eight (130-136), Patrides points out that the contemptuous attitude of Shakespeare's Coriolanus toward the rabble, sometimes attributed to Shakespeare himself, was an attitude virtually universal among Renaissance writers and thinkers, most violently expressed by Pierre Charron in *De la sagesse* (1601). The attitude persisted even among the authors of the United States Constitution such as James Madison and Alexander Hamilton. Chapter Nine (137-151) examines views on God's hand in history, which was seen as controlling even Satan. It was cited especially in the behavior of tyrants and oppressors, God's scourge for sinful man. The example *par excellence* in Renaissance times was the potent and continually threatening Turkish empire, invoked by, e.g., Milton as an analogue for the power and empire of Satan.

Chapter Ten (152-181) turns to the remarkable legend of Pope Joan, who was not actually a historical figure. The fable long precedes the Reformation, based as it is on 13th- and 14th-century interpolations in early records. The story, reported not only by unreliable sensationalists like John Foxe but also by John Donne, was rejected by Protestant scholars as early as the 16th century. The key disproof is by the Italian antiquary Onofrio Panvinio (d. 1568). The legend's popularity has continued into the 20th century, and in the nineteenth it gave rise to the classic Greek novel *Pope Joan* (1866) by Emmanuel Rhoides. In Chapter Eleven (182-199), Patrides notes that Catholics and Protestants in general concurred that both Hell and Heaven were physical places with physical torments and bliss as well as being psychological states symbolized by such torments. Among the poets, special emphasis is given to the pains of separation from God and the resulting loss of cohesion in a soul which seeks and rejects God at the same time. For the damned the torment is increased by conscience, which however operates to bring living men back to God.

The concluding chapter (200-217) begins by citing the hypothesis of Clement of Alexandria and Origen that Satan and the other fallen angels would at last be brought back into the grace of God. This was resisted by other theologians, especially in the West, where Augustine roundly condemned the idea. Thereafter in the West the idea had little currency until the 18th century when, for instance, the Arminians and Anabaptists espoused it. The resuscitation of Origen, begun already by Erasmus, was fostered in the 17th century by George Rust. Rust turned the tide, making possible the modern view -- held all along by some theologians in the Greek tradition -- that Origen had the most creative mind of the early Church.

This book is a showpiece of the historian of ideas, gracefully articulating a body of learning without which many passages in the literature of the period would lie in shadow. Patrides invokes Sp only eight times for characteristic passages, but Spenserians will feel that virtually every essay illuminates their poet and increases their grasp on his poems.

[F. P.]

84.03 Wells, Robin Headlam. *Spenser's "Faerie Queene" and the Cult of Elizabeth.* London and Canberra: Croom Helm; Totowa, New Jersey: Barnes & Noble, 1983. 178 pp. $27.50.

This book is the logical conclusion to two lines of Sp criticism prevalent in this century. On the one hand it is indebted to a line of criticism begun by Greenlaw in *Spenser's Historical Allegory* (1932) and continued by Elkin Wilson in *England's Eliza* (1939, rpt. 1966), Frances Yates in "Queen Elizabeth as Astraea," *JWCI* (1947), O.B. Hardison in *The Enduring Monument: A Study of the Idea of Praise in Renaissance Literary Theory and Practice* (1962), and by others, including Thomas Cain's *Praise in "The Faerie Queene"* (1978), which, Wells notes, appeared when the bulk of his study was completed. On the other hand, it is indebted to that enormous body of criticism that has dominated twentieth-century studies of Sp's FQ: the analysis of Sp's moral allegory.

In his Preface Wells admits that the fourfold schema of medieval biblical exegesis cannot be applied systematically to a Renaissance poem, but argues that FQ has, "broadly speaking, an historical, a moral and a mystical significance." In this book Wells does not touch on the poem's mystical significance: his objective is, rather, to explore the interaction of its historical and moral aspects. He advances the thesis that, although not every episode possesses "typical significance," "the moral allegory is informed at every point, not just in the obvious cameo portraits of the Queen in Books II and V, by the object of glorifying Elizabeth as the ideal Renaissance prince."

The Introduction, "To Sound Her Praises," which outlines the theoretical basis of Wells's study, is divided into four parts: "The Poetry of Praise," "Allegory and Typology," "The Myth of Troy," "Marian Iconography." In the first he briefly recapitulates Hardison's discussion (*The Enduring Monument*, II) of the privileged position of epideictic poetry in the Renaissance, its moral function, and its relationship to the epic, especially the *Aeneid*. In the second he claims that Sp and Virgil share a providential view of history, that Sp mixes allegory and typology, and that there are three kinds of characters in FQ: purely allegorical characters (Furor), purely typological characters (Belphoebe), and characters that are both allegorical and historical (Britomart). In this section he also distinguishes between prophecy, historical parallelism, and typology: ". . . an antitype is not a reincarnation of the type by which it has been anticipated, but a fulfillment of its hidden meaning. In a truly typological relationship type and antitype always retain their separate identities. It would be improper, therefore, to describe as typological that form of prophetic recurrence which is in fact a recapitulation . . ." (9). Characters such as Paridell and Hellenore are not typological but merely analogous.

In the third part of the Introduction Wells maintains that in developing his typological pattern Sp uses both classical and Christian materials. Virgil's *Aeneid* and Sp's FQ are linked not by verbal echoings or by parallelism of incidents but by the use of the same myth of divine ancestry. Finally, Wells observes that since the Trojan myth does not convey Elizabeth's specifically Protestant destiny, Sp draws upon biblical imagery, specifically the

Virga Iesse (Isaiah xi), which in the Middle Ages was associated with the Virgin Mary. Wells draws in this section upon Wilson's *England's Eliza*, especially Chapter VIII, "Gloriana and Belphoebe." The Introduction concludes with a succinct re-statement of Wells's thesis: "Sp set himself a twofold task . . . to present his prince with an image of virtue, both as a pattern for emulation and as a warning against the dereliction of his sacred responsibility. The virtues which form the subjects of the six completed books of FQ are to be understood, then, not simply as facets of a Renaissance ideal of human conduct, but as attributes of Queen Elizabeth" (21).

The central argument of Chapter One, "Prince of Peace from Heaven Blest," is that "in portraying an ideal of holiness, Sp's object was not so much accurately to reflect Elizabeth's own religious beliefs, as to illustrate the characteristics -- official and personal -- of the ideal Christian prince, partly as a tribute to her achievements, but more importantly as a pattern for emulation" (29). What Elizabeth is, or could or should be, is "shadowed" positively by Una, negatively by Lucifera. Wells believes that, for Sp, holiness is "an ideal of spiritual perfection which may be achieved through virtuous self-discipline, assisted by divine grace," and that "the ideal prince is one who tempers the magnificence which is an essential feature of his office with the humility which becomes the servant of God; in his virtue he must be a pattern and example of the Christian life for his subjects to follow; above all he must remain true to his mission as divinely appointed ruler of a chosen people" (46). For Wells, this is an idealized portrait, but one that Elizabeth would recognize as her own.

Chapter Two, "Sweet Sister Temperance," opens with the observation that, as in Book I Elizabeth is linked through Una to solar symbolism, so in Book II she is linked through Belphoebe to lunar symbolism, traditionally associated with the Virgin Mary. Marian imagery is also parodied in the Bower of Bliss. Wells labels the function of such imagery "rhetorical," for it serves "both to remind the reader that the poem is a 'mirrhour' designed to reflect the glory of England's virgin queen and at the same time reveal the historic significance of Guyon's quest" (52). Guyon knows what temperance is, but does not realize its importance until he visits the courts of Philotime and Alma. The Cave of Mammon is a "complex symbol of the fallen world" (56), while "the corrupt court of Philotime is clearly a parody of Elizabeth's own court" (57). Alma's castle presents "an image of the temperate court" which acts both as "a compliment and a warning to Elizabeth" (57, 62). Because temperance is a public virtue, Guyon's instruction takes the form of a history lesson which underscores the social necessity of subjecting passion to the rule of reason, private pleasure to active virtue. Since nature (as well as man) has fallen, Acrasia finds a willing ally in nature. "By investing Acrasia's corrupt bower with Marian associations," Wells concludes, "Sp is hinting at the providential nature of Elizabeth's temperate reign. . . . However, in doing so he is also warning her that the artifice with which her court was virtually synonomous is a two-edged weapon" (69).

Chapter Three, "A Second Eve," argues that the solution to the seeming contradiction of dedicating a book on married love to a virgin queen is to

view Book III as a book of courtship, not marriage, and as "a metaphor for the idea . . . of Elizabeth's betrothal to her 'lover,' England" (74). In this context, Britomart's pursuit of Artegall is at once an illustration of "the power of steadfast faith" and of Elizabeth's dedication to "a sacred cause" (86).

Chapter Four, "Queen of Love," considers the relevance of a "Queene of loue" (IV.Pr.4) to a book on Friendship. Wells solves the problem by noting that Book IV not only continues and concludes many of the tales begun in Book III, but also "shows that love in its highest form is capable of reconciling the conflicts generated by sexual competition in a fallen world" (93). Its dominant motif is the battle; its dominant imagery is drawn from the world of nature: ferocious animals and the elements. These images emphasize that this is a fallen world, characterized by conflict. Yet, as with the four elements, "shared qualities" or "mean terms" link the quartet of Cambell, Triamond, Canacee, and Cambina. Friendship is associated with cosmic concord, as the Venus of canto x reconciles the *Venus Vulgaris* and the *Venus Coelestis*. The marriage of Thames and Medway symbolizes Elizabeth's "marriage" to England and brings to a conclusion the courtship begun in Book III. As for the appropriateness of friendship as a virtue of Elizabeth, Wells observes, "If friendship is the principle which unites individuals and elements alike in peaceful harmony, it is also the principle which ensures stability both within the state and between nations" (107).

Chapter Five, "Astraea Redux," makes the point that Sp's justice is based upon the concept of natural law, which is accessible to reason and which gives man "an immutable system of ethical imperatives" (113). In the postlapsarian world no society can be perfect, but natural law can act as a guide for all human law. At times human law can seem harsh; yet "it is precisely because Astraea/Elizabeth has come to rule a fallen world that she must employ this harsh and ruthless brand of justice" (117). Thus, Britomart decapitates Radigund in order to re-establish natural law. Similarly Mercilla, another of Elizabeth's "types," hands down a harsh sentence in canto ix; but "it must be remembered that Duessa is not merely Mary Queen of Scots, but a personification of evil itself" (126).

In Chapter Six, "Pattern of Princely Courtesy," Wells responds to Cain's charge that "Book VI is remarkable for its failure to praise Elizabeth . . ." (*op. cit.*, 155). "It is true," he observes, "that there is no equivalent in Book VI of Belphoebe or Venus or Mercilla; but it should be noted that the terms of Sp's invocatory address to the Queen form part of a concatenation of Marian images linking Elizabeth with these her 'historical' types. In medieval Mariolatry courtesy is one of the most familiar attributes of the Virgin Mary" (131). Furthermore, courtesy is an essential attribute of the ideal ruler: "For Sp, the truly courteous man is one who not only observes the rule of decorum at all times, but who devotes his life to the goal of the state, and who is prepared to sacrifice personal interests even though these may be honorable and virtuous in themselves, to the higher good. He is, in short, a representative of civilization itself" (132). Calidore's partial view of nature (sentimental primitivism) leads him to abandon his quest; his disillusionment results in his realization that "the task of the courteous man is to pro-

tect the court, the centre and focus of civilized life, from those forces that threaten its existence" (144).

In Chapter Seven, "*Semper Eadem*: A Legend of Constancy," Wells asserts that Mut vii reveals Sp's belief that constancy, like friendship, is a moral as well as a cosmic principle. "The 'Legend of Constancie' is one of Sp's most explicit apologies for Elizabethan imperial claims" (155), for it unites two aspects of lunar symbolism under the allegory of Cynthia: the paradoxical constancy of the moon, which suggests both Elizabeth's apparent fickleness and her actual steadfastness, and its world-wide influence over the tides, which suggests the concept of empire. Wells takes exception to Cain's premise that the allegory of canto vi subverts the cult of Elizabeth, maintaining instead that it exalts that cult.

The study also contains an Appendix, "Polydore Vergil and English Historiography," which concludes (*pace* Greenlaw) that "the Elizabethans, far from being naive in their espousal of the Troy story, had a highly sophisticated conception of myth and its relationship to history" (161). A bibliography of primary and secondary sources completes the volume.

As noted above, Wells's little book is the logical conclusion of two lines of criticism; and, since it is a conclusion, it is by its very nature brief. This does not mean, however, that it is slender in scholarship or substance. If the pages are few, the sources are many. Anyone interested in this subject will find the 102 primary sources and the 235 secondary sources in the "List of Works Cited" helpful. Equally helpful are the extensive notes at the end of each chapter.

If we agree that the relationship Sp perceives between Faeryland and England is typological in nature, epideictic in intent, and moral in purpose, we will find the substance of Wells's book not only enlightening but convincing as well. Wells presents his case clearly and succinctly. Each chapter follows a similar pattern: identification of the basic assumptions behind current discussions of individual books of FQ; explanation of the flaws in those assumptions; application of Wells's theory to the books of FQ, with particular attention, as a rule, to imagery that links Elizabeth's prototypes to the Virgin Mary, characters and episodes that are essential for an understanding of Elizabeth's "types," and an explanation of how the virtue celebrated in each book is related to England's (hence Elizabeth's) religious, political, or historical destiny. Wells's systematic method may strike some readers as procrustean; but such a charge hardly seems justified, since Wells's major premise and Sp's overall intent seem to be so much in harmony.

Personally, I have no problem with the general thrust of Wells's argument. He seems to be correct when he departs from Cain's assertion (*op. cit.*, 131-2) that Sp alters his methodology and undercuts the encomium in the last three books. As Wilson noted years ago in *England's Eliza*, "She [Elizabeth] is inseparable from the 'continued' moral allegory of the poem" (331). Nevertheless, I do have some reservations.

First, one of the things I find most satisfying yet at the same time problematic is Wells's definition of the term "typology." He clearly distinguishes between typology, which involves "a kinship of character and of providential function between two historical figures" (21), and analogy, which involves recurrent characters and motifs of a purely figurative nature. Such a definition is advantageous because it focuses and restricts the discussion to a rather narrow compass, and hence lends unity to Wells's analysis of FQ. However, when one considers other books and articles which touch on the question of typology in Sp -- e.g., Kellogg and Steele's "Introduction" to FQ, I and II (1965); Carol Kaske's "The Dragon's Spark and Sting and the Structure of Red Cross's Dragonfight: *The Faerie Queene* I.xi-xii," *SP* (1969); Angus Fletcher's *The Prophetic Moment* (1971); Isabel G. MacCaffrey's *Spenser's Allegory* (1976); James Nohrnberg's *The Analogy of "The Faerie Queene"* (1976); Stephen A. Barney's *Allegories of History, Allegories of Love* (1979); and Maureen Quilligan's *The Language of Allegory* (1979) -- one cannot help wondering if Wells's definition can account for all the ways in which typology might be operating in Sp's poem.

Secondly, I find Wells's discussion of Book VI less satisfactory than his discussion of Books I-V and Mut. Part of the problem seems to be a failure to identify in Book III any female figure analogous to Una, Alma, Britomart, Mercilla, or Cynthia with whom Elizabeth might be linked. Thirdly, at the beginning of his fifth chapter, Wells comments on the topical references in the closing cantos of Book V, noting that "in abandoning a certain literary ideal Sp has sacrificed the artistic integrity of his poem" (111). Yet later in the chapter he writes, "In the proem to Book V Sp explains that his subject is justice seen not simply as an abstract virtue but as it is administered by Queen Elizabeth through her agent Artegall" (115). If this is so, and if, as Wells notes earlier, Sp uses a variety of forms to convey his meaning, then is it not possible that the topical references are integral to Sp's artistic purpose and that they enhance rather than sacrifice the artistic integrity of the poem ? Finally, the Appendix would be more helpful if it went beyond identifying the perception of the typical Elizabethan to consider precisely what Sp's attitude was to the stories of England's mythic past. Perhaps a clue might be found in the discussion of the Irish Chronicles in the View: ". . . the Irish Chronicles . . . being made by unlearned men, and writing thinges according to the appearaunce of the trueth which they conceaved, doe err in the circumstaunces, not in the matter."

Yet, as O.B. Hardison observes in *The Enduring Monument*, "There are too many ways of interpreting a poem for one system to accommodate them all. Therefore all systems are inadequate. Every system-maker must be prepared to whittle edges off numerous square pegs for which he has only round holes; and one might even guess that no matter what system is used, one ends up with the same number of misshapen pegs" (3). Wells's book is fortunate in having fewer misshapen pegs than most. Indeed, there is much to recommend in this study. Its attempt to bring together the historical and moral allegory of FQ answers a real need in the scholarship devoted to Sp, and merits for it a place alongside those books and articles that are considered essential for the study of Sp.

[C.A.H.]

ARTICLES: ABSTRACTS AND NOTICES

84.04 Bernard, John D., "Pastoral and Comedy in Book III of *The Faerie Queene*," *SEL*, 23, no. 1 (Winter 1983), 5-20.

Having presented his three heroines, in FQ III.i-vi, as "ideal and permanent features of chastity," Sp shifts his attention, in cantos vii-xii, to "the phenomenonology of erotic experience" (6-7). With a view to enlarging the reader's understanding of the episode at the House of Busirane, Sp in cantos vii-x exploits "the pastoral rhythm of withdrawal, contemplation, and return" to demonstrate the necessity of those cultural conventions that "hedge about . . . a central vision of innocent eroticism," and "to reconcile the pastoral ideal of eros with its actual destructive effects in the fallen psyche" (9). By his management of perspective and tone in the account of (chiefly) Florimell, Hellenore, and Malbecco, turning on the interplay of themes and images from pastoral and from courtly love (and given in a fluctuating narrative voice that owes much to Chaucerian example), Sp guides his readers to respond at once to the pastoral dream of free pleasure and (notably at x.48) to "the tormented psyche that must suffer that dream" (19, 17).

84.05 Cincotta, Mary Ann, "Reinventing Authority in *The Faerie Queene*," *SP*, 80, no. 1 (Winter 1983), 25-52.

FQ "endeavors to mediate a disjunction between shared knowledge [especially in proverbial forms] and individual applications and apprehensions of it" (30); such passages as I.vii.38-42 illustrate Sp's witty manipulations of "discontinuity and continuity between . . . authoritative ideas and figures, and . . . the local applications in which they occur in the poem" (26). Effectively, this "amounts to a displacement of the authority of proverbs by the emergent authority of their user" (27). Sp's art in this regard reflects Erasmus' recognition in *Adagia* that "a *sententia* . . . manifests and increases its immediacy by being varied and adapted to the multitude of situations to which it can apply"; in that process "authority is reinvented [by the user] rather than simply transferred" (39, 35). "Instead of invoking [his sources] as authorities to which the poem appeals for support, Sp writes so that they are discovered or recognized as the poem progresses. His own authority consists of reinventing the truths, and thus the authority, of his predecessors" (40). "Through this fragmentation and re-use of traditional materials . . . the reader recognizes and claims them as his own . . ." (48).

84.06 Gross, Kenneth, "'Each Heav'nly Close': Mythologies and Metrics in Spenser and the Early Poetry of Milton," *PMLA*, 98, no. 1 (January 1983), 21-36.

A poet cannot help borrowing images and verse shapes from earlier poems. But in adapting Sp's final hexameter, a major writer like Milton makes an apparently simple formal imitation the locus for revisionary strategies of a highly figurative nature. Sp's own prosodic choices are always shadowed by larger tropes of time, death, love, and voice, as is evident both in the rhetorical effects that characterize the closure of the FQ stanza and in the elusive

river and echo mythologies that inhabit the refrains of the poet's two marriage odes. These works, in turn, strongly influence Milton's early strophic poetry, especially the Nativity Hymn and the song to Echo from *Comus*. Milton reinvents the hexameter close in ways that point to his larger poetic ambitions, finding in that metrical scheme a space in which to reflect on, oppose, and translate the deep structures of Spenserian mythmaking.

[K.G.]

84.07 Hamilton, A.C. "'The Grene Path Way to Lyfe': Spenser's *Shepheardes Calender* as Pastoral." In *The Elizabethan Theatre VIII*. Ed. George R. Hibbard. Port Credit, Ontario: P.D. Meany Co., Inc., 1982, pp. 1-21.

SC serves Sp as "the grene path way to lyfe"; it "provides the means for [his emergence as 'new poete'] and shows just how he became England's heroic poet" (21, 4). Sp's conventional humility as pastoral poet combines almost uniquely with "soaring pride" in his power to create a poem that "becomes radically pastoral as it shows the state of man in relation to nature as one bound upon a wheel of time, caught in a cycle which allows no escape except through death," yet also "involves its own transcendence" (5, 10-11).

Notes Sp's use of numerological lore (especially the number 13) and the poet's management of structure. E.K.'s remarks on Sp's purpose suggest that "Sp shows how Colin may escape from the labyrinth of love through his ordering the twelve eclogues into the calendar year" (12). The breaking of Colin's pipe effectively indicates his failure as lover and poet, and underscores Sp's recognition that "the way out of the labyrinth of man's grief is not through pastoral song" (13). The "dramatic reversals" of "November" and (following the negative emphases of "December") the epilogue, ll. 1-6, look on to Colin's "triumphant re-emergence" (19-21) in FQ I.Pr.1-4.

84.08 Hieatt, A. Kent, "The Genesis of Shakespeare's *Sonnets*: Spenser's *Ruines of Rome: by Bellay*," *PMLA*, 98, no. 5 (October 1983), 800-814.

Sonnets has appeared to draw on antique topoi of permanence and change and to escape other sonnet sequences' intertextuality and attachment to a set of narrative and lyric conventions. In fact, Shakespeare extensively followed Sp's nearby nonamatory sequence, translated from Du Bellay's *Les Antiquitez de Rome*. Numerous verbal and thematic resemblances (some exclusive to *Ruines* and *Sonnets*) show Shakespeare transmuting Sp's image -- a preeminent city ruined by time and conflicts of will and of appetite among its contentious sons but immortalized in the literature inspired by its greatness -- into another image: a preeminent youth, vulnerable to time and moral decay, who endures in *Sonnets*. Also, Shakespeare's early histories borrow verbally and thematically from *Ruines*' weakening of an otherwise invincible nation by strife. The nature of Shakespeare's transaction with *Ruines* remains to be investigated.

[A.K.H.]

84.09 Kane, Sean, "The Paradoxes of Idealism: Book Two of *The Faerie Queene*," *John Donne Journal*, 2, no. 1 (1983), 81-109.

Two different world views condition Sp's exploration in Book II of "the paradoxes that result when thinking closes itself off to contexts of real action by positing elegant symmetries": binary polarization, informed by an "'either/or' logic of opposition," and "a grand ecological hierarchy," expressing a "'both-and' logic of inclusion" (106, 83, 98). The binary character of Aristotle's abstract rational idealism (e.g., in the *Nichomachaean Ethics*) and the Ramist character of early Protestant individualism are reflected in Guyon's "tendency to view ethical conduct as the willful management of extremes . . . ; beneath this imaginary polarization of qualities and directing its form is another imaginary situation in which his sense of his ethical 'self' is confirmed by performance against 'others' who are imagined to threaten it" (89). Guyon does not quest for self-knowledge, but for "the illusory center of his idealism contained in the figure who is the mirror of his 'self'," i.e., Mammon (94).

The Bower illustrates the tendency of courtly love to "make a fetish out of the imaginary phase of perception, sustaining the fetish with a whole code of imaginary social behavior"; the fury that Guyon brings to its destruction is "the expression of a natural reflex" (103). But he can finally persevere in the Bower because of his time in the House of Alma ("society of the soul") which renders him "open to the full range and responsiveness of feeling which an earlier rational virtue had divided and ruled" (97, 105).

84.10 Krieg, Joann Peck, "Whitman, Emerson, and Spenser's Loom," *Walt Whitman Review*, 27 (December, 1981), 163-65.

With particular regard to Muiop 169-176 and to Whitman's poem, "The Sleepers," 1-3, suggests that Emerson's "natural and unguarded response to *Leaves of Grass* [in a letter of July, 1855, to Whitman] may have originated in the same admiration that occasioned the only true appreciation of Sp's genius he ever offered," i.e., the remark in Emerson's *Journal* (August 1846) that Sp's art is "like the working of an exquisite loom which strongly and unfearedly yields fine webs for exhibition and defiance of all spinners."

84.11 McHenry, Robert, "Pope and Spenser," *N & Q*, 30, no. 1 (February 1983), 33-34.

Comparison of ll. 11-12 in Canto I of the 1712 (first) edition of *The Rape of the Lock* with Muiop 15-16 strongly suggests, since Pope in this edition (but not in later editions) employs rhyme-words identical with those in Muiop, that he "may well have looked at Muiop quite specifically while composing his own poem."

84.12 McFarland, Ronald E., "The Rhodian Colossus in Renaissance Emblem and Poetry," *EM*, 25 (1975-76), 121-134.

Continental and English knowledge of the Rhodian Colossus during the Renaissance was acquired both by the printed word (looking ultimately to Pliny's *Historia Naturalis*) and by engravings and tapestries; early written

accounts do not describe the Colossus as bestriding the entrance to Rhodes harbor, an image that apparently springs from pictorial art. Sp's allusion in RR ii.9-10, following Du Bellay's association of the Colossus only with great size and fallen grandeur, does not anticipate extended metaphoric treatment of the figure by Shakespeare, or by Donne and Carew, whose allusions to the Colossus exploit sexual elements implicit only in the pictorial tradition.

84.13 Miller, David L., "Spenser's Vocation, Spenser's Career," *ELH*, 50, no. 2 (Summer 1983), 197-231.

Sp's vocation is to assist individuals and the community to moral perfection. He extracts "ideal forms" and embodies them in "poetic fictions" (203), courting his readers to internalize these visionary forms, to reimagine them in perfection as Britomart conceives "a perfected image of Arthegall in her fantasy" (202). Through this "erotic meditation" Sp seeks to "'write' his readers," who take his text as "ego-ideal," creating themselves "in the image of the poet's foreconceit" (205). But Sp also makes a "rhetorical effort" to extend that individual process "in the making of community" (198). To effect the making of Troynovant, the internal vision must re-emerge as a public and communal tendency to action. There is a tension between realizing the visionary aspect of vocation and this rhetorical effort, the creation of an authoritative public voice, a career as a respected poet with a "role to play in the shaping of community" (215). VG focuses this tension: Sp's thematics of self and community contrasts the "internal fashioning with the seductive role playing of the rhetorical personality" (212). Ideally the withdrawal into vision prepares for a return to history (217), but in the later works Sp's voice is "more and more that of . . . one who has learned to acknowledge the coercive force of history" (218). Thus, in FQ VI Sp withdraws from community to celebrate the "harmony within" (219), until in Mut the narrator's voice "seems unable to carry the epiphanic vision back into the historical world." Instead he prays for release from history into vision, "for a place in the community of heaven instead of a station on the battlements of Troynovant" (224).

[J.B.L.]

84.14 Orgel, Stephen, "Making Greatness Familiar," *Genre*, 15, nos. 1/2 (Spring/Summer 1982), 41-48.

"The utility of symbolic fictions . . . within a society" is exemplified by the Elizabethan courtly mythology, "expressing the traditional values of an established hierarchy and a chivalric code," that was "consciously designed [initially by Henry VII] to validate and legitimate Tudor authority," and redefined by Elizabeth to identify service to a lady as "the essence of knighthood" (41-2). At first "an effective cultural mediator," the royal mythology had by c. 1590 become the object of increasingly disillusioned impatience; FQ V.ix.50 in particular illustrates Sp's awareness that "the realities of his society" no longer matched "his poetic mythology" (42-3).

The pageantry of the Elizabethan popular theatre is of special interest, because "theatrical . . . miming of greatness [notably the miming of the mon-

arch] employs the same methods the crown was using to assert and validate its authority" (43). "To make greatness familiar," in Sir Henry Wotton's phrase, was to diminish it; yet Elizabeth and James "could not remain aloof, for . . . both regularly employed the metaphor of the player-monarch" (47).

84.15 Tennenhouse, Leonard. "Sir Walter Ralegh and the Literature of Clientage." In *Patronage in the Renaissance*. Ed. Guy Fitch Lytle and Stephen Orgel. Folger Institute Essays. Princeton, N.J.: Princeton Univ. Press, 1981, pp. 235-58.

Examines Ralegh's poetry and prose to throw light on "the social dynamics and political realities by which the elaborate rules and considerable rewards of patronage affected the writing and the reading of courtiers' texts" (235-36). At Elizabeth's court, the Petrarchan language of love "was exploited for the terms it had in common with the social and economic vocabulary of patronage . . . . [as] either a luxurious indulgence for successful clients or a sign of frustrated ambition for unsuccessful ones" (238, 242). In these contexts, CCCHA 164-175 does not indicate that Ralegh had been ordered from court, but rather that his poem "couched criticism in the language of love poetry in order to win assurances" (242).

84.16 Toliver, Harold. "Spenser and the View from Eumnestes' Chamber." In *The Past That Poets Make*. Cambridge, Mass. and London: Harvard Univ. Press, 1981, pp. 119-132.

This essay makes part of a full-length study of poetry and history from Plato to our own time (attending in particular to Milton and the English Romantic poets), which considers the interplay of history and "the pastness of literary fictions" with a view to recognizing "the shape the present assumes under the urgings of those messages that fictions deliver" (2, 5).

In the light of FQ I.x, II.x, III.iii, and Mut, argues that Sp's view of the Arthurian past, and of historical pattern generally, is relatively "optimistic about blending history, fiction, and religious myth and thus about renewing past ideals not merely in the poem but in society. . . . [Sp] claims an interior logic in historical succession itself, conforming to the same teleological thrust that the imagination establishes in fables" (120, 129). "His invented ideals are not really fictions at all but [as Sidney held] restorations of essence"; further, "the structure of the entire poem as an aesthetic and didactic contrivance" is finally more significant for "the temporal logic of FQ" than "the providential unfolding of history" (129-30). The "dark" tone of later Books has been exaggerated; as for Mut, "the central theme is not degeneration . . . but recurrence of the kind that poetry so often commemorates in its resignation to natural forces" (131).

84.17 Umunç, Himmet, "Spenser's Chrysogone and the Suns's 'Faire Sister'," *Hacettepe University Bulletin of Humanities* (Ankara, Turkey), 10 (June 1981), 32-35.

Chrysogone (FQ III.vi.6-9) has been identified with the moon by A.D.S.

Fowler (*Spenser and the Numbers of Time* [London, 1964], 140); but the ultimately Neoplatonic view that "the cycle of life in the elemental world was maintained by the procreative effects of the sun and the moon [reflected in Valeriano and Pico] . . . . underlies the myth of Chrysogone. . . . to identify Chrysogone with the moon would be . . . incongruous with Sp's thematic purpose and moral sensibility since an incestuous act of impregnation would not be natural" (33). "In the heat-humour-matter triad Chrysogone represents matter only" (35).

84.18 van Dorsten, Jan. "Literary Patronage in Elizabethan England: The Early Phase." In *Patronage in the Renaissance*. Ed. Guy Fitch Lytle and Stephen Orgel. Folger Institute Essays. Princeton, N.J.: Princeton Univ. Press, 1981, pp. 191-206.

Aside from the informal "private patronage" extended to English and continental humanists by William Cecil, whose home "as a meeting place for the learned had no parallel in early Elizabethan England" (198), "the new poetry had only one patron: Sidney," guiding spirit of the group of intellectuals "who sought to establish a new poetry based upon a new approach to the *humaniora*" (200, 204). Some indication of the character and direction of that group's early work may well be reflected in the stanzaic form and arrangement of RT, effectively "an attempt to reconstruct a veiled and intimate record of the first areopagitican experiments" (205).

84.19 Van Leer, David M., "Roderick's Other Serpent: Hawthorne's Use of Spenser," *ESQ: A Journal of the American Renaissance*, 27, no. 2 (1981), 73-84.

With a view to recognizing the manifold variety of Hawthorne's debt to Sp, and in the light of the distinction in Sp between allegory and psychology noted by Roche (*The Kindly Flame* . . . [Princeton, 1964], 13-14, 51-53), argues that Hawthorne's use of FQ I, notably iv.31, in "Egotism; or, The Bosom Serpent," does not exemplify Hawthorne's "attachment to an outmoded symbolic method . . . [but] exposes what he fears to be a modern tendency to apply to the real world of human experience an absolutist frame of reference appropriate only to an allegorical Faerieland" (80).

84.20 Webster, John, "'The Methode of a Poete': An Inquiry Into Tudor Conceptions of Poetic Sequence," *ELR*, 11, no. 4 (Winter 1981), 22-43.

This essay is essentially a critique of Stanley Fish's insistence (*Self-Consuming Artifacts* . . . [Berkeley, 1972], 377-78) that the Renaissance distinction, notably in Bacon, between "self-satisfying" and "self-consuming" styles regularly expresses "an opposition of epistemologies" as well (28). Shows that "stylistic self-consciousness" is a Renaissance topic well before Bacon's time (22); that this reflects the Ramist distinction between a relatively ordered "Natural Method" (suitable for ordinary audiences) and a relatively indirect and changeful "Prudential Method" (suited to clever or antagonistic, but also to large and inattentive, audiences) -- the latter especially appropriate for poets (28-29); and that Renaissance writers' sense of reader-response is governed not by epistemology but rather by a concern for structure and for "techniques of managing sequence" (30). Detailed analysis

especially of FQ II.iv.34-46 illustrates Sp's employment of "Prudential Method" (37-42). "Sp repeatedly forces us either to withhold or to revise interpretative judgments; in reading FQ, patience and flexibility become primary virtues" (41).

84.21 Wurtele, Douglas, "Spenser's Allegory of the Mind," *HAR*, 31 (Winter/Spring 1980), 53-66.

In FQ II.ix, Sp combines "familiar Castle of the Body metaphors with psychophysiological lore to exhibit the interdependence of man's psychic and physical powers, an interdependence for which the poet had not only allegorical and medical, but also biblical authority," e.g., 1 Cor xii (55, 63). Sp's three-fold division of the mind (sts. 47-58) appears to derive from the five-fold classifications favored by Arab physicians: thus, "common sense" and "compositive animal imagination" are combined in the first chamber, "estimation" and "compositive human imagination" in the second, while "memory" dwells in the third room, an arrangement recalling "the emphasis placed by later physicians on the *via aestimativa* in the regulating of man's necessary but dangerous passions -- the prime thrust of Sp's teaching in Book II" (62). The apparent combination of *cogitativa* and *aestimativa* in Sp's middle chamber looks ultimately to Averroes, more immediately to the medieval Scots physician Bernard of Gordon.

SPENSER AT MLA

The following meetings at the ninety-eighth annual convention of the Modern Language Association of America, held in New York City on 27-30 December, 1983, contained an unusually extensive number of items of interest to Spenserians, as follows:

42. *Ad Fontes, ad Patres*: The Impact of Patristic Humanism on Sixteenth-Century English Poetry

84.22 A Special Session; Session Leader: Mary Jane Doherty, Vanderbilt Univ.

84.23 This carefully arranged program began with a general overview, "The Poetics of Patristic Humanism: Some Probabilities," by C.A. Patrides (Univ. of Michigan), which provided the historical and intellectual context for two papers on reflections of patristic influence on Sp.

84.24 With a view to opening the question of the influence particularly of Greek Patrology on Elizabethan literature, Harold L. Weatherby (Vanderbilt Univ.), recalling his earlier allusion to linguistic likenesses between FQ I.vii and Chrysostom's homily on Ephesians vi (*Sp Studs III* [Pittsburgh, 1982], 73-85), suggested that doctrinal similarities may link other Spenserian passages to Eastern Patrologic sources available to Sp at Pembroke or elsewhere. Referring to FQ I.xi.30-34, and to Mut vi.5-6, 35 and vii. 7, he noted the similar conception of baptism, view of time's role in a larger cosmic plan, and deification of Nature held by, respectively, Cyril of

Jerusalem, Basil, Athanasius, and John of Damascus.

84.25 Carol Kaske (Cornell Univ.), in "Augustinian Psychology and *The Faerie Queene*, Book II," argued that two patristic commonplaces founded on Romans vii, negative suggestibility (codified by Augustine) and the chronological stages of sin (temptation, concupiscence, and consent -- adumbrated in Augustine and formulated by, *inter alia*, Gregory the Great) are reflected in FQ I.xi.27.8-9 and perhaps in II.iv.34-5; and that they are central to the episode at the Nymph's Well in II.i-ii. She drew passages from Paul, Augustine, Gregory, and Hugh of St. Cher together with Sp's account of Mordant and Acrasia to demonstrate patristic influence on the formation of Sp's allegory.

84.26 Thomas P. Roche, Jr. (Princeton Univ.), responding to Weatherby and Kaske, applauded their mutual contributions to "this patristic jamboree" in the general context of the relevance of Christianity to secular works of the Renaissance, citing additional evidence for Weatherby's thesis in particular. He was made uneasy by Kaske's "tropological" readings of I.xi and II.i-ii: in the dragon-fight, he felt, "Sp is not talking about what man does but what man is, and that entails submission to the Law and then to grace."

186. Edmund Spenser

84.27 Program arranged by the Sp Society. Presiding: Humphrey Tonkin, State Univ. Coll. of New York, Potsdam

84.28 Louis Adrian Montrose (Univ. of California, San Diego), in "Spenser and the Politics of Elizabethan Representation," argued that while Queen Elizabeth deliberately prompted the neomedievalism of her court's culture as a timely strategy that might enforce the lustre and power of her image, she was as much the creature as the creator of that image, in some sense "fashioned" not only by her culture but also by those of her subjects in whose texts, portraits, or performances she was represented. This is illustrated in the process of fashioning that informs the 1590 FQ (including its prefatory and supplementary texts), a process "at once the subject and the object of the poem." From Sp's awareness of the contradiction between the fashioning of a "powerful poetic identity" and the social conditions governing Elizabethan literary production emerges a text that "constitutes the identity of its subject/author in the interplay between the subject's gestures of subjection and the author's gestures of authority, in those paradoxical celebrations of power that, in making the poem a function of the Queen, make the Queen a function of the poem."

84.29 Wayne Erickson (Univ. of New Mexico) suggested, in "Mapping the World of *The Faerie Queene*: Britain," that in FQ three nationalistic and exemplary quests (those of Arthur, Britomart, and Artegall, paralleled in religious history by the quest of Redcrosse) represent "three historical perspectives on Tudor history . . . [Sp] constructs a multiform fictional world capable of accommodating the spatial and temporal dimensions of the epic quests. Britain, Cleopolis, and Eden lands form a Virgilian epic frame around the romantic and allegorical action that makes up the life of the poem in Faeryland. By allowing the epic quests to develop in a world that includes Faeryland, Sp achieves

a consistent co-ordination of epic and romance that emphasizes the interdependence of love, individual moral growth, and purposeful political action."

84.30 Noting C.S. Lewis's influential contention that Sp's imagination grew corrupt from his years as instrument of a wicked policy in Ireland, Sheila T. Cavanaugh (Trinity Coll., Dublin, and Georgetown Univ.) proposed instead that, while Ireland "challenged Sp at the center of his imaginative life," the View, unlike the ill-informed and racist tracts on Ireland by Sp's English contemporaries, reflects its author's compassionate analysis and sympathetic assessment (based on scrupulous research) of the complex Irish scene. While Sp felt that "reformation cannot begin until the rebellious leaders have been subdued," he hoped that the View "might help in devising plans for suppressing the rebellion as the first step towards peaceful and productive co-existence" of the English and Irish cultures.

84.31 Joseph F. Loewenstein (Washington Univ.), in "Echo's Ring: Orpheus and Spenser's Career," proposed that Sp's allusions in Epith to Orpheus and Echo (in the light of their classical associations with fear, threat, even "challenge to the humanity of language"), together with the "oddly heterodox career" constructed in the opening stanza, indicate that his invocation to the Muses is motivated less by a sense of impoverishment than by anxiety about the poet's career. In particular, ll. 343-351 (recalling TM 277-86, mourning over the decline of lyric), which appear in Epith "at the moment of consummation," suggest that "even a second marriage was, for Sp, a crisis of vocation," threatening "the loss of lyric voice." Epith in fact is "the ripest fruit of Sp's meditations on career."

238. Open Meeting of Editors and Contributors to *The Spenser Encyclopedia*

84.32 Program arranged by the Sp Society. Presiding: Donald Cheney, Univ. of Massachusetts, Amherst

In the absence of the general editor, Donald Cheney and his two co-editors presented a progress report to a group of about 25 contributors. As noted in *SpN* 14.3 (Item 83.125), NEH/Canada Council funding for the *Encyclopedia* has been renewed for three years; efforts continue to obtain additional funds from other sources. The editors hope to submit a complete and finally revised manuscript, on electronic tape, to the Univ. of Toronto Press by September of 1986. In that event, the one-volume *Encyclopedia* of about 1 million words should be published in the spring of 1987.

Some 400 contributors from 22 countries will be represented in the book. Most articles have been assigned; slightly more than half of these have been submitted in draft form, a good many in second or third drafts. Given the steadily more demanding and complex character of its labors, the Gang of Four has invited William Blissett (Univ. of Toronto) to serve as a fifth member of the editorial group. David Richardson (Cleveland State Univ.), reporting in his capacity as Business Manager, noted that computers for the enterprise, installed in the fall of 1983, are "staffed chiefly by humanists"; work goes forward with efficiency and despatch.

Prudence Tracy, Editor of the Univ. of Toronto Press, responded reassuringly to questions from the floor bearing on financial matters. Discussion touched also on indexing problems (computer-assisted indexing is in prospect), on various ways of cutting costs at all levels, and on communication between editors and contributors. The editors acknowledged (and handsomely apologized for) some delays in returning draft-articles for revision; in view of the varying degree of substantive overlap among groups of individual articles, it has seemed wise to have at least a sampling of such articles in hand before suggesting revisions to each contributor. The editors reminded the group, finally, that there will *not* be an open meeting of contributors to the *Encyclopedia* at the 1984 MLA Convention in Washington, D.C.

259. Applying Protestant Poetics

84.33 A Special Session; Session Leader: Thomas Kranidas, State Univ. of New York, Stony Brook

84.34 In "Spenser and Reformation Satire," John N. King (Bates Coll.) argued that SC is an outstanding instance of Protestant poetics: in his synthesis of artistic elements, the Protestant layer is effectively a controlling element in his poetic vision. Looking to Chaucer and Langland as his literary models (and tacitly accepting Tudor reformers' interpretation of these medieval poets as proto-Protestant thinkers), Sp overgoes his Continental antecedents by forging an extremely homely vernacular voice, employing a flat plain style and alliteration, and converting the native type of the plain-speaking plowman into shepherd characters, to infuse ancient conventions of English estates satire and complaint into Continental pastoral. Defining his place, under the guise of Immerito, as heir and peer of Chaucer and Langland, Sp dons the disguise of the Reformation satirist.

[J.N.K. -- adapted by H.M.]

324. Patronage and Poetics in the English Renaissance

84.35 A Special Session; Session Leader: John M. Wands, Carnegie-Mellon Univ.

84.36 In "The Politics of Poetical Patronage," Jeanie R. Brink (Arizona State Univ.), focusing chiefly on the career and poetry of Michael Drayton, touched by way of introduction on some aspects of the relationship between Renaissance patrons and poets, e.g., Daniel, Donne, Sidney, and especially Sp. That Sp continued to receive patronage in spite of his satirical excess in MHT may reflect Sidney's influence; yet if "Elizabeth understood the full political value of being immortalized as Gloriana," Spenser, too, "understood the political importance of his position as state poet."

84.37 James P. Bednarz (C.W. Post Center, Long Island Univ.) argued in "Aspiration and Self-Effacement in Spenser's Poetry" that the system of patronage within which Sp's literary career developed made necessary a strategy for self-advancement that blocked "the possibility of his ever projecting a unified, consistent impression of his status as a poet, because it [fused] the contradictory rhetorical postures of affirmation and effacement." This is

apparent not only in the proems of FQ, which identify poem with patron yet simultaneously distance the poem from "the sacred origin he claims as a source of authority"; the "humility" topos functions also in SC, through the literary persona of Colin Clout, to disguise ambition and express submission to superior authority. Sp's Virgilian model of aspiration was in fact permanently modified and undercut by the Elizabethan courtly rhetoric of deprecation induced by hierarchy.

361. Spenser and Milton: Continuities and Transformations in Narrative and Motif

84.38 A Special Session; Session Leaders: Albert C. Labriola, Duquesne Univ., and A. Kent Hieatt, Univ. of Western Ontario

84.39 Observing that Sp was Milton's "original" chiefly by virtue of what Milton saw as Sp's relatively successful engagement in FQ with the problem of separating error from truth, Gordon Teskey (Cornell Univ.), in "From Allegory to Dialectic: The Idea of Error in Narrative," proposed that "the kinds of truth and . . . error they communicate, and the form in which these are made accessible to readers, differ according to the conventions of discourse assumed by each poet." In FQ error is "the very condition of the narrative as a whole"; read allegorically, "the adventures are all deviations from an absolute truth that is somewhere . . . . beyond the scriptsigns . . . . of an ambiguous text," a "signifying maze" ultimately "marginal to the truth" that becomes apparent only in the minds of right readers. But Milton's view of truth and error as direct statement and counterstatement bears on the separation, in *Paradise Lost*, of error from the structure of narrative; "error assumes a definite form," self-contradictory, perverse, absurdly repetitive -- and imaginatively, "the experience of history." In *Paradise Lost* it is the author as a personal voice that is "marginalized," by way of the four invocational passages that shut the "infection of language" away from "the sacred space of the poem," where truth is spoken by the heavenly muse through the author in the main narrative.

84.40 Karen L. Edwards (Kenyon Coll.), in "From Embodied Morality to Rational Self-Determination: Guile," argued that, although Milton's insistent allusions to "guile" in *Paradise Lost* are "resonant with Spenserian associations," his view of guile and its role in this world is quite different from Sp's. The earlier poet's allegorizing tendency effectively denies free reasoning to characters in FQ, who are defenseless against ubiquitous guile, for Sp the epitome of the illusion and ambiguity that typify a fallen world. But "Milton's use of guile is merely nominal." The dramatic emphasis of his narrative on the power of free reasoning to defeat guile underscores the fact that in *Paradise Lost* "the beguiled is self-beguiled." Milton dramatically emphasizes the heroic significance of individual responsibility; Sp emblematically emphasizes the duplicitous power of guile.

84.41 John C. Ulreich (Univ. of Arizona) suggested, in "Sage and Serious Poets: Comus' 'Drear Wood' and Mammon's 'Gloomy Glade'," that FQ II.vii is a primary imaginative source of Milton's *Mask*, and that to recognize this, in the light of resemblances in diction, imagery, and structure, enables us to interpret

Guyon's faint and the Lady's paralysis. There are 17 allusions in *Comus* to FQ II.vii: Milton often transforms the objects of Sp's allegorical narrative into metaphors. Thematically (cf. vii.33 and *Comus* 785-87), "Milton teaches us that Guyon's apparently misplaced allegiance to heroic valor is really, allegorically, a metaphor for his moral and spiritual integrity, 'another end'." Structurally, the central figures in both poems, separated from their appropriate companions, successfully resist temptation by demonic powers but require supernatural aid to complete and confirm their success. Virtuous resistance to enslavement is not quite freedom, which can only be achieved through Christian liberty. The victories of Guyon and the Lady are limited by the very conditions that make them possible: self-sufficiency is at once indispensable and self-limiting. One must die in order to live, as both characters teach us through their miraculous restoration to life.

[J.C.U. -- adapted by H.M.]

84.42 Anthony Low (New York Univ.) made a case, in "Poets of Work," for the larger political and ideological significance of Sp's exceptional receptivity to the georgic mode, and for the contribution made by Milton, encouraged by Sp's example, to his century's "georgic revolution of sensibility." Committed to the truths and promise of history, Sp realized that his courtly audience (typically receptive to the pastoral strain, but scornful of manual labor and "base" husbandry) must be re-educated in the difficult values of the georgic mode, notably its suggestion that the labors of many humble but committed individuals may at length bring in a new golden age of national prosperity. Characterizing his poet-narrator, and Calidore too, in georgic terms (FQ VI.ix), Sp arranges the action of Book VI to emphasize georgic values (ii.47-8; iii.31-2). Milton, uniquely able "to combine labor with ease and learning with grace," makes unpatronizing room in "L'Allegro" for georgic elements together with pastoral conventions; in *Lycidas* pastoral requires "strict and laborious devotion to duty"; while the georgic mode informs even unfallen *Paradise Lost* (IV.327-31, 612-19).

396. Epicedes, Obsequies, and Funereal Imagery in the Renaissance

84.43 A Special Session; Session Leader: Edward Sichi, Jr., Pennsylvania State Univ., McKeesport

84.44 Elizabeth Bieman (Univ. of Western Ontario) argued in "Spenser *Lugens*: Mimeses of Mourning" with reference particularly to RT, FQ III.iv.30-44, and Muiop, that Sp "engaged himself more energetically with themes of death and mourning when he could, by wrapping them in fictions, and setting in them Christian signifiers, overcome the personal disappointments and public concerns so evident in his more direct addresses to 'mighty men'." The poems in question are informed by "archetypal opposition between hard, rich, and heroic values and those which are vulnerable, soft, anti-heroic," the former typically presented in the contexts of "falls, literal and figurative," the latter in those of apotheosis and redemption. The arrangement of emblematic visions in RT, and the progression from Marinell's "miserly militance" to the healing (and erotic exploration) of bloody flesh in III.iv.40, anticipate the penetration of Clarion's armor and the consequent release of his

heart's blood "into the aire." Sp's wordplay in Muiop with the term "care" effectively transforms the mock-heroic into "a displaced mimesis of kerygma. . . . the hard worldly loss in death, for those who hear the word, is transmuted into victory."

453. Annual Meeting [and Luncheon] of the Spenser Society

84.45 A. Kent Hieatt (Univ. of Western Ontario) presided. At the business meeting following the luncheon at the Princeton Club of New York, with about 75 members of the Society present, the following officers were elected for 1984: President, Humphrey Tonkin (State Univ. Coll. of New York, Potsdam); Vice-President, Hugh Maclean (State Univ. of New York, Albany). Russell J. Meyer (Univ. of Missouri, Columbia) continues as Secretary-Treasurer. Jonathan Goldberg (Temple Univ.), James Nohrnberg (Univ. of Virginia), and Jon Quitslund (George Washington Univ.) were elected to three-year terms on the Executive Committee.

The outgoing President announced that the Society will sponsor a session on Sp at the 1984 MLA Convention, and also co-sponsor, with the Milton Society of America, a projected session on the relation between Sp and Milton at the same Convention. For details, see "ANNOUNCEMENTS."

The gathering was informed that the officers and the Executive Committee of the Society are considering the possibility of instituting an annual award, perhaps to be known as THE MUNERA MEDAL, for the best published article on Sp by a non-tenured faculty member (subject to certain as yet unspecified conditions). It is expected that the medal will be supplemented by a cash award, contributed jointly by the Society and *SpN*. Further details will be forthcoming in *SpN*.

It was announced that the AMS Press has become the publisher of *SpStuds*. Volume IV will appear in March, 1984. Members of the Society may purchase this volume and any of the three previously published volumes at the reduced rate of $22.75 per volume, postage included.

The meeting concluded with the reading by Balachandra Rajan (Univ. of Western Ontario) of his paper, "How the Poem Vanishes: Closure in *The Faerie Queene*." The editor will not be so rash as to attempt an abstract. Two sentences, however, may perhaps be excerpted from Professor Rajan's subtle, wise, and remarkably moving presentation: "The evolving engagement between pattern and procession which FQ seeks both in its own dispositions and in the invitations it issues to the reader, situates the poem around an internal dialogue about its nature which it can initiate and explore but not conclude. The end is therefore properly posthumous with the author speaking from another dimension, addressing the poem as another self, and dismissing a life-work in the name of that 'rest' which the dismissal promises, only so that, in the last evaporation of word-play, he can retrieve the disowned self in its perfecting."

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

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

Seth Weiner (Univ. of California, Los Angeles) presented a paper at this session on "Minims and Grace Notes: Renaissance Music and Spenser's Acidalian Vision." Unfortunately, a copy of the paper did not reach *SpN* in time for an abstract to appear in this issue. We hope to publish an abstract in 15.2.

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*: *SpN* provides here, in most cases, only portions of the authors' abstracts, either in the words of the abstracts (without acknowledgement) or 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.

84.47 Atkins, Mamie Irene. *The Unchained Boar: A Study of Mastery in the Central Books of* The Faerie Queene. Purdue University, 1982. 314 pp. *DAI*: 43: 2674-A. Order No. 8300883.

Analyzes Sp's theme of mastery in the relations between the sexes in Books III, IV, and V of FQ, concentrating on the functions of the dominant feminine characters, symbols, and personifications in the development of Sp's theme in these books. The crucial allegorical "cores" of these books aid in understanding the function of Sp's major female characters and mythic deities within his theme of mastery and its effect upon the female's potential for generation. The first chapter explores the significance of the most important of these "cores," the Garden of Adonis. An examination of the icon of the boar chained in the Mount of Venus (in the context of literary and pictorial tradition) shows it to be a symbol of the feminine desire for sexual mastery.

The second chapter examines the roles of Amoret and Belphoebe as females most negatively affected by the presence of the boar in the central books. A psychological reading of these characterizations reveals the difficulties the female encounters in attempting to accommodate her destructive impulses. The third chapter discusses Britomart as Sp's *exemplum* of the female actively confronting and putting to positive use the force symbolized by the boar. Because of her destiny as progenetrix of kings, Britomart's ability to accommodate the force of the boar and to establish a healthy relationship with Artegall is central to the poem. Thus, her role in the allegory provides a key to understanding the larger themes and visions of FQ. The dissertation also considers the role and characterization of Florimell, showing how her betrothal and marriage to Marinell link Sp's theme of mastery with the multivalent structures of FQ to create a vision of order out of chaos, an order made possible by the female's ability to master her destructive impulses and to put the energy inherent in them to use as a generative force.

84.48 Eber, Janet Emily. *The Epithalamion in the Late English Renaissance.*

Drew University, 1981. 190 pp. *DAI*: 42: 1158-A. Order No. 8119743.

Noting that the popularity of Epith inspired many English poets of the late Renaissance to emulate Sp's poetic triumph, and that, though none surpassed him in quality, the great number of English marriage songs produced after the publication of Sp's poem clearly attests to the importance of the genre, this dissertation discusses the flowering of the genre in seventeenth-century English poetry, attending chiefly to Jonson, Donne, Herrick, as well as to Crashaw, Marvell, and Milton (*Paradise Lost* IV, VIII, XI), and to the satiric or "rusticated" epithalamion, exemplified in the work of Randolph and Suckling.

84.49 Fairlamb, Horace Lockwood. *The Chaine of Chaos: A Study in Renaissance Hermeneutics*. Johns Hopkins University, 1983. 361 pp. *DAI*: 44: 1076-A. Order No. 8316953.

W.T. Stace locates the origin of the modern world-view in the displacement of the medieval world of final causes by the new science. Just prior to that moment, Sp called on his allegorical ingenuity to dramatize the threat of Mutabilitie to the vision of the "antique" world where things "Doe worke their owne perfection so by fate." Though critics may have confined their attention to Sp's loss of currency through commitment to the allegorical mode, Sp sees the fate of the theological cosmology as central to the historical drama of the Cantos. In fact, critical inquiry shows that the allegorical medium and the teleological world-view are philosophically allied.

From his Complaints to FQ VII Sp was concerned with the darkening vision of the poetic-prophetic tradition, "When th'heavenlie light of knowledge is put out." Describing Dame Nature in the Cantos, he refers to Alanus' *De planctu naturae* with its description of Natura, "set forth so as it ought." For both poets, Nature is an authority of vital importance, mediating the world of forms and the higher laws of which she is the sign. Alanus' allegory is part of a visionary naturalism; Sp's Dame Nature continues this tradition with the added perspective of postmedieval history, including the decline of visionary naturalism and its allegorical mode of reading.

Dame Nature's righteous doom reveals Sp's commitment to the vision of the ancients in ideas as well as in his literary craft. In fact, study of the manner in which Sp reconciles the lessons of history with the medieval view shows how Sp finds in the allegorical tradition the intelligibility that survives the passing of the Age of Faith. Even as Sp prophesies the end of a particular version of the Greek-Christian synthesis, he carries forward its possibilities beyond the limitations of less historically minded predecessors.

84.50 Fowler, Joanne Ellis. *Edmund Spenser's Presentation of the Political Philosophy of the Earl of Leicester's Progressive Party*. Emory University, 1982. 236 pp. *DAI*: 43: 3324-A. Order No. 9305957.

Sp's failure to receive the political appointment which he presumably desired and expected very probably reflects Burghley's more than personal con-

cern about the poet who presented the political philosophy of his greatest rival at Elizabeth's court, Robert Dudley, Earl of Leicester, who by the 1570s led a clearly defined political faction which advocated aggressive confrontation with the Catholic forces of Europe in direct opposition to Burghley's conciliatory conservative policy.

Sp's poetry presents complimentary pictures of Leicester and many of his associates in this progressive party; but more significantly, he includes the political issues that most concerned them, and supports their position. MHT describes Alencon as a foolish ape and unsuitable consort; FQ V defends Elizabeth's execution of Mary Queen of Scots, and supports the military campaigns against Spanish aggression in the Netherlands and Ireland. The poem as a whole praises the adventurous English spirit which encouraged exploration of the New World. Sp regularly supports the militant Protestant policy of the progressives and thus, necessarily, opposes Burghley. It therefore seems likely that Sp's presentation of the political philosophy of Leicester's party may be an important factor in Burghley's hostility to the poet.

84.51 Harris, Susan Louise. *Art and Eros in Spenser's* Faerie Queene: *A Psychoanalytic Analogy for Books I-III.* University of California, Berkeley, 1982. 441 pp. *DAI*: 44: 175-A. Order No. 8312838.

Sp is more conscious of his art's manifestation of the unconscious than nineteenth century standards would lead us to expect. This high degree of consciousness is the basis for shifting emphasis from a psychoanalytic study of the author which gives priority to the unconscious to a psychoanalytic analogy for the text as an expression of the author's conscious intention, given that these two emphases lie on a continuum.

Books I-III present an allegory of two loves, one heavenly, one earthly. In Book I, human love functions as an analogy for love of God, but part of the point of the allegory is the parallelism of the two loves: the psychological allegory is mythic in structure, posing and resolving the conflict between the desire to merge and the fear of merging that is produced by failure to negotiate healthy separation. In Book II, human love appears in antithetical relation to love of God: an allegory which is parodic in structure evokes Oedipal experience, the paternal prohibition, replacement of early narcissism by the narcissism of the ego-ideal, and the dilemma posed by formation of the super-ego. The allegorical processes of Book III fuse mythic and parodic modes, bringing about a qualification of the paternal prohibition in conscious imagination and bringing to consciousness the obstructing unconsciousness fantasies produced by the super-ego.

84.52 Sacks, Peter Michael. *Inventions of Farewell: Studies in the Elegy of Consolation.* Yale University, 1981. 256 pp. *DAI*: 42: 2689-A. Order No. 8125673.

Attempts an interpretive rather than merely descriptive approach to the elegy as a genre, attending centrally to the relation between certain kinds of literary figuration and the work of mourning. The rhetoric of consolation is

seen to depend on figures for immortality. Since their original connection with vegetative and procreative forces of regeneration, these figures have been continually reinterpreted, allegorized, and spiritualized, to signify later versions of continuity or resurrection. Yet their connection to the primitive sexual referents has survived, partly due to the fact that mourning itself involves questions of sexuality.

In SC Sp explored several elegiac strategies, while thematizing the relations between grief and thwarted sexuality, and between mourning and inheritance. In Astrophel Sp faced the problem of mourning Sidney, a writer who, like Sp, had always been particularly aware of the fictional nature of poetic language. Astrophel solves the dilemma of the elegist's dependence on fictional means of consolation, by integrating a critique of fictionality with the work of mourning itself, and by reinterpreting certain elements of inherited conventions. Sp's contemporaries were less able to redeem or vitalize the pastoral conventions, often because of a lack of faith in the mediations of language. Milton's successful revision of the pastoral elegy was a solitary success; in his and the following century, pastoral was generally rejected as an appropriate mode for the elegy. But pastoral conventions return with the Romantic elegy, notably "Adonais," which looks back to Milton and Sp, and to the Alexandrian elegists, Theocritus, Bion, and Moschus.

84.53 Weiner, Seth Joshua. *Renaissance Prosodic Thought as a Branch of* Musica Speculativa. Princeton University, 1981. 419 pp. *DAI*: 42: 1166-A. Order No. 8119122.

Musica speculativa consists of harmonics (the mathematics of concord and discord) and rhythmics (the science of orderly motion through time), from which Renaissance prosodic thought derives: experiments in versification are often attempts to embody rhythmic ideas in vernacular poetry, so that for Renaissance poets, prosodic minutiae connect with the philosophical content of *musica speculativa*. Two chapters discuss selected Renaissance theorists of music, poetry, and oratory; Augustine's *De Musica*; and Bede's *De Arte Musica*. A final chapter re-assesses Elizabethan prosodic theory in light of Renaissance rhythmics, re-interpreting the Sp-Harvey letters and the prosodic ideas of relevant English theorists, and re-examining the quantitative movement.

ANNOUNCEMENTS

84.54 Call for Papers: (1) 15- or 20-minute papers on any Spenserian subject are solicited by Humphrey Tonkin (Office of the President, State Univ. College of New York, Potsdam, N.Y. 13676) for a program sponsored by the Sp Society at the 1984 MLA Convention. To meet official deadlines, papers or abstracts should reach him preferably by 15 March, or very shortly thereafter. (2) 15- or 20-minute papers concerned with the relation between Sp and Milton are solicited by Albert Labriola (Dept. of English. Duquesne Univ., Pittsburgh, Pa. 15282) and Hugh Maclean (Dept. of English, SUNY-Albany, Albany, N.Y. 12222) for a projected joint program sponsored by the Sp and Milton Societies at the same convention. Duplicate copies to Professors Labriola and Maclean, please. Timing for submission of papers as for (1) above.

84.55 Call for Papers. Papers and presentations are solicited for the annual meeting of the International Porlock Society at Kalamazoo on 12 May. Papers must not be of a scholarly nature. MLA Stylesheet. Contact Theodore Steinberg, Dept. of English, SUNY-Fredonia, Fredonia, N.Y. 14063.

84.56 Call for Papers. The annual meeting of the Renaissance Society of America will be held on 22-23 March 1985 at the Huntington Library and at Occidental College. The conference will feature an invited interdisciplinary panel and the Josephine Waters Bennett lecture. Papers are invited from all areas of the European Renaissance for sessions of 3-4 participants from at least 2 different disciplines. Submit abstracts and brief *curriculum vitae* to Maryanne Horowitz, President, Renaissance Conference of Southern California, Dept. of History, Occidental College, Los Angeles, CA 90041. Tel. 213-259-2751.

84.57 AMS Press, Inc., 56 East 13th Street, N.Y., N.Y. 10003, has become the publisher of *Spenser Studies: A Renaissance Poetry Annual*, ed. Patrick Cullen and Thomas P. Roche, Jr. Members of the Sp Society may purchase Volume IV (due in March) and any of three previously published volumes at the reduced rate of $22.75 per volume, postage included.

84.58 *Spenser at Kalamazoo, 1983* is available now from Clarion Univ. of Pennsylvania at a cost of $3.75 (Canada and foreign, $4.75). The 1976-1979 microfiche series and the 1982 issue are available at the same rates. Subscriptions and further information from Francis G. Greco, Dept. of English, Clarion University, Clarion, PA 16214. Please make checks and money orders payable to the Clarion University Foundation.

84.59 The eleventh annual Carolinas Symposium on British Studies will be held at Appalachian State Univ. on 13-14 October, 1984. The program committee invites proposals for individual papers, panel discussions, and full sessions in all aspects of British Studies. A $100 prize will be awarded for the best paper read at the Symposium and submitted to the evaluation committee by February 1985. Proposals should be sent by 15 April, 1984, to Charles R. Perry, History Dept., Univ. of the South, Sewanee, Tennessee 37375.

84.60 William Blake's engraving of characters from Sp's FQ has been handsomely reproduced by *Blake/An Illustrated Quarterly* and is available to interested parties. The four-color, 38x25 reproduction, printed on high quality enameled paper, is suitable for matting and framing. Please enclose a cheque or money order for $6.00 (includes shipping), made out to *Blake/An Illustrated Quarterly*, and forward to *Blake/An Illustrated Quarterly*, attn. Marcy Erickson, Dept. of English, Univ. of New Mexico, Albuquerque, N.M. 87131.

84.61 The abstract of David L. Miller's article, "Spenser's Vocation, Spenser's Career," in this issue (84.13) was contributed by J.B. Lethbridge (Union Coll., Lincoln, Nebraska).

84.62 Spenser at Kalamazoo, 1984. See inside back cover, opposite. For 1984 Conference information and registration, please write Professor Otto Gründler, The Medieval Institute, Western Michigan Univ., Kalamazoo, Michigan 49008.

Spenser at Kalamazoo

A MAP FOR SPENSERIANS

11-12 MAY 1984

SPENSER I: FOUNTAINHEADS REVISITED

Friday, 11 May, 10:00 a.m.

Opening Remarks: Hugh Maclean
SUNY-Albany

Presiding: Jane Brown
Earlham College

Una's Betrothal and the Easter Vigil: The Probable Influence of the Sarum Manual
Harold L. Weatherby
Vanderbilt University

"A Quick Immortal Change": Guyon's Fall as Milton Interpreted It
John C. Ulreich, Jr.
University of Arizona

Pagan Prophecy and Christian Revelation: A Reassessment of Virgilian Parody in The Faerie Queene, *Book I.v*
Elizabeth J. Bellamy
University of Alabama in Birmingham

Respondents:

John Mulryan
St. Bonaventure University

John Bernard
University of Houston

SPENSER II: *CAVEAT LECTOR*

Friday, 11 May, 1:30 p.m.

Presiding: György E. Szőnyi
Attila József University

Spenser's Cautious Praise: The Issue of Female Rule in The Faerie Queene, *Book III*
Pamela Joseph Benson, Harvard University

Is Closure Possible in Spenser ? Spenser's Venus and the Deconstructionists
William A. Sessions
Georgia State University

The Faerie Queene, *Book II: A Surfeit of Temperance*
Lauren Silberman
Baruch College, CUNY

Respondents:

David L. Miller
University of Alabama

Theresa Krier
University of Miami at Coral Gables

SPENSER III: LANGUAGE AND POETRY

Saturday, 12 May, 10:00 a.m.

Presiding: Ellen S. Mankoff
Kenyon College

The Garden of Adonis: First Seminarie of What ?
Richard Neuse
University of Rhode Island

Exchanging Gifts: Poetry and Children in the Garden of Adonis
M. Patricia Fumerton
University of Wisconsin

The Kingdom of Our Own Language: Greek or Goth ?
Richard Helgerson
University of California at Santa Barbara

Respondents:

Elizabeth Bieman
University of Western Ontario

Humphrey Tonkin
SUNY at Potsdam

SPENSER IV: CRITICAL FICTION OR CRAFTED FACT: CHARACTERIZATION IN *THE FAERIE QUEENE*

Saturday, 12 May, 1:30 p.m.

Presiding: Andrea Sununu
Swarthmore College

Are There Characters in The Faerie Queene ?
William Oram
Smith College

How Does Spenser Create Character ?
William Oram
Smith College

Respondents:

Thomas P. Roche, Jr.
Princeton University

William V. Nestrick
University of California, Berkeley

Closing Remarks:
Hugh Maclean, SUNY-Albany

SPECIAL EVENING SESSION:
Saturday, 12 May, 9:00 p.m.

The Illuminated Spenser: Illustrations to The Faerie Queene *and* The Shepheardes Calender
Norman Farmer
University of Texas

Eighth Annual Meeting of the Porlock Society
Saturday, 12 May, 10:00 p.m.

Spenser Newsletter
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