

SPENSER NEWSLETTER

Spring - Summer 1985

Volume 16

Number 2

BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

SPENSER AT KALAMAZOO

CORRESPONDENCE

DISSERTATION ABSTRACTS

ANNOUNCEMENTS

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The Spenser Newsletter is published three times a year, Winter, Spring-Summer, and Fall, by the Department of English at the State University of New York, Albany. Please address all communications to:

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

Subscription rates, institutional and private: \$4/yr. in USA, \$4 (US funds or equivalent) in Canada, \$7 US in Latin America and overseas. These rates are for Vol. 16, 1985.

TO OUR READERS

- 85.58 Our belated (but all the more heartfelt) congratulations to A. Kent Heatt, founding father of *SpN*, who has been awarded the William Riley Parker Prize for his article, "The Genesis of Shakespeare's *Sonnets*: Spenser's *Ruines of Rome: by Bellay*," which appeared in *PMLA*, 98 (1983), 800-814. [See also *SpN* 84.08]. Kent is also to be honored by a Conference, "Time, Love, Ruins, in the Renaissance Experience," which will take place at the University of Western Ontario, London, Ontario, 18-19 October, 1985. As well, Kent has very kindly agreed to speak at the Spenser Luncheon, during the 1985 MLA Convention in Chicago. The Luncheon will be held at the Newberry Library in Chicago on 29 December, 1985. For details of the Western Ontario Conference and of arrangements for Spenser activities at the MLA Convention, see "ANNOUNCEMENTS."
- 85.59 With this issue, Duk-Ae Chung concludes her three years' tenure as Assistant to the Editor of *SpN*. While Donne, Swift, and/or Virginia Woolf might aptly be cited at this turn in the road, the *Shuo wen chieh tzu* (2nd century A.D.) says it all:

"Jade has five virtues: there is warmth in its lustre and brilliancy, this is the manner of kindness; its soft interior may be viewed from outside revealing the goodness within, this is the way of rectitude; its note is tranquil and high and carries far and wide, this is the way of wisdom; it may be broken but cannot be twisted, this is the manner of bravery; its keen edges are not intended for violence, this is the way of purity."

BOOKS: REVIEWS AND NOTICES

- 85.60 Hume, Anthea, *Edmund Spenser: Protestant Poet*. Cambridge, Cambridge University Press, 1984. vi + 202 pp. US\$34.50.

Virgil Whitaker's *The Religious Basis of Spenser's Thought* (1950) was a kind of watershed for those concerned with the question of Sp's relation to the Puritans. Before the appearance of Whitaker's study, the assumption that Sp must have been a Puritan was easily and often made. After all, perhaps a majority of the intellectually interesting figures were; and Sp had many of the right connections: Van der Noot, John Young, Leicester, Philip Sidney. But Whitaker argued that the Calvinism on which Puritanism was seen to have something of a monopoly was in fact the theological mindset of most of the rest of the Elizabethan church as well. Points of church discipline often provided some easy demarcations: the attitude to vestments, the endowment of lectureships, the advocacy of presbyterian church government (or of something further to the left), and the like, were fairly reliable touchstones of Puritan sympathy. Questions of doctrine, on the other hand, and of broadly "moral" outlook -- Puritan focus on the individual, a compelling concern with the study of scripture (as well as with the ideal of

the moral purity characterizing the early church) -- were less amenable to clear-cut distinctions, which very inadequately matched fuzziest realities. Many of the salient emphases of Puritanism were somewhat relative, bearing on issues with which the larger body of English Christendom would have at least some sympathy.

Sp was not pre-eminently a theologian; also he left us with relatively little of the kind of comment on Church order that might have made him easier to label. Such considerations, together with the force of Whitaker's argument, contributed to a certain critical reluctance to speak of "Sp's Puritanism," as if the complexity and multi-facetedness of the issues scared people off. In 1983, however, Alan Sinfield's *Literature in Protestant England 1560-1660* not only made Sp a Puritan, but presented Puritanism itself as a harsh creed with a harsh and punitive God alien to modern ideas of love and tolerance, a creed containing within its own nature the seeds of its own inevitable demise. To this Sp was fitted in, with the consolation that he was a poet whose Puritanism and humanism were to a considerable extent unresolved contradictories.

Anthea Hume's unpretentious study is also concerned to identify Sp with the radical Puritanism of the Leicester party, which for her, however, is by implication a more admirable cause than it is for Sinfield. Her method is one of subtle and elaborate re-assertion of previously well-known patterns of association and meaning, extended by considerable new material. Sp's participation in *The Theatre for Worldlings* project and his connections with the Leicester party are her principal areas of biographical evidence. Moral rather than theological Puritanism -- with a three-fold insistence on an educated (and educating) clergy, a search for revitalization based on the study of scripture, and a virulent opposition to Catholicism as the arch-enemy of Christianity -- is discussed with special reference to the outlook of "accepted" Puritans and shown to be the basis of the religious eclogues of SC. Particularly fine readings of Sp's use of Mantuan (also a critic of abuses in the church) and of the Colin Clout *persona* (Skelton used it to flail the establishment) provide the final strain in this critic's reading of SC.

Inevitably more theological is her reading of FQ I. Her considerable knowledge of such writers as John Bale, James Bisse, William Fulke, Richard Greenham, and Augustine Marolat, in such diverse genres as sermons, commentaries, devotional treatises, and controversial prose, enables her to extend the resonances of her readings from Calvin, Luther, and Melancthon. Her FQ is pervasively religious throughout, Book I providing both the context and the dominant chord of the whole; some modified use of Lewis's "allegorical cores" figures here. All this leads her to an odd attack on the Woodhouse nature/grace thesis in which many previous critiques (not including Hamilton's, curiously) are mentioned; the attack itself is re-fought from square one, without much sense that most readers will find the battle (at least on these terms) a rather dated one.

Despite all that is good about this book, Sp's Puritanism emerges

rather as proof for an initial assumption (and she calls it that) than as a reasoned and final conclusion. Sp somehow must be a Puritan because of the conviction (A.G. Dickens is deferred to here) that everyone who cared deeply about religion was; Catholics of course are excepted, but then they in this context were irrelevant, because wrong. Assumption also figures in an odd straw-man exercise in demolition of esoteric readings of the FQ. Intelligently responsive to the character of a Puritanism that is richly suggestive yet not deliberately enigmatic, this book will nonetheless do little to lay to ground a question that obviously needs further study.

[R.D.S.]

- 85.61 Kouwenhoven, Jan Karel. *Apparent Narrative as Thematic Metaphor: The Organization of "The Faerie Queene."* Oxford: Clarendon Press, 1983. vi + 232 pp. \$19.50.

Until he reaches the final page of his study, Jan Karel Kouwenhoven appears confident that his argument, however bold, is on the mark. Denying FQ's status as narrative and asserting its purely allegorical nature, Kouwenhoven travels on what he calls an "explosive mission" (74). But when the author arrives at the Epilogue, he finally confesses what was clear from the start: "My thesis does not seem calculated to win an audience for it. Indeed, it may well alienate a good many of its former champions, whose free-ranging exploits it checks with a forbidding claim to exclusive truth" (198). This alienation seems planned, for no one could accidentally assault so many prominent Spenserians (including one of the supervisors of the dissertation from which this book was produced). One senses a similar deliberation about Kouwenhoven's thesis -- that he intends to be daring.

Apparent Narrative focuses on Books III-V of FQ, particularly on the complex fictions involving Amoret, Scudamour, Britomart, and Artegall. Kouwenhoven begins by dismissing two views of the Letter to Ralegh. Although some critics find the Letter irrelevant because of its discrepancies with the poem and others consider it essentially valid, Kouwenhoven argues that the Letter's inaccuracies are unimportant. He faults it for explaining what the allegory means and for ignoring the kinds of questions that FQ raises, such as how the allegory works. Hence much of the Letter "is not a guide to the vehicle of the Allegory (the 'History') but a metaphorical definition of its tenor (the 'intention')" (9). The Letter is meant to mislead readers into believing that they possess a key to the poem and that FQ is a narrative.

As Kouwenhoven's title indicates, FQ masquerades as a narrative when it is a "fundamentally and continuously allegorical" fiction (35). He quarrels with scholars who allegorize FQ only intermittently and asks us to respect Sp's fiction, complete with its inconsistencies and contradictions. We must conceptualize FQ, he says, and see all of its characters as personifications from beginning to end. Here readers may pause, even as they agree with the author's claims, to question some of the logical leaps in *Apparent Narrative*. After mentioning Malbecco's metamorphosis into Jealousy, Kouwenhoven

draws a broad conclusion: "Since such a transformation is logically impossible, Malbecco, and therefore the other characters in his episode too, must be personifications all along" (32). Some interesting points about the lack of a narrative for Arthur lead to even more general claims: "If Arthur has no story, Sp's work, *qua* Arthuriad, cannot be an epic" and "the adventures of the titular knights, with which his intersect, cannot be stories either" (51-52). It is difficult to understand why "real characters" and personifications cannot mix on the same poetic stage and why one character's lack of narrative destroys other characters' stories or the whole epic.

Most readers will agree that FQ's fiction is disconnected, but Kouwenhoven goes further, seeing the story as "an insubstantial pageant, a mosaic of vehicles for metaphors" that give the illusion of narrative (10). In the most provocative argument in *Apparent Narrative*, Kouwenhoven states that the various knights' adventures are part of the pageant that constitutes the Faery Queen's feast, though she and the pageant exist in two separate worlds. This explains why, according to the Letter, the Palmer brings Ruddymane to Court while the poem says Guyon and the Palmer find the babe on their journey. Origin, path, and destination are identical--Gloriana's Court. This point is indeed bold, but I find it more convincing each time I reread his discussion. When he extends this premise to Books III-V, his main concern, the argument is weaker. He wonders, for example, if the Letter's "Groome," who brings Gloriana a complaint about Busirane, might be Scudamour, Amoret's bridegroom. Using the same premise of Court as Faeryland, some analogies from *Orlando Furioso*, and Britomart's envy of Scudamour and Amoret, Kouwenhoven insists not only that Busirane practices at Gloriana's Court, but that "Busirane is Art(h)egall in disguise" (171).

The two spellings of Artegall/Arthegall lead to an exploration of his dual role. One spelling, Artegall, implies a denial of Arthur's key trait, magnificence or the "unfolding of an unfulfilled aspiration to Gloriana" (168); Arthegall signifies glory displaying itself. Combined with the ideas of time and eternity, glory--the manifestation of God, and man's redemption through Christ, in time--is a central theme in FQ, one that helps Kouwenhoven define the virtues in Books III-V. Friendship associates humanity's parts to unify it; Chastity closes off the self to exclude others. Both virtues reflect God, since "their contrariness is nothing but Eternity's oneness divided against itself through Time as togetherness versus wholeness" (77). Each virtue partly heals the wound of separateness, leaving Justice to heal it completely yet secretly by dealing not with "the wrong of Man's fragmentation" but with "the wrongs of the fragments" (77). The adventures of Britomart and Artegall in Books III-V allegorically represent this process.

Apparent Narrative is a complex book containing far more than I can even outline here. Applied to the Britomart-Artegall and Amoret-Scudamour fictions, for example, Kouwenhoven's thesis of FQ as pure allegory is revealing. He also provides an interesting discussion of Britomart's contradiction of her Arthurian identity in Book III, Arthur's inability to assume his usual role as rescuer in Book IV, and Britomart's displacement of Arthur in Book V.

Kouwenhoven's study is bold, especially because it forces readers to reconsider such fundamental ideas as the nature of narrative and allegory, and to ask how these terms apply to FQ.

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- 85.62 Norbrook, David. *Poetry and Politics in the English Renaissance*. London, Boston: Routledge & Kegan Paul, 1984. x + 345 pp. \$15.95.

This is a very rich book; any summary must in some measure be unjust. Norbrook describes a milieu of radical and innovative political currents and shows how each of several writers relates to that milieu. His aim is to make recent scholarship that concentrates on innovative thought in the English Renaissance "more widely available" (12). This book is valuable on many counts, but it is marred by poor organization of the wealth of material, which tends to obscure the main argument, by an imbalance in the selection and treatment of writers, and by careless production.

A cursory chapter on More's *Utopia* serves to introduce the key terms of the discourse, showing how the new rhetoric and critical techniques could threaten existing states and political theories. A more useful, but still brief, introduction to "the tradition of reforming, prophetic poetry" (59) of the Edwardian period discusses the work of Foxe, Bale, Crowley and others, showing how the great poets of the past were aligned with that tradition: Dante, Chaucer, Petrarch, Langland, Skelton. We see the foundation of a critical and prophetic literary response to contemporary affairs, influenced by new translations of the Apocalypse; this response is then traced through Sp, Sidney, Fulke Greville, and the Spenserians (inadequately treated) and Jonson (fully treated), to Milton. There is much historical narrative as well.

Norbrook's claims are revisionist; but his sound critical sense leaves Sp and Sidney roughly where he found them. Neither was in any profound sense "radical" (Norbrook's terminology in this regard lacks something of precision); both were loyalists, both supporters of the establishment in Church and State. That each often criticized Elizabeth illustrates the distinction between impatience with particular policies of one's own party and desertion to a radical opposition -- a distinction somewhat blurred in this book, perhaps reflecting the Queen's preference for degrees of difference within the context of allegiance to her policies. Actually, Norbrook's discussion of Sp and Sidney, although it takes up more than a third of his book, is of less interest than his linkage of Milton and the Puritan revolution with neglected Edwardian "prophets," a theme that might profitably have been developed in greater depth.

Norbrook's treatment of SC is puzzlingly and unnecessarily incomplete. An examination of the ecclesiastical eclogues aims to show that their rhetoric "is at least superficially similar to the radicals' propaganda" (60). Sp's contemporaries would have recognized that he was endorsing a "tradition of low-church protestantism" (67). Norbrook notes that the fox of "Maye" would have been recognized as an Anglican clergyman with papist tendencies, that the

shepherds criticized by Piers are in fact ministers, and that Palinode gets the worst of the argument (71-73), but he fails to point out that Piers presumably speaks for Sp. Again, the notation that Sp's Colin Clout allies this poem with Skelton's fierce anti-ecclesiastical satire occurs not here, where it would carry most weight, but as an aside in the previous chapter (43). Other evidence to support Norbrook's argument is missing: there is no discussion of the "Februarie" tale nor the "Julye" dialogue, which surely bear on the character of Sp's puritan inclinations.

Noting that Sp's printer had previously published radical material, Norbrook makes good use of the poet's association with Bishop Young. To establish Sp's view of the French marriage project of the late 1570's is also important to Norbrook's argument. He assumes that as one of the Leicester circle Sp would have opposed the match (88), but fails to notice that "chevisance" ("Aprill," 143) also applies to the *agent* in a dubious enterprise, and that a contemporary nickname for "pawnee" was "love-in-idleness" (OED); these terms might have been read as expressing disapproval, and so have buttressed Norbrook's point. On SC as a whole he concludes that Sp like other poets is forced to keep his "options open" (88); but gives little help in determining which way Sp inclined among the options. Very little is made of the poet's courtly ambitions. Norbrook has useful things to say about Harvey, Puttenham, Kenilworth pageants and Italian influence; yet, unless their history is weak, readers of Sp will learn little from this chapter.

A main problem with the chapter on "'The Faerie Queene' and Elizabethan Politics," as generally with the book, is that Norbrook makes no effort to place his readings in a wider context of literary achievement; one might conclude that Sp (together with Sidney and Milton) was not much more than a relatively "radical" political poet, whose "personal position limited his openness to new ideas," so accounting for "recurrent tensions" in FQ "between conservative defensiveness and more radical elements" (112). The great emotional and spiritual power of Sp's prophetic poetry is all but ignored. It is disturbing that the argument of this chapter rests almost entirely on secondary sources. Nor is the discussion free from factual errors: it is not Arthur who "effects a reconciliation" between Timias and Belphoebe, nor Actaeon whose voyeurism offends Diana in Mut (118). The discussion of Sp's view of female rulers concludes lamely that "Sp's praise of Elizabeth . . . is not unqualified and confronts some of the problems raised by women rulers" (119). On the other hand, the comments on Book I and V are useful and to the point. Norbrook observes of Book I that its political rhetoric "is the defence of reformed Christianity against idolatry rather than a defence of medieval Christendom against zealous Protestants" (123); the discussion of Book V makes the sensible point that Sp allied himself with the Leicester-Essex group and hence with policies the Queen did not favor, particularly the Netherlands and Ireland. Some further attention to the View might have been helpful.

The closing pages on Mut (151-156) are disappointing. One feels uneasy with the opinion that these prophetic cantos are primarily a criticism of Elizabeth. And is it true that "the tone of these cantos is one of almost

Olympian assurance and gaiety" (151)? I think not; and, apparently, neither does Norbrook, who reads the close of the Diana/ Faunus episode as "the eruption of all the suppressed discontent with the virgin queen that has run through the poem" (152). This sort of ambiguity clouds the narrative line. As for "assurance," Norbrook makes little of the reassuring fact that the Titaness is defeated in her quest for supreme power. If "Spenser's portrayal of Cynthia thus hinted at some Elizabethan political anxieties" (153), the poet was also reaching towards, perhaps creating, a prophetic vision of human affairs; it is this as much as any sympathy with specific radical politics that links him to his great and prophetic successor, Milton. On his own admission, and to judge by his use of Sp, Milton valued the older poet for his moral teaching; prophecy that touches every age, not simply the poet's own time. This is the more important tradition which Norbrook's approach obscures: the forging of a temporally local radicalism into a temporally and racially extensive vision. Norbrook might almost be interpreted (in spite of warnings to the contrary on pp. 62, 125) to be suggesting that Milton politicized his aesthetic because Sp (and others) had done so; a more fruitful approach might suggest that Sp aestheticized his politics and that Milton followed him, drawing on a tradition that included Dante, Langland, Skelton, and was kept alive by the later Spenserians.

The book is carelessly produced: printed in offset, it is littered with misprints and crudely executed corrections in an altered type-face. Its index is very thin; most of the key critical terms are missing. This and lack of a bibliography severely restrict the book's usefulness. Norbrook has tackled an enormous subject; his book is impressively rich in its variety of historical detail, literary allusion, range of reference. Its organization is not everywhere impeccable; its several parts now and again too narrowly focussed; but -- even given the recent studies of similar themes by Richard Helgerson and Anthea Hume -- the volume will be of considerable interest to students of Sp and his era.

[J.L.]

- 85.63 John Webster, ed. and trans. *William Temple's Analysis of Sir Philip Sidney's Apology for Poetry: An Edition and Translation*. Medieval and Renaissance Texts and Studies, Vol. 32. Binghamton, N.Y.: Center for Medieval and Early Renaissance Studies, 1984, 192 pp. \$16.00.

William Temple, Sir Philip Sidney's private secretary, wrote *Analysis tractationis de Poesi contextae a nobilissimo viro Philippe Sidneio equite aurato*, the earliest known commentary on the *Apology for Poetry*, between 1584 and 1586. The commentary exists in a single and now misplaced manuscript owned by the Viscount De L'Isle and has been available previously only on microfilm (American Council of Learned Societies British Manuscript Project) and in a transcription by William A. Elwood, appended to his doctoral dissertation (University of Chicago, 1967). John Webster's handsome edition makes the Latin text generally accessible to English readers for the first time by providing a readable translation, notes, a glossary of technical terms, and

an introduction describing Temple's life, outlining Ramist logic and rhetoric, and exploring the importance of the *Analysis* for understanding Sidney's *Apology*.

Temple (1555-1627) engaged in a pamphlet war with Everard Digby on Ramism in 1580 and published *P. Rami Dialecticae libri duo scholiis* in 1584, the year he left Cambridge University (B.A. 1577-8, M.A. 1581) to become master of Lincoln Grammar School. His subsequent career of service at court to such masters as Sidney, William Davison, the queen's secretary, Sir Thomas Smith, clerk of the Privy Council, and Robert Devereux, Earl of Essex, ended abruptly with the Essex Rebellion. Temple eventually found preferment in Ireland, becoming provost of Trinity College, Dublin, in 1609, a master in chancery in 1610, and member for Dublin University in the Irish House of Commons in 1614. He was knighted in 1622. In addition to his commentary on Sidney's *Apology*, he wrote a logical analysis in English (London, 1605) and Latin (London, 1611) of selected *Psalms*.

Temple's *Analysis* is interesting as an example of the close textual criticism practiced by humanist educators. The habits acquired in school undoubtedly influenced Sp and other Elizabethan authors, but fully understanding this influence requires that scholars reconstruct the lost technique of reading literature for grammar, rhetoric, and logic. Temple shows us specifically how Ramist logic was used to examine an argument.

Temple analyzes both Sidney's Invention -- the places (such as definition, cause, effect, subject, adjunct, genus, species) from which his arguments come -- and his Judgment or Disposition: his axioms, syllogisms, enthymemes, and organization. Temple's comments show both how a contemporary interpreted Sidney's *Apology* and in what ways he disagreed with it. For example, as Webster makes clear (188, n. 22), Temple's paraphrase of Sidney's "with the vigor of their own invention" as *in producti opificii expolitione* suggests that to him "vigor" meant "polish," and that "invention" referred not to the poet's imagination but to the poem he produced. His disagreements with Sidney are aptly summarized by Webster:

In all he says, Temple stresses both the rationality of poetry, and its common enterprise with ethics, history and the other arts. Though at no point does he deny to poetry qualities Sidney confers upon it, he consistently opposes describing as essential to poetry alone such tasks as teaching, or delighting, or the making of "true" fictions. Unlike Sidney, who would define poetry by singling out its inimitable character as necessary to a well-lived life, Temple is content to defend poetry as but an art among arts -- no better, and no worse.
(36-7)

Finally, as Webster showed in 1981 ("Oration and Method in Sidney's *Apology*: A Contemporary's Account," *MP* 79: 1-15), Temple interprets the *Apology* as a treatise, not an oration, and analyzes its structure accordingly.

Although Temple's suggestions did not prompt Sidney to revise the

Apology, they attest, as Webster says, "to Sidney's intellectual generosity as well as to Temple's own critical integrity" (27). For what it shows us about Sidney, the *Apology for Poetry*, and Renaissance critical theory in general, Webster's edition is a valuable contribution to the study of Renaissance English literature.

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- 85.64 Linda Woodbridge, *Women and the English Renaissance: Literature and the Nature of Womanhood, 1540-1620*. Chicago: University of Illinois Press, 1984. 364 pp. \$21.95.

Attempting, as she says, to avoid both "the Quicksand of Unthriftiness and the Whirlpool of Decay" (1) which threaten those who attempt the subject of "women and the English Renaissance," Woodbridge carefully defines her genre. "The formal controversy about women," a literary game, includes only works (whether cast as classical orations or as dialogues) which deal exclusively with the nature of Woman in general, use *exempla* from classics and Bible, and argue theoretically, relying on abstractions rather than fictionalized accounts of specific women (14).

Although Part III, on the "Stage Misogynist," is largely irrelevant to Spenserians, there is much to be learned from the rest of her study. Part I is a lucid analysis of the controversy itself, beginning with the works of Elyot, Goshynhyll, Vaughan and Agrippa in the early 1540's and concluding with the *Hic Mulier* controversies of 1610-1620. Paradoxes abound: the formal defense of women is what prompted the attacks on women, not the reverse; the attack, more than the defense, "provided satisfactory role models for modern feminists"; the controversy itself "prevented serious questioning by creating the illusion of real debate" (134). Both the literary form and the comic spirit of the debate were prejudicial to women. The model of the judicial oration automatically put women on the defensive: "How could the sincerest advocate discuss the economic deprivations or social disadvantages of a client who stands accused of high crimes and misdemeanors?" (38). The comic spirit of the controversy made it difficult for women to obtain justice: both in drama and in life, a woman's arguments in court were greeted by a chorus of male laughter. (Here Woodbridge's argument would be strengthened by references to actual court cases, like those of Anne Clifford and Mary Sidney, where women were denied justice by the laughter which trivialized their concerns.)

Part II deals with the "slippery topic" of the relation of literature to life, particularly in the years 1570-1620 when women began to adopt masculine attire. Most of her references to Sp occur in this study of *Hic Mulier* and *Haec-Vir*, the images of the aggressive woman dressed in male clothing and of the effeminate man, usually a decayed Petrarchan figure. On the positive side are the hermaphrodite references to Amoret and Scudamour and to Venus. More negative are the examples of Verdant, used to exemplify the fear that love and peace will unman the warrior (161), and the "mighty Giauntesse," who "bore before her lap a dolefull Squire . . . Whom she did mean to make the

Thrall of her desire," displaying both aggression and lewdness (267). Sp's contemporary importance is demonstrated by the anonymous *Hic Mulier; or, the Man-Woman* (1620), which cites V.v.25 on the terrible implications of Radigund's transvestism, implying in its vehemence that vast numbers of women of all social classes were dressing like men. They are "as frequent in the demy-Palaces of Burgars and Citizens, as . . . either at Maske, Tryumph, Tilt-yard, or Playhouse" (145). Once again Woodbridge's cautious suggestion "that more canonical Renaissance literature may have reflected contemporary reality too" (150), would be strengthened by biographical reference; for example, Mary Fitton, a Maid of Honor in the close of Elizabeth's reign, used to sneak out dressed in male clothing to meet young William Herbert.

Scattered through this study are illuminating parallels between FQ and the formal controversy. Like the authors of the defenses, Sp "casts himself as the chivalric champion of women" (I.iii.6-7); he also shares a large number of *exempla* with the formal controversy, particularly ambivalent figures such as Cleopatra, Semiramis, and Medea (119). Noting that the purpose of attacks and defenses of women was the same, "to enforce a certain mode of behavior" (134), Woodbridge shows that Sp uses both approaches in Book III. Britomart, Florimell, Amoret and Belpheobe encourage chastity by positive example; unchastity is discouraged by Hellenore. In III.ix.1-2 Sp includes "the formal misogynist's standard disclaimer that good women should not be offended, since he censures only the bad," followed by an unusually clear explanation of "the usefulness of misogynistic anecdotes" (134).

Despite these useful observations on FQ, Woodbridge apparently is not drawn to the romantic epic itself, for she sees in chivalry "a subtle method of maintaining distinctions between the sexes, posited as it is on the assumption that women are weak and defenseless A world where women's defender is a Redcrosse Knight, the misogynist the dragon, will not be given to debating the sex-role stereotyping of Una" (302). Even Britomart does not allay her distrust of the genre because Book III is "not called the book of Womanhood, but the book of Chastity," (135n.4) a virtue Woodbridge defines narrowly. Book V may owe something to the controversy's use of the judicial oration, which uses simplified types of the "Good Woman and the Bad Woman" to judge all women innocent or guilty. "In the confrontation between Britomart and Radigund, Good Woman meets Bad Woman; the triumph of Good Woman is one prerequisite to the establishment of the just society" (12). In that age of paradox "the restoration of male-dominated society by Sp's female knight Britomart" would seem "as natural as breathing" (322). Britomart seems undervalued here, particularly since in many of the other works Woodbridge cites, a woman's courage consists only in dying well. In a typical case, a widow defending her chastity threatens to cry rape and then, as a last resort, to kill *herself* with a sword (257). Britomart at least deserves credit for showing rather more sense in fighting injustice.

Woodbridge has produced a learned study in refreshingly clear prose, breaking new ground in her definition of the genre of the formal controversy and in her analysis of connections between that genre and the drama. It would be unfair to judge the value of her study only on her scattered refer-

ences to FQ, which are clearly tangential to her central argument; *Women and the English Renaissance* establishes a context which will certainly enrich our reading of Sp. Nevertheless, the depth of Woodbridge's own work on FQ is limited by an apparent aversion to its genre. Spenserians may wish to ponder her ominous warning: "The juxtaposition of romance and sadism in *The Wife Lapped in Morel's Skin* seems to justify the belief of the Erasmus/More circle that chivalric romance itself has a brutalizing effect on readers" (221 n.18).

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ARTICLES: ABSTRACTS AND NOTICES

- 85.65 Berman, Ruth, "Blazonings in *The Faerie Queene*," *Cahiers Elisabethains*, 23 (April, 1983), 1-14. 9 illustrations.

The fact that heraldic blazonings in FQ III-VI are more detailed and conventional than those in Books I-II (while those in Books V-VI are few and lack detail) supports the view that Books III-IV "represent the earliest layer of FQ" (1). It appears that Sp later "grew tired of using [the conventions of heraldry] as too limiting a method of characterization" (4).

- 85.66 Bond, Ronald B., "Vying with Vision: An Aspect of Envy in *The Faerie Queene*," *Ren&R*, N.S. 8, no. 1 (February 1984), 30-38.

While Sp attends directly and indirectly to the power of Envy in FQ I.iv.30-32, V.xii.27-43, and IV *passim*, "it is principally in Book VI. . . that Sp displays the spirit of detraction at work" (31). His recognition that "the attraction of lovers unwittingly draws the detraction of the loveless" is clear in ii.16-17; he stresses "the furtive and inscrutable force" of envy in iii.20-23; and sts. 34-39 in canto viii extend the power of envy to visual cannibalization. Calidore's disruption of Colin's vision is keyed (in x.11) to the recognition that "envy feeds upon itself"; the episode "betrays Sp's uneasiness with the basic motive of Book VI" (35). But at length Mutabilitie's "invidious . . . [and] persistent effort to save the appearances . . . by ocular proof . . . rather than yield to insight" receives its quietus with Sp's "startling equivoque on 'see'," in VII.vii.59 (36).

- 85.67 Brown, Marianne, "Spenserian Technique: *The Shepheardes Calender*," *REALB*, 2 (1984), 55-118.

This very detailed study, accompanied by sixteen diagrams and an extensive bibliography, reflects the influence in particular of Maren-Sofie Røstvig. It is primarily concerned with "the many interlocking aspects of . . . circular structures" in SC, and more largely with the ways in which "content [is] made *into* visible form" in that poem (55, 59-60).

In metrical and rhetorical contexts, "overall structures" (in the poem

as a whole and in individual eclogues), "substructures" (e.g., stanzaic groupings within individual eclogues), and "microstructures" (e.g., "deviations from an established metrical norm") are examined with a view to demonstrating the "wholly intellectual" aim of circular structures in SC, reflecting Sp's conscious and "subconscious calculation and choice" (96-7). These structures "call to mind specific rhetorical figures, namely *epanalepsis*, *epanodos* and *antimetabole*"; while their manner of working upon the reader/auditor is "totally different" from that of "rhetoric proper," yet to assert this necessary distinction between circular structure and rhetorical figure "is not to deny their essential harmony and, in a sense, continuity" (95-6).

- 85.68 Cheney, Patrick, "Spenser's Dance of the Graces and Tasso's Dance of the Sylvan Nymphs," *ELN*, 22, no. 1 (September 1984), 5-9.

Although a variety of classical and Renaissance works, including the handbooks of mythology by Cooper and Stephanus, have been cited as likely sources for the Dance of the Graces in FQ VI, and it has been noted that an artist or magician who animates a magical vision of dancing maidens appears in Chaucer's *Wife of Bath's Tale* and in Boiardo's *Orlando Innamorato* II, only Tasso's Dance of the Sylvan Nymphs in *Gerusalemme Liberata* XVIII.26-28, "similar in details to Sp's [Dance of the Graces], presents a precedent for a hundred nymphs dancing within a magical vision." Further, if Armida's dancers embody seduction and false beauty, Sp's Dance embodies the true spiritual beauty "guiding man to the fulfillment of his true destiny. . . . [The episode reveals Sp's] syncretic habit of mind at work: he creates Colin's Dance of Grace out of Armida's Dance of Disgrace" (9).

- 85.69 Cheney, Patrick and Klemp, P.J., "Spenser's Dance of the Graces and the Ptolemaic Universe," *SN*, 56 (1984), 27-33.

In the Dance of the Graces in FQ VI, a schematic model of the Ptolemaic universe, Sp "uses the correspondence between the Dance and the universe to illustrate both the cosmological function and the magical operation of the art of poetry, in keeping with current thinking in the Renaissance" (27), e.g., Sir John Davies' "Orchestra," Sidneian poetics, and John Dee's effort to "possess" the universe by creating a magic talisman that imitates it. "Colin's magical symbol [the Dance] *becomes* the universe, and Colin, by possessing it, possesses the power of the universe. . . . [His] creation of the Dance . . . dramatizes a comprehensive theory of art that synthesizes Renaissance theories of poetry with Renaissance theories of magic" (32).

- 85.70 Downing, Crystal Nelson, "The 'charmes backe to reverse': Deconstructing Architectures in Books II and III of *The Faerie Queene*," *Comitatus* 13 (1982), 64-83.

Using the term "deconstruction" not in Derrida's sense but rather as "a handy term for [the] exploration of architectures in literature that are destroyed" (65), argues that the "triumphs and temptations" of Guyon and Britomart are closely related, especially in that "counterfeit Bower and fraudulent House [of Busirane], like the literary work, must be deconstructed in

order to free the reader-knight from the escapist attractions of their pagantry [The] contrived containment [of] architecture must dissolve to deliver meaning beyond its margins. . . . Both walled structures were covered with the forms of a story -- Guyon's engraved in ivory, Britomart's woven in tapestry. . . . as the knights read their context, we as readers make a pilgrimage of interpretation through the text. The structures that contain Guyon and Britomart are the stories themselves, until the tales end in the falling walls of the architectures" (82).

- 85.71 Eade, J.C., "Spenser's *Faerie Queene*, VII.vii.52," *Explicator*, 42, no. 2 (Winter, 1984), 3-5.

The full force and meaning of Mut's charge that Saturn is not always "true to his essentially malign nature" requires that Saturn's role in the astrological system of planetary aspect be taken into account. Superior to other planets by virtue of his (largest) orbit, Saturn must yet continually defer to faster-moving planets with smaller orbits by shifting from aspect to aspect (imaginatively, by "so many turning cranks . . . so many crookes" or turns of his head). These shifts of aspect, together with the "retrograde" loops recurrently affecting Saturn's apparent orbit, rendered him (to astrologers) less stern and powerful at some times than at others.

- 85.72 McRae, Murdo William, "Spenser's *The Faerie Queene*," *Explicator*, 42, no. 3 (Spring 1984), 7-8.

The Platonic subtext of the capture of Pastorella by the Brigants (FQ VI.x-xi), notably the parallel between Plato's ignorant cave-dwellers and Sp's Brigants, whose dimly-lit caves permit only "a doubtful sense of things" (st.42), indicates that the Brigants "allegorically represent the enemies of poetry itself." Recalling TM 531-32, Sp's account of the Brigants images "a denial of God's majesty . . . and a rejection of the power of poetry to figure a world of transcendent values." The rescue of Pastorella thus restores "to the full perception of the erected wit . . . that lofty image of courtesy, civility, and generosity" which the Brigants' "infected wills can never perceive."

- 85.73 Pfeifer, J.D. "Error and Echidna in *The Faerie Queene*: A Study in Literary Tradition." In *Literature and Learning in Medieval and Renaissance England. Essays presented to Fitzroy Pyle*. Ed. John Scattergood. Dublin: Irish Academic Press, 1984, pp. 127-174. 2 illustrations.

Sp's conception of error combines the Echidna of Hesiod's *Theogony* 245-307 (and cf. FQ VI.vi.10-11) with the pseudo-scientific account of the viper, derived from Herodotus. Diversely-pointed versions of that account appear in, e.g., St. Basil, Pliny, du Bartas, Trevisa's translation of Bartholomaeus (1398), and Batman (1582). Sp drew also, and chiefly, on the exegetical tradition originating in the application by early Christian commentators of Herodotus' story to the interpretation of Matthew iii.7; surfacing initially in *Physiologus* (c. 150 A.D.), and developed in subsequent Greek and

Latin versions, this approach is uniquely displayed in Prudentius' *Hamartientia*, which presents a "fully and consistently allegorized" version of the legend of the viper's brood (158).

Sp was familiar with the work of du Bartas and probably with other scientific and patristic versions of the legend; it appears, however, that the allegorical stance and detail of FQ I.i.11-27 reflect particularly the work of Theodore Beza, notably the Latin epigrams accompanying Emblems 29 and 32 in Beza's *Icones* (Geneva 1580), which liken the viper's brood that gnaw their dam's vitals to the enemies of the Church.

- 85.74 Prescott, Anne Lake. "Anglo-French Relations." In *A Critical Bibliography of French Literature*, gen. ed. Richard A. Brooks. *Volume II, Revised: The Late Sixteenth Century*. Ed. Raymond C. La Charité. Syracuse, New York: Syracuse University Press, 1985, pp. 672-698.

Alexander H. Schutz's first edition of this volume appeared in 1956; but the present edition is a new and comprehensive analysis, covering all available work in the field through 1981. Focussed on literature, it provides a critical assessment of the entire body of scholarship devoted to the period, including works bearing on major and minor figures, bibliographies, biographies, religious literature, political and scientific literature, foreign influences and relations.

It is in this latter area that the volume will be of special interest to Spenserians. Anne Prescott's annotated bibliography on Anglo-French relations is a most taking contribution to the field. 40 items under "General Bibliography" and "General Topics and Groups of Writers," including works in English and French, are followed by 142 items on French writers and 54 on English and Scottish writers. Reviews of each item are listed.

The wide range of coverage is somewhat obscured by an editorial policy that restricts items listed under individual English and Scottish writers to those with titles that include the name either of the author or of a work by that author. Thus, at first glance it might appear that More is represented only by thirteen items, Shakespeare by seven, Sidney by three, Sp by just two items. In fact, as the index makes clear, thirty-three items in her bibliography (and seventeen more, elsewhere in the volume) refer to Sp or to works by that poet.

Prescott's annotations are typically crisp, judicious, penetrating; also witty. She can occasionally be ruthless, but she is not as a rule dismissive; at the same time, "masterly" or "invaluable" are terms reserved for the very best books and articles (4271, 4429-30). She is especially adept with articles that provide arresting evidence of matters other than those of primary concern to a given author (4279, 4461C). The whole affair is given in a tone of cool amusement and gentle tolerance. One work is "lively and sometimes sensible"; another contains "more charm and hagiography than hard information"; the argument of a third is "suggestive if not quite watertight"; still another provides "a mountain (some might say a Pelion on Ossa) of evi-

dence." Or this: "Astonishing errors, misreadings, mistranslations, baseless assumptions and wild generalizations, but occasionally useful . . .". And so on. Not everyone, given this commission, could contrive to assemble a bibliography that is at once an indispensable resource and delightful bedside reading. But Prescott, mistress in particular of the telling adverb, has done it.

- 85.75 Riemer, A.P., "An Annotated Copy of *The Faerie Queene* (II.ix.22), *Sydney Studies in English* [Australia], 9 (1983-84), 107-108.

Early seventeenth-century annotations in a copy of the 1596 edition of FQ in the library of Lincoln Minster show that the "manner of reading poetic texts" illustrated by Kenelm Digby's explication of II.ix.22 (1643-44) "was not restricted to the *virtuosi*" (108).

- 85.76 Stull, William L., "Sonnets Courtly and Christian," *University of Hartford Studies in Literature*, 15.3, 16.1 (1984) [*Literature and Religion*], 1-15.

Despite the relative neglect by scholars of the religious sonnet in England between 1530 and 1660, Renaissance poets, notably Sidney, found in "holy sonnets" a "sanctification of poetic form that gave religious literature an aesthetic edge over its secular counterpart" (4). If Sp "alone among the English Petrarchans achieved in Amor a convincingly religious note of adoration" (6), as in Amor 61, a theory of sanctified form (given expression in, e.g., Bruno's *De gli eroici furori*) "combined with efforts to divinize and allegorize secular poetry into sacred, served to amplify the call for genuinely Christian sonnets" (8). To this call Southwell, Donne, and Herbert variously responded. And, "like his Elizabethan precursors, Milton binds moral and aesthetic considerations into a theory of sanctified form . . . that shapes his own poetic practice" (9).

SPENSER AT KALAMAZOO (1985)

- 85.77 Russell Meyer (Univ. of Missouri) opened *Spenser at Kalamazoo X*, hastening to explain that he was most certainly *not* Humphrey Tonkin, who was originally scheduled to deliver the opening remarks at Kalamazoo but was unfortunately detained in Potsdam on university business. Conceding that the audience had probably already received ample clues that he was not Humphrey Tonkin, Meyer nevertheless positively identified himself and hoped that the members of the conference would accept him as the *not*-Humphrey Tonkin and the presiding genius over this, the tenth anniversary of SAK. The four sessions, sponsored by the Sp Society, were organized by the program committee: Alice Fox (Miami Univ., Ohio), Margaret Hannay (Siena Coll.), Donald Stump (Virginia Polytechnic Inst.), and John Webster (Univ. of Washington).
- 85.78 Elizabeth F. AlKaaoud (Univ. of Houston) presided over the first session, *Faeryland, and the Power and the Glory*, which focused on Sp's attempts to unify heaven and earth in FQ I, II, and III.

- 85.79 Richard Isomaki (Univ. of Washington), in "The Cave of Mammon and the Sermon on the Mount," argued that the Cave of Mammon episode makes explicit use of the Sermon on the Mount as "a vision of nature" which offers the "possibility of satisfying the body" through nature's abundance. In the perverse world of Mammon's cave, however, "natural needs remain unsatisfied," and nature's beneficence is corrupted. Whereas the Sermon urges that "if one's eye is fixed solely on heaven," the body will be supplied with nature's plenty, Mammon's cave perverts this image into the "feeding of the eye," in which the eye is fixed not on heaven but on the satisfaction of bodily needs. Thus Isomaki argued that Guyon's faint results from the knight's gluttony which, with the products of Mammon's avarice and gluttony which, though visually pleasing, are useless for satisfying the body's needs.
- 85.80 Jon Quitslund (George Washington Univ.) praised Isomaki's choice of the Sermon on the Mount to elucidate Mammon's Cave, a "never sufficiently clarified" episode in FQ, and he concurred that Sp often thought in terms of extreme (Cave) and "countervailing alternative" (Mountain). Offering two suggestions for supplementing Isomaki's argument, Quitslund suggested looking further at the context for the Sermon in Matthew, i.e., Christ's temptation in the wilderness, claiming that the movement from temptation and negation to the Sermon's "affirmative statement" is paralleled in FQ II.vii-viii. Quitslund also urged recalling that because Guyon must exist in a world "at odds with temperance," perhaps Mammon's specific threat to Guyon "follows from the Sermon's forcing of a choice between God and Mammon."
- 85.81 Patrick Cheney (Penn. State Univ.), speaking on "'Secret Powre Unseen': Good Magic in Spenser's Legend of Britomart," re-evaluated Sp's use of magic in FQ, arguing that Sp carefully distinguishes between good and bad magic. Good magic is defined as a "divine art," a visionary activity, such as Merlin's prophecy to Britomart, which enables human beings to unite earth and heaven, to "convert dream into reality." Thus Cheney argued that magic is a metaphor for Sp's allegory, which also "figures a mystical unity of physical and spiritual reality," and that Sp's allegory uses four *topoi* of good magic uniting earth and heaven: visionary sight, visionary understanding, power and inner strength, and will and moral goodness. In this scheme the hero's magic weapon is synonymous with "hidden vertue," Sp's "perfect figure for his conception of virtue." In Book III magic becomes the perfect metaphor for Chastity, the "'vertue' which is at once physical and spiritual."
- 85.82 Julia M. Walker (Illinois State Univ.), in "'Advice Discrete': The Catalyst of Unity in Book I of *The Faerie Queene*," argued that Sp, employing the doctrine of Pythagorean numerology as "principles of structural order," uses a variant of the 3-in-1 construct throughout Book I to illustrate "the unification of two through the intercession of a third," a process analogous to alchemy. Thus Una is "re-paired" with Redcrosse through the outside intercession of Arthur's quasi-alchemical "advice discrete" (I.vii.40), and Redcrosse is prepared for an alchemical union with Una by means of his dialogue with Contemplation, who assumes the role of alchemical adept. In both episodes Sp sets up a distance between the poet-narrator and the speakers, thereby

"assuming the role of an alchemist." Una and Redcrosse are united through "the catalytic agents of art," and their unification is paralleled by "the unity of the poet and his poem," Sp's ultimate compliment to God as "the heavenly Maker of the poetic maker."

85.83 Sheila Cavanagh (Brown Univ.), responding to Cheney and Walker, emphasized the teacherous difficulty throughout FQ of "distinguishing between reliable and untrustworthy interpreters" and discussed the blurring of distinctions among interpreters as diverse in their moral intentions as Fidelia, Merlin, and Busyrane, doubting if the magic of these interpreters is as clear cut as Cheney suggests. Asserting that even Redcrosse's "correct choice" of Fidelia as a reliable interpreter does not lead to a "transcendent unity of heaven and earth," Cavanagh questioned the reliability of Cheney's and Walker's efforts to suggest a Spenserian unity between heaven and earth and suggested that their arguments could be "recast and seen as the marks of valuable steps which help protect the knights as they continue in their quests for virtue."

85.84 When AlKaaoud invited questions, a lively discussion followed. Richard Neuse (Univ. of Rhode Island), suggesting Sp's use of differences in narrative tone when talking about magicians, questioned Cavanagh's perception of Glauce as an "inept interpreter," preferring to see Sp's account of her magic as the "stuff of old wives' tales." Jerome Dees (Kansas State Univ.) questioned Cheney's comparison of Arthur's and Britomart's respective visions, asking if Arthur's vision can accurately be termed a "prophecy." Cheney agreed that his use of the term "prophecy" is problematic, offering instead the possibility of prophecy as "mystical." AlKaaoud added that if "prophecy is ratified by reason," then Cheney's dilemma could be solved by finding a substitute word for "prophecy."

85.85 The second session, *Criticism, Scholarship, and the Play of History*, chaired by Wayne Erickson (Georgia State Univ.), offered differing perspectives of history as a strategy for understanding Sp.

85.86 A. Kent Hieatt (Univ. of Western Ontario), addressing the question, "Was Spenser's *Ruines of Rome* Shakespeare's Favorite English Poem?" answered, "It looks to have been," based on such verbal resemblances between RR and Shakespeare's sonnets as "was of yore," "antique," and more than fifty phrases, words, and word combinations "which agree meaningfully in RR and Shakespeare." Hieatt, primarily concerned with "how" RR influenced Shakespeare, i.e., how Shakespeare's "heuristic imitation" of Sp utilized RR for "its total moral impact," focused on, among others, Shakespeare's Sonnet 64 whose line, "Ruin hath taught me thus to ruminate," directly echoes RR, with a pun on "ruminate" and "Romanate." This play on words serves as one example of Shakespeare's "allusive affiliation of RR's time-despoiled splendour with another splendour's vulnerability to time" in his sonnets.

85.87 David L. Miller (Univ. of Alabama), in "The 'Tudor Apocalypse' Now, or Spenser and the Risks of Historicism," arguing that Sp's allegory is more than simply mimetic, questions the pursuit of "a scholarly reconstruction of what FQ 'originally' meant." The "figurative structure" of Sp's allegory

is open-ended and, as such, "depends absolutely on the potential errancy of signification." Insisting on the "structural incompleteness" of allegory, Miller further defines allegory as catachretic, pointing to "a referent already there, yet nameless." Thus the incompleteness of allegory is built into the narrative structure of FQ itself, organized as it is around a "terminally deferred event," the marriage of Arthur and Gloriana. Rhetorically speaking, the distance between Arthur and Gloriana is "an interval of catachresis at the heart of the poem's constitutive metaphor." In the final analysis, Sp's allegory, resistant to a "synchronic freezing," may be perceived as continually "releasing the revelatory energy of writing," privileging *force* over *form*.

- 85.88 Jerome Dees, responding to Hieatt and Miller, argued that the two papers, though obviously "polarized" between Hieatt's "*practice* of the allegorical critic" and Miller's "*theory* of the reader of allegory," nevertheless both engage in the question of literary authority or, in the case of Hieatt's paper, a concern with distinguishing "an authorized literary meaning from an inauthentic or counterfeit one." In his process of posing a theory of how to read allegory, Dees questioned whether Miller and his privileging of force over form had gone beyond Maureen Quilligan's earlier positing of the "vertical axis" of allegory as an indication of what lies beyond "the horizon of the text." Dees also questioned Miller's directing us toward the apocalypse, at the expense of "losing sight of the origin, the lost beginning" of the text, i.e., Arthur's "ambiguous" dream of Gloriana.
- 85.89 Judith Anderson (Indiana Univ.), also responding to Hieatt and Miller, opened by suggesting that comparing the two papers was like "comparing a chimera and a CAT-scan" and acknowledged that literary study "still accommodates a range of concerns, methods, and beliefs." Anderson objected to Miller's use of the terms "referent," "metaphor," and "mimesis" as oversimplified and too hastily replaced by terms "that open language to unlimited meaning." Anderson also questioned Miller's "curiously dated" use of Rosemond Tuve to attack the old historicism. Objecting to Miller's perceptions of "displacement and errancy" in allegory, Anderson charged that in Miller's argument, "Sp becomes Busirane." In response to the question posed in Hieatt's paper title, Anderson answered, "Perhaps not." Arguing that Hieatt "pushes too hard for allusions and echoes," Anderson doubted the pun on *Rome* and *ruminate*. She also noted that the phrase "of yore" occurs in Sp some 43 times, "only one of which is in RR," and she offered the third stanza of FQ's Proem to Book V as "at least as relevant verbally and contextually to the sestet of Sonnet 68" as RR 28.
- 85.90 When Erickson invited comments, a lively and extended discussion resulted. John Webster asked Miller if his argument "urges us to accept Hieatt's puns" on Rome? Miller urged acceptance of the puns, but "not on the basis of Hieatt's argument." Miller denied a "fully-plotted self-consciousness" by Shakespeare, arguing that literary rivalry is more "sub-conscious." Hieatt disagreed with Miller, claiming that Bloom "rejects the anxiety of authority in Shakespeare's time," but did concede that imitation can be sub-conscious. Hieatt, acknowledging that Anderson's findings on the "was of

yore" phrase hurt his argument, nevertheless defended the likelihood that Shakespeare lifted the phrase from RR. William Sessions (Georgia State Univ.), commenting on origin and apocalyptic end, argued that nostalgia, as part of Miller's "shared language," is an important emphasis in the relationship of origin to apocalypse. Shakespeare was attracted to RR for its quality of nostalgia for a lost origin. Dees interjected, arguing that if one keeps the origin in mind, restraints are imposed on the allegory. To Anderson's "What do you accept?" Miller countered, "Is the question of what one posits in the poem open?" denying that a "liberal pluralism" characterized his reading of allegory. Anne Prescott (Barnard Coll.) asked Miller how he "reconciled critical reading with ideology." Webster interjected, doubting that what one reads in FQ "has to correspond with what one believes." Miller answered that FQ "is not an imperialist poem" and that it "goes beyond what Sp believed as an Elizabethan." Sessions objected to Miller's privileging force over form and suggested that Miller's reading of allegory "ends up in ambivalence." Miller disagreed, arguing, "You make a choice and press a reading." Elizabeth Bieman (Univ. of Western Ontario) felt that there need not be an irreconcilable "binary opposition" between force and form, adding that she perceives "hope, not threat" in Miller's argument. Responding to Anderson's charge that "Sp becomes Busirane" in his argument, Miller observed that Sp "sets up Busirane in order to stress his distance" from bad poets, just as he sets up an Archimago as a false image-maker even as he is aware that "the danger exists that he is doing the same thing" as Archimago.

85.91 John T. Day (St. Olaf Coll.) presided over Session III, *Questions in Reading The Faerie Queene's Central Books*, which emphasized problems in defining the titular virtues of chastity and friendship in FQ III and IV.

85.92 Mark A. Heberle (Univ. of Hawaii-Manoa) addressed the topic, "The Limitations of Friendship," suggesting that Sp emphasizes the limitations of the titular virtue of Book IV through "contrasting foreground and background narratives, redefining the virtue itself." The episodes of Cambel and Triamond, Amyas and Placidus, and the Thames and Medway are "retrospective," neatly resolved narratives, characterized by their "obvious fictiveness." In contrast, the foreground narratives in Faeryland reveal "frustration, disappointment, and disorder," as Britomart and Arthegall, Scudamour and Amoret, and Timias and Belphoebe all remain estranged. Moreover, friendship threatens to dissolve into an "aggressive sexuality," and in the "fallen world" of the narrative foreground, "desire is morally problematical." Tracing a logical progression from Book IV to V, Heberle concluded that "justice seems necessary to the fulfillment of friendship."

85.93 Peter Cummings (Hobart and William Smith Coll.), responding to Heberle, noted that Book IV "has needed some friendly defense" and receives it in Heberle's "defense of Sp's conscious artistry," by which the foreground and background narratives force the reader to discriminate "between poetry and reality" and to see Sp as "the subtle psychologist of imagination versus experience." Cummings praised Heberle's "conceptual connection" between Books IV and V, recalling a parallel from Shakespeare's *Henry IV* plays, where Hal is caught between the need for friendship and the demand for justice in a fallen

world. Cummings concluded his response by suggesting the Pythagorean tetrad as a principal source for Sp's treatment of the "*discordia concors*" of friendship in Book IV.

- 85.94 Pamela Benson (Rhode Island Coll.), speaking on "Florimell at Sea," argued that the agent of intervening grace, so often presumed absent from Book III, is the "seductive strategist" Proteus. Fleeing from the well-intentioned Arthur, Florimell, though "in need of spiritual grace," is "not ready for grace" and cannot "make a rational defense of her chastity." The comic episode of Florimell's attempted rape by the old, impotent fisherman results from "the intervention of God," which, in turn, induces her to "abandon her self-reliance and call on Heaven for help." Though her rescuer Proteus still presents a spiritual and physical threat, she "remains steadfast and calm," in effect a saint whose "chastity of mind" keeps her faithful to Marinell and to "the real meaning of chastity." Her sainthood confirms the action of grace. "Spiritual generation" makes possible "sexual generation," and Florimell is prepared for union with Marinell.
- 85.95 Antoinette Dauber (Hebrew Univ. of Jerusalem), in "The Perils of Florimell," argued that Sp's treatment of chastity in Book III is blurred, resulting in "the loss of an allegorical center." Because Elizabeth is split between Gloriana and Belphoebe, and because Florimell is counterfeited by the False Florimell, the book's characters "are less absolutes than instances or approximations," and the book lacks "an original." Florimell, in particular, presumably embodying Chastity and Beauty, suffers "reduction, duplication, and maltreatment," and, like her false counterpart, is merely "pieced together of Petrarchan conceits." The "de-centering emphasis" of Book III is also encountered in its two endings. The second installment "compellingly demonstrates the meaninglessness of distinctions like original and copy," while Amoret's fear of Britomart merely recapitulates Florimell's flight from Arthur.
- 85.96 Liza Wieland (Columbia Univ.), responding to Benson and Dauber, emphasized the common ground of the two assessments of Florimell, despite their obvious differences. Both papers mention Sp's chastity in the framework of sixteenth-century Protestantism, and both papers are based on the premise that because Sp's exploration of the titular virtue of chastity is unclear, "a leap of faith" is required by the reader to reach an understanding of "what Sp means by chastity." Wieland, posing "the deeper theme of Book III: what can be known vs. what can be lived," pointed out that in Benson's paper, the reader "knows" that Florimell's rape by the fisherman will only be attempted, while in Dauber's paper, the reader "feels" that chastity is blurred. Whereas "allegory always presupposes a tyranny over the reader," Book III allows the reader some flexibility in defining chastity. Thus Wieland suggested that Sp, "taking a leap of faith himself," sees the False Florimell as embodying "sexual power."
- 85.97 When Day invited questions, William Oram (Smith Coll.) asked Benson and Dauber to debate their conflicting views of the interaction between Florimell and Proteus. Benson argued that whereas Dauber characterizes Florimell as "flirtatious" with Proteus, she herself perceives Florimell's

"steadfastness" in chastity. Dauber countered with the observation that the False Florimell herself, whose experiences are often interchangeable with her original, first seems flirtatious. Oram then asked for comment on Wieland's characterization of the False Florimell as "sexual power." Dauber commented that although the discussion of the False Florimell was restricted to Book III, she didn't agree with the assessment of the False Florimell as *power*.

- 85.98 Elizabeth A. Popham (Memorial Univ. of Newfoundland) presided over the final session, *Creative and Erotic Strategies*, which explored Sp's dual role as poet of both literary and erotic ambition.
- 85.99 Celeste M. Schenck (Barnard Coll.), in "Mourning and Panegyric: Generic Interplay in Spenser's Marriage Poems," argued that Sp's literary career is characterized by "a double emphasis on erotic desire and poetic ambition." Sp's marriage poems in particular draw parallels between the poet-patron relationship and the nuptial couple, with both interdependencies resulting in "progeny." In Epith, Sp fully achieves his orphic promise, adumbrated but never fully realized in his "Aprill" eclogue, by becoming "married" to his listening audience. More than an encomium to his bride, the poem's "endlesse monument" is also Sp's "literary historical marker" to his careerist motive. Arguing for Pro as an elegiac "anti-epithalamium" where "erotic and creative themes are quite separate," Schenck demonstrated Sp's growing disillusionment with the poet-patron relationship and his frustrations with "the burdens and anxieties of the patronage system."
- 85.100 Theresa M. Krier (Univ. of Miami, Coral Gables), responding to Schenck, praised her "elegant" paper for its "traditional and sure grasp of genre" and in particular for her bold assessment of the so-called failures of Pro, where Sp "does not write his way out of vocational anxiety" and where elegy is used "to fracture the epithalamic form." Krier took issue with Schenck's parallel of the nuptial couple and the poet-patron relationship with Epith, disagreeing with her "ranking of ambition *over* love and books *over* children in the poem." As the "salient coupling" Krier offered instead "the male poet and the female cynosure of vision" and the poet's "felicitous dependence upon an ordering female figure." Thus Sp's poetry reveals frustration and anxiety when "the harmony of erotic order can't be perfectly imaged in the fulfilment of political order."
- 85.101 Susan Frye (Stanford Univ.), in "'So Cruelly to Pen': Social and Subversive Allegory in *The Faerie Queene* III, xi-xii," offered Richard Mulcaster's *The Queen's Majesty's Passage* as a prime example of Elizabethan "social allegory." Mulcaster's narrative of the allegorical pageantry the Queen encounters the day before her coronation shows how Elizabeth interprets the pageantry, thereby "validating the way her subjects make sense of the world." As a counterpart for the "interpretable" social allegory of Mulcaster's narrative, Frye argued for the House of Busirane and its disturbing pageants as exemplifying "subversive allegory," whose incomprehensibility threatens the very function of allegory itself. Unlike Mulcaster, Sp is increasingly unable to explicate Busirane's "distorted and rapacious rhetoric," which threa-

tens his own poetry. Busirane's rhetoric remains "incomprehensible" to Britomart, and thus "a subversive attempt to overthrow the social basis of meaning cannot succeed."

- 85.102 Joseph Loewenstein (Washington Univ.), in "Viper Thoughts: The *Amoretti* and Petrarchan Critique," argued that Sp's marriage volume, which was interpolated between the two halves of FQ, "binds the *figure* of the poet to an historically implicated man." This binding of "*persona* to person" occurs within Amor 74, where Sp celebrates the three Elizabeths in his life. Amor, opening where the old version of Book III closed, seeks to break out of the solipsism of Amoret, Scudamour, and Florimell, whose love is a "poisonous internality." The calendrical, "liturgical" pattern of the sequence offers an escape from the perversions of Busyrane and "a genuine teleology within courtship." Amor "thus functions as a dry run" for Epith.
- 85.103 Thomas P. Roche, Jr. (Princeton Univ.), foregoing a formal response, posed questions for Frye and Loewenstein, whose arguments he found "unconvincing." Claiming "Surely Sp is *not* Busyrane," Roche asked Frye, "In what sense can Mulcaster and Elizabeth be used to explain Sp, the narrator, and the fictive narrator?" adding that "Mulcaster is doing one thing; surely Sp is doing something else." Frye answered that she found helpful "the cultural materials that Sp read" and that in the House of Busyrane "everyone's perceptions get conflated," a development Frye finds troubling. Roche argued for "a naive narrator who is leading the reader along"; it is "the *reader* doing the work," and any reader would know, for example, "the tapestries' origin from Ovid." He stated emphatically that "Busyrane's allegory is *not* subversive." Roche asked Loewenstein to define further "recursive" and "Petrarchism." Loewenstein answered that he used "recursive" to refer back to "other phases of Sp's career" and that "Petrarchism" is a poetics which distorts the purely "Petrarchan." When Roche questioned Loewenstein's argument about the marriage volume's "interpolated" status, Loewenstein reiterated Sp's preoccupation with poetic "self-presentation," arguing that surely Sp "was aware of the sequence with which books appeared in print" and how this sequence could further his efforts "to create his own literary biography."
- 85.104 In his closing remarks, Russ Meyer, in his role as the "False Humphrey" or perhaps as the "Token Tonkin," pledged to make his comments brief. Meyer praised the diligent efforts of Alice Fox, retiring after ten years of outstanding work for SAK, and the audience responded with warm applause. Meyer also announced the retirement of Kent Heatt and wished him well in his post-retirement career. Meyer closed the conference with thanks to all participants and sang the praises of SAK on its tenth anniversary.

Jane Bellamy

The University of Alabama at Birmingham

CORRESPONDENCE: THE SPENCER CONNECTION

85.105 With Foster Provost's example in view [*SpN* 81.63; and see 82.03], the present Editor, in his capacity as President of the Spenser Society, earlier this year addressed the following letter to H.R.H. The Princess of Wales:

The State University of New York at Albany
Albany, New York 12222
25 January, 1985

Her Royal Highness
The Princess of Wales
Buckingham Palace
London, W.1
England

Madam:

On behalf of *Spenser Newsletter* and of the Spenser Society, I take pleasure in sending you, under separate cover, in somewhat belated celebration of the birth of Prince Harry, a copy of *Saint George and the Dragon*, a prose redaction by Margaret Hodges of Book I of Edmund Spenser's epic poem, *The Faerie Queene*. The volume, illustrated by Trina Schart Hyman, has just been awarded the Caldecott prize, presented annually to the best illustrated book for children published in the United States.

The presentation copy has been donated by the publishers of the volume, Little, Brown, and Company, 34 Beacon Street, Boston, Massachusetts 02106, U.S.A.

While this presentation volume is intended especially for Prince Harry, we hope that you and every member of your family will take pleasure in the book.

I speak for Spenser scholars all over the world in wishing you every happiness and good fortune.

Faithfully yours,

(signed)
Hugh Maclean
President, The Spenser Society
Editor, *Spenser Newsletter*

85.106 The following response was received in mid-February, 1985:

BUCKINGHAM PALACE

From: Lady-in-Waiting to H.R.H. The Princess of Wales 4th February, 1985

Dear Mr. Maclean:

The Princess of Wales has asked me to thank you for the book "Saint George and the Dragon" that you sent her.

Her Royal Highness was most touched by your kind thought in sending her this lovely gift and has asked me to send you her sincere thanks and best wishes.

Yours sincerely,

(signed)
Lavinia Baring
The Hon. Mrs. Vivian Baring

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.

- 85.107 Ladd, Gwen Ellen. "*The Novice of His Art*": *Spenser's Poetic Typology in Book I of The Faerie Queene*. Univ. of Kansas, 1983. 266 pp.
DAI: 44: 3389-A. Order No. 8403660.

Focusing on typological principles in FQ I, this study takes a textual and thematic approach to Sp's religious ideas from a broad perspective that avoids a narrow focus on his affinity with particular doctrines or sects, and eschews attempts to label him with historically questionable terms such as "Puritan," "Calvinist," and "Anglican." Defines "typology" in relation to secular texts, argues that Sp was acquainted with methods of Biblical typology, and discusses the relationship between typology and allegory as well as the close connection between typology and the theme of self-knowledge; then explores Book I as a poetic microcosm in which the narrative voice assumes a God-like role, creating dual perspectives: his own recognition of Red Crosse's limitations, and Red Crosse's incomplete awareness.

Sp's intent is didactic and practical; Red Crosse provides a "type" of Holiness for the reader; the study is a corrective to recent criticism that denies or waters down Sp's religious beliefs by claiming either that he has none of his own or that they are multivalent and so indeterminable. The consonance of Sp's religious ideas in Book I with the rest of FQ and other late poems suggests that his fundamental religious beliefs are consistent and are not repudiated or significantly changed.

- 85.108 Liberman, Lauren Recknagel. *A Moral Virtue as Ground and Root of Spenser's Legend of Courtesy*. Northwestern Univ., 1983. 256 pp.
DAI: 44: 3390-A. Order No. 8403442.

Students of some books of FQ have persuasively argued that the details of the poem manifest or express commonly held views of moral virtues, "defining" them as a flower "defines" its seed. But in Book VI courtesy does not appear to be a moral virtue derived from "Aristotle and the rest"; further, modern ethics lacks any single moral virtue which at once accounts for the varied examples in Book VI and relates them meaningfully to each other.

Rosemond Tuve's work, however, together with the Letter to Raleigh and the Proem to Book VI, enables us to recognize the nature and extent of Sp's debt to contemporary understandings of moral virtue in general, reflected in the development of virtues like Calidore's. Further, the traditional and widely disseminated materials Tuve describes contain a wealth of systematic and evocative ways to explain and illustrate virtuous behavior, which is presented in relation to its causes, its opposite or contrary vices, and its moral and spiritual ends.

One result of this study is a far more resonant understanding of courtesy as a moral virtue in the tradition of "Aristotle and the rest." It becomes possible to see Sp's rationale for the matter of Book VI, the choice and arrangement of incidents. The manner is illuminated as well. Differences between Book VI and the other books appear as differences appropriate to its particular moral virtue, rather than as evidence of Sp's changing purpose, disillusionment or faltering poetic power. Courtesy proves to be a private moral virtue as Sp appears to have understood the term; and his Legend of Courtesy expresses or defines a precise yet comprehensive conception of its virtue quite as effectively as any book of FQ.

- 85.109 Lockerd, Benjamin G., Jr. *The Sacred Marriage in The Faerie Queene*. University of Connecticut, 1984. 345 pp.

The love theme in FQ III and IV has recently received much critical attention, growing largely from an awareness, fostered by modern psychological theory, of the essential role played by sexuality in human identity; yet critics commonly eschew overt reference to psychology so as to avoid interpretations that reduce Sp's moral and spiritual allegory to an amoral interplay of instincts. But when the poem is deliberately approached from the perspective of Jungian psychology, the love theme is seen in greater breadth and depth; and one perceives that it is a prime concern throughout the poem. In fact the connection Sp makes between spiritual unfolding and the complementary interaction of masculine and feminine is clarified.

Book I scans the entire maturation process: the separation and gradual reuniting of hero and heroine leads to a spiritual fulfillment in the House of Holiness that coincides with the revelation of true identity. Their complementarity overcomes the dragon and culminates in the Sacred Marriage. Book II begins a sequence of maturation that unifies the poem; here is represented the

stage of youth, in which friendship is more important than romance. The hero's task is to separate ego-consciousness from the maternal unconscious, symbolized here by the Devouring Mother, Acrasia. Book III deals with the confused desires of adolescence, which become properly directed when (in Book IV) a mature integration of romance and friendship is effected by the symbolic marriage quaternity. Book V takes love at the broader social level of the institution of marriage, leading to the emphasis on parenthood in Book VI.

The natural sequence of maturation is cyclical: the children of Book VI must begin the process anew. But they are also seeds of the divine, re-introducing the transcendent dimension. In Mut, Greek religion is seen as being finally incapable of integrating natural feminine matter (Mutabilitie) and supernatural masculine spirit (Jove); these come together in Nature's androgyny, which symbolizes the Sacred Marriage of God and Matter and yields the image of the transfigured Christ, who resolves both psychological and theological antinomies.

HUGH ALEXANDER MacLACHLAN
1943-1985

85.110 It is with deep sorrow that we note the sudden and untimely death, of a heart attack, of Hugh MacLachlan, on 11 March, 1985.

His work on Spenser and in the field of Arthurian literature had earned the admiration and high regard of scholars in many lands. He had published significant work in *Spenser Studies* and in *The University of Toronto Quarterly*; two important articles from his hand will appear in the *Spenser Encyclopedia*. He will be very much missed. The Spenser Society extends its deepest sympathy to Hugh's father and to his family.

ANNOUNCEMENTS

85.111 SPENSER AT MLA, 1985. The following programs have been arranged for the annual MLA convention, to be held in Chicago, Illinois, 27-30 December, 1985.

The program on Sp will include four papers: "Information and Disorder: The Proem to Book III of FQ" (Gordon Teskey, Cornell Univ.); "Sp's Hermaphrodite: Ovid Moralized" (Lauren Silberman, Baruch Coll., CUNY); "Arthur, Maleger, and the Interpretation of FQ," (Philip Rollinson, Univ. of South Carolina); "Sp's Raleghs" (William Oram, Smith Coll.).

The program on Sp and Sidney will include four papers: "Sp and Sidney at Leicester House" (S.K. Heninger, Jr., Univ. of North Carolina, Chapel Hill); "'My Sheep are Thoughts': Self-Conscious Fictions in FQ, Book VI, and the *New Arcadia*" (Margaret Hannay, Siena Coll.); "The Politics of Perspective: Sidney, Sp, and Elizabethan Pageantry" (Elizabeth A. Popham, Memorial Univ. of Newfoundland); "Sp's *Astrophel*: Sidney, Sp, and the Pas-

toral Elegy" (C. Stuart Hunter, Univ. of Guelph).

The Special Session on Sp and Milton will also include four papers: "Milton's Bower of Bliss" (John N. King, Bates Coll.); "*Areopagitica's* Mispraise of Sp" (Paul M. Dowling, Canisius Coll.); "'Or': The Conjunction of Allegory and Narrative in Book I of FQ, and Its Miltonic Legacy" (Ian Balfour, Princeton Univ.); "Satan and the Blatant Beast" (Joan Heiges Blythe, Univ. of Kentucky).

The Sp Luncheon will be held from 12 noon to 2 p.m. on Sunday, 29 December, at the Newberry Library, 60 W. Walton St. For reservations, send \$12 to Russell Meyer (Univ. of Missouri, Columbia), to reach him by 15 December. A. Kent Heatt (Univ. of Western Ontario) will speak on the topic, "Whither Spenser?"

The first Isabel MacCaffrey Award, for a significant article on Sp published in the calendar year 1984, will be presented on this occasion. To be considered for the Award, papers must be submitted to Hugh Maclean (SUNY-Albany), for the attention of the Award Committee, by 15 September 1985. For further details, write Hugh Maclean, Department of English, SUNY-Albany, Albany, N.Y. 12222; or call (518) 442-4084.

85.112 "Time, Loue, Ruines in the Renaissance Experience," a conference to honor A. Kent Heatt (Univ. of Western Ontario), will be presented under the joint sponsorship of NCCRSA and the University of Western Ontario at London, Ontario, 18-19 October 1985. Plenary speakers include A.C. Hamilton (Queen's Univ.), Thomas P. Roche, Jr. (Princeton Univ.), and Egon Verheyen (Johns Hopkins Univ.). Twenty other papers will be presented in parallel sessions on the two days of the conference. An exhibit of materials from the Stuart Collection, relevant to the concerns of the conference, will be mounted by the Weldon Library, University of Western Ontario. For details, address Elizabeth Bieman, Department of English, Univ. of Western Ontario, London, Ontario N6A 3K7.

85.113 A one-day conference on "The Humanism of Thomas More: Continuities and Transformations," sponsored by the Medieval and Renaissance Program at Barnard College, will be held at Barnard on 16 November, 1985. Plenary speakers include Richard Schoeck (Univ. of Colorado, Boulder); Elizabeth McCutcheon (Univ. of Hawaii, Manoa); and Guy Lytle (Church Divinity School of the Pacific, Los Angeles). For details, address Anne Prescott, Department of English, Barnard College, New York, N.Y. 10027.

85.114 *Call for Papers*. The Renaissance Society of America will hold a national conference on 20-22 March, 1986, at the University of Pennsylvania. Individual papers are invited for the following sessions: The Renaissance Court and Its Conventions; Sacred and Secular in the Renaissance; Warfare in History, Art, Literature; Self-Portrayal in the Renaissance; Gender Theory in Art and Literature; The Theatre and Spectacle; The Ideology of Humanism; Patronage in the Renaissance; Ut Pictura Poesis.

Papers should be planned for a twenty-minute presentation; no more than 8-10 double-spaced, typewritten pages. Those submitting papers should indicate the intended session, and include a one-page abstract of the paper, together with a short *vita*. Send materials by 30 September, 1985, to Dr. Georgianna Ziegler, Furness Shakespeare Library, Van Pelt/CH; University of Pennsylvania, Philadelphia, PA 19104 (215-898-7552).

- 85.115 *Call for Papers*. The Central Renaissance Conference will be held at the University of Kansas, Lawrence, Kansas, 3-5 April, 1986. The conference will include lectures by Henry A. Millon and Lewis Spitz, and a special sub-conference in German Renaissance, Reformation, and Baroque Culture. Papers in all fields of Renaissance studies are invited, by 15 November, 1985. Inquiries should be addressed to Professor R.F. Hardin, Dept. of English, University of Kansas, Lawrence, KS 66045.
- 85.116 A handsome new journal likely to interest Spenserians is *Word & Image: A Journal of Verbal/Visual Enquiry*. An introductory editorial states that "three of the four issues each year will be focused upon one specific topic or area of concern . . . but every fourth issue will be opened to the wider reaches of the territory that *Word & Image* hopes to explore." The first issue, January-March 1985, edited by Michael Leslie, includes six essays bearing on "Ut Pictura Poesis." Some central topics in forthcoming issues: "Painting As Sign," "Poems on Paintings," "Children's Art and Writing," and "Iconicity in Literature." Other themes under consideration for future issues include emblems and impresas, maps and mapping, visual narratives, book illustration, traditions and practice of iconography, word and image in the theatre, meaning in architecture. Editorial correspondence should be addressed to the Senior Editor, John Dixon Hunt, School of English and American Studies, Univ. of East Anglia, Norwich NR4 7TJ, United Kingdom.
- 85.117 A poem by Kathryn Kirkpatrick, "Britomart Writes from Malecasta's Castle," appears in *The South Carolina Review*, 17, no. 1 (Fall 1984), 110.
- 85.118 *Errata*. In Haruhiko Fujii's article, "Spenser in Japan" (*SpN* 85.30), the two allusions to Professor Yuasa on p.17 should have read: Nobuyuki Yuasa, not (as printed) Noboyuki Yuasa. We apologize for the error.

Professor Fujii also advises us that the allusion on the same page to Terry Eagleton's *Marxism and Literary Criticism* should have read: Terry Eagleton's *Criticism and Ideology: A Study in Marxist Literary Theory*.

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