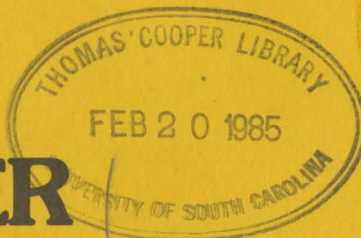


SPENSER NEWSLETTER



Winter 1985

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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

A NOTE ON FQ III.xii.10

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TO OUR READERS

- 85.01 First things first. Our readers will wish to join in extending congratulations to Jane and Humphrey Tonkin on the birth of their son, Sebastian George, on 13 October 1984. To mark the occasion, and to help forward the presidential imp's training up in vertuous lore, the staff of *SpN* have thought it proper to present Master Sebastian with a copy of Margaret Hodges' prose redaction of FQ I (magnificently illustrated by Trina Hyman), *Saint George and the Dragon*. A brief review of the book, by Joann Krieg (Hofstra Univ.) appears in this issue.
- 85.02 Sp programs planned for the MLA Convention in Chicago, 27-30 December, 1985, include one session on Sp, a second on Sp and Sidney, and a Special Session (the third of its kind) on the relation between Sp and Milton. For further details, see "ANNOUNCEMENTS."
- 85.03 Two years ago (*SpN* 14.1, Item 83.29) we promised our readers that a relatively full account of present-day Sp scholarship in Japan would soon be forthcoming. In this issue Haruhiko Fujii's account of the present state of Sp studies in Japan, for all its disarmingly modest air, quietly establishes the emerging presence of Japanese scholarship on the Spenserian landscape. The range and character of these studies will, we believe, surprise and impress Sp scholars in the West.
- 85.04 Mr. Julian Lethbridge (Milton-Keynes, Bucks, U.K.) has kindly assumed responsibility for abstracts of articles that bear on Sp in a group of journals published in the United Kingdom and on the Continent. Abstracts initialled "J.L." in this issue (and henceforth) come from his hand.

BOOKS: REVIEWS AND NOTICES

- 85.05 Brooks-Davies, Douglas. *The Mercurian Monarch: Magical Politics from Spenser to Pope*. Manchester: Manchester University Press, 1983. ix + 228 pp. \$26.00.

Some readers may find the Sp chapter in *The Mercurian Monarch* a critical porcupine -- prickly to the touch. Yet these readers should be patient with Brooks-Davies' interpretive method and rhetorical strategy, for his argument is an original contribution to Sp studies.

Brooks-Davies argues that Sp invented "the myth of the Mercurian Monarch" (13), the myth of the world leader who acquires "magical" power to create a new Protestant empire; that Sp creates this myth by synthesizing the *topos* of Mercury's descent to the epic hero with Bruno's *Expulsion of the Triumphant Beast* and "earlier monarchical panegyric" (13); and that Sp uses the myth to educate his sovereign in her role as world leader (29, 31). Sp's "originality lay in deciding that angelic revelation was . . . reserved for his monarch and in using Mercury as a symbol for that revelation" (2).

To develop this intriguing argument, Brooks-Davies devotes a chapter to Sp (followed by chapters on Sp's influence on court masques such as Jonson's, on Milton, on Drayton and Marvell, and on Pope), and he profitably traces the

image of the Mercurian Monarch in each of the six books of FQ and in Mutabilitie. Concentrating on the central symbol of the Mercurian Monarch, the sceptre or caduceus, he shows how good magicians like the Palmer and Cambina exemplify specific ideals of the Mercurian Monarch, and how evil magicians like Archimago and Busirane pervert those ideals. His emphasis on what Sp's principal reader, Queen Elizabeth, would have found valuable in the national epic is both remonstrative and illuminating.

Unfortunately, Brooks-Davies' interpretive method is needlessly reductive. Seeing FQ as a "political poem" (11), he openly adopts a method of one-to-one correspondences (11-12), thus rejecting much of the best work on Sp's allegory. Archimago may be "a Catholic black magician" who "possesses Redcrosse through the power of evil demons" (15), but he is also a demonic force in a "daemonic" universe (Fletcher) -- an "eternal invisible power" within "psychic and spiritual experience" (MacGaffrey). By arguing that "Magic is . . . not a mere metaphor but essential to Sp's definition of monarchy" (51), Brooks-Davies alienates those readers whom he should try to persuade. Rather than show how his important subject helps solve our major critical problem -- how to read the poem sensitively -- he adopts an interpretive method that perpetuates the problem. Consequently, readers may be either unwilling to accept his "Hermetic" argument or unsure how it functions with other meanings in the "darke conceit."

His statement that magic is "not a mere metaphor but essential to Sp's definition of monarchy" is not merely exclusive; it is also nonparallel. Cambina may be a Mercurian Monarch essential to Sp's definition of monarchy, but is not that meaning derived from her metaphorical role in a "political" allegory? The nonparallelism, moreover, raises questions about how the poem's images of "magic" relate to a historical Hermetic magic. Pico, of course, had tried to promote the right use of magic in culture by seeing magic as "an art that unites earth to heaven" (*Oration*). Brooks-Davies' assumption that Sp also aims to promote that magic -- to the advantage of Elizabeth -- may be right (we can never be sure), but there is an alternative: that Sp borrowed the Hermetic idea from Pico and others to promote the right use of intellect and will, as intellect understands and will enacts the right relation between our lives on earth and the divinely shaped order of creation. In other words, Sp could have been influenced by Hermetism without wishing to represent it. His portrait of the Mercurian Monarch could have encouraged Elizabeth not to rely on magic to further her political aims, but to acknowledge and further the providential working of a "secret powre unseene" (III.i.7) that signals the unity of divine and human will, earth and heaven, spirit and body, spiritual and moral action, for which Sp found magic an apt metaphor.

Unfortunately, too, Brooks-Davies' rhetorical strategy often undercuts the power of his argument. By introducing Hermetic ideas and then turning to the poem, he endangers his own conclusion: Sp "does not . . . present us with an alchemical treatise" (27). In fact, many of his readings seem designed to convince us to the contrary: Guyon functions as an "embodiment of monarchical temperance symbolized in terms of Brunian astrological Hermetics" (32); Britomart at Busirane's castle is a "Brunian Hermetic magician" (50). Too often such readings seem alien to the *text* of the poem. When Una becomes a white

magician equated with the white philosopher's stone (23), when "Una and Red-crosse literally call down angels" at the end of Book I (21), or when Fidelia and Heavenly Contemplation become white magicians (19-21), we wonder whether Brooks-Davies is not diluting the term "magical." Moreover, it seems to make no difference to Brooks-Davies that the Palmer's staff becomes magical only after the appearance of the angel and Guyon's education at Alma's castle (xii. 40-1), for Brooks-Davies finds a magical Palmer at Medina's castle (34-5). And certainly Sp's technique of "analogy" may be "covert" (33) and "subtle" (16, 34, 59, 66), but it is slightly astonishing to learn that Archimago's role as a false Mercurian Monarch in Book I is not clarified until the end of Book II (16). Perhaps Brooks-Davies would have been more persuasive had he identified the myth of the Mercurian Monarch *in the poem*, asked how that myth contributes to allegorical meaning (thus getting us to wonder), offered his "political" or "Hermetic" interpretation as *one* explanation shown to be harmonious with several others, and proceeded with specific readings more faithful to Sp's text than to Renaissance treatises on magic.

Still, if Brooks-Davies' prickly methods now and then obscure the importance of his contribution, the book's dual features compel us to think carefully about both the meaning of the allegory and the allegory of the meaning.

Patrick Cheney
 Pennsylvania State University

- 85.06 Farmer, Norman K., Jr. *Poets and the Visual Arts in Renaissance England*. Austin: University of Texas Press, 1984. xi + 122 pp. 117 illustrations. \$19.95.

It seems that so-called interart analogies today exercise an almost irresistible attraction for a number of critics, although they are more likely to be literature specialists than art historians, who tend to view with suspicion anything that looks like an impressionistic linking of text and picture. To avoid some of the pitfalls of such analogies, Norman Farmer has elected to base his discussion on what he calls "serious and sustained points of contact" between the arts of poetry and painting. For him, following Weisstein, these include such subjects of investigation as literary works describing specific works of art, literary works emulating pictorial styles, literary works concerned with art or artists, and, finally, synoptic genres such as emblem. The subjects of his profusely illustrated chapters range from Sidney's *Arcadia*, through Donne, Jonson, Carew, Lord Herbert of Cherbury, Crashaw, Herrick, Lovelace, Waller, with a final chapter on a seventeenth-century room decorated with painted emblems. This last chapter, which is concerned neither with great poetry nor with great painting, reflects the author's bias toward the interpretation of emblem as the aspect of *ut pictura poesis* most amenable to the scholar. We live in an age that fastens thankfully upon iconography as safe and dependable ground, but the larger issues of *ut pictura* thus remain unconfrosted and criticism avoids the challenge presented by really great art. It is significant that Sp, the most pictorial of English poets and one whose own use of emblem goes far beyond the capacities of the genre, should be given no more than fleeting mention. Farmer of course argues that Sp, like Shakespeare, Marvell, and Milton, has already had

his fair share of scholarly treatment; but the limitations of the present study must in part derive from the fact that of the poets chosen, only Sidney can be said to put picture at the heart of his poetic work.

Despite all Farmer's precautions, his first chapter, on Sidney's *Arcadia*, reveals a fluctuation between impressionistic description of the text and iconographic information, with no coherent treatment of *ut pictura poesis* as a short-hand description of the poet's purpose. Like some other recent writers on literary pictorialism, Farmer has a fondness for the cinematic language of scanning, framing, and focusing. At the same time, he recalls the work of Wylie Sypher in the contrast he draws between Sp's "medieval realism and iconography" and the "subtleties of baroque illusion," which he finds in Sidney. But these same pictures in the *Arcadia*, comparable to the work of Titian, Tintoretto, and other advanced Renaissance artists, are not, he says, to be read too illusionistically. Only if the readers "can read the author's speaking pictures without becoming emotionally involved in them," can they "profit from, rather than indulge in, the effects of verbal expressiveness." This is an astonishing statement on the purpose of Renaissance art, since it apparently puts critical reading ahead of emotional response. At one stroke, Farmer has undercut all that Sidney has to say on *ut pictura poesis* in his *Apology*, leaving poetry as simply a picture language equivalent to emblem.

Turning to the chapter on Donne and Ben Jonson, we are in for another surprise: namely, that Donne is a proponent of picture and Jonson an opponent. Some of the evidence for Donne's interest in the visual arts is derived from nothing more substantial than his references to sight and mirrors in his sermons. With one possible exception -- the passage taken from the sermon of April, 1629 -- one might just as well assert that St. Paul had a deep interest in the visual arts because he too refers to sight and mirrors. But the most surprising evidence that Farmer adduces for Donne's interest in the visual arts is the elegy "On Going to Bed," where women's apparel is compared to "pictures or books' gay coverings." Beside this very literal interpretation, we also find a highly metaphorical view of *The First Anniversary* as a poetical portrait of Elizabeth Drury. Ben Jonson's criticism of this poem is misleadingly treated as if it were primarily a dislike of poetical portraiture. In fact, Jonson devotes many more poems to the subject of painting than does Donne, not to mention his long-time association with Inigo Jones in the production of court masques.

Space does not permit a detailed discussion of the chapter on Carew and Lord Herbert of Cherbury or those on Herrick and Crashaw. In all these, visual *topoi* are used to interpret poems which are themselves self-explanatory. When Farmer says that Carew's "A Rapture" depends "upon the reader's familiarity with a pre-existing *topos*," and invokes the erotic designs of Giulio Romano, one cannot help wondering whether seduction is really so esoteric as to require elucidation from pornographic prints. Similarly, there is surely no need to supply visual analogies for the poem "To his Mistress, for her True Picture," by Lord Herbert of Cherbury, to make us aware of the new wit the poet brings to the *memento mori* tradition.

The chapters on Herrick and Crashaw also emphasize what Farmer calls the "yoking" together of "the visual and the verbal," but this telling phrase at least derives some weight from his detailed discussion of the frontispieces to the works of the two poets. Yet even here, his critical judgment seems in abeyance when, defending Crashaw's "The Weeper," he comments that when "words are deprived of their iconographic controls" their meanings "slip to the lowest human denominator." Unfortunately, when he puts together poems by Crashaw and paintings by Rubens, it is all too apparent that visual parallels cannot compensate for verbal inadequacies.

Perhaps the most interesting chapter, and the one most concerned with actual relationships between poets and painters, is the one on Lovelace and Waller. Here we find discussions of poems in praise of Van Dyck and Lely, as well as poems in the "advice to painters" genre. In such poems the ekphrastic tradition acquires new refinements from the work of contemporary painters, who were in fact trying to realize ancient descriptions of works of art. Poets such as Waller commend painters who themselves were emulating literary models, and so the circle is complete. In the context of these poems, Van Dyck or Lely can be fittingly introduced as not merely providing analogies but subject matter for poets. The whole subject would repay further exploration.

Farmer's last chapter departs, however, from the theme of a fruitful relationship between poets and painters to the specific interpretation of the emblems adorning a seventeenth-century painted room, Lady Drury's oratory, now in a museum in Ipswich. It is not clear exactly why this chapter is here. As an appendix or separate publication, it would be of considerable interest; but as a conclusion to a book on poets and the visual arts, it appears out of place. No great, or even middling, poets or painters are involved, and the chapter is apparently added to provide a kind of actual painted parallel to the description of Kalander's picture gallery in the *Arcadia*, "for each is a pictorial inducement to thought." But an obvious difference between the two is that Kalander's pictures comprised only mythological scenes and a portrait. One is forced to conclude that for Farmer, the emblematic is the most significant aspect of the relationship between poetry and painting in the Renaissance. As he himself admits, the use of words in the oratory "is severely limited to inscription." What then does this room tell us about poetry? As little as it tells us about painting. To end with the work of a provincial painter working in the didactic medium of emblem is to set the seal on a book with a very limited conception of what drew painters to poetry and poets to painters. There is more to *ut pictura poesis* than "the visual and verbal synthesis" that Farmer finds in Lady Drury's painted room.

Judith Dundas
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- 85.07 Hodges, Margaret. *Saint George and the Dragon*. A Golden Legend Adapted from Edmund Spenser's *Faerie Queene*. Illustrated by Trina Schart Hyman. Boston: Little, Brown, 1984. 32pp. \$14.95.

This is the latest in a long series of redactions of FQ intended for children. The first such American publication appeared in 1836, three years before the first American edition of Sp's works; a prose retelling of Book I, by Elizabeth Palmer Peabody, it bore the title, *Holiness, or, The Legend of St. George*. Over the years Book I has remained the favorite choice of redactors, though the story of Britomart was once singled out for attention, and there have been numerous editions that reduce all of FQ to prose stories for the young.

Ms. Hodges' prose is greatly enhanced by the illustrations of Trina S. Hyman, which suggest something of the beauty lost by eliminating Sp's poetry. Regrettably, almost all of Book I has been eliminated as well; so that the child to whom this book is read (and it is a book to be read to, not by, a child) will learn after only two pages that the knight who accompanies Una is "Saint George of Merry England." The battle with the dragon is the focal point of the book, and the exciting description of the beast works well for its dependence on Sp's original. At one point, when the dragon has had all but the stump of his tail cut off -- though here it is said to be but "the end" of that appendage -- Sp's own words are called up to begin the description of the dragon's wrath: "Heart cannot think what outrage and what cries . . .".

Such forthright borrowings enrich the text. On the other hand, not only scholars will be uneasy with Ms. Hodges' decision now and again to render lines from the original poem in italicized prose approximations set off from the rest of the text, thus suggesting that the words are those of the poet. A watchful adult reader may choose to omit these emendations entirely (and so run the risk of being accused of censorship when the child learns to read); or keep a copy of FQ handy to read aloud while the child peruses the lovely pictures in this volume. (*The New York Times Book Review* has named the book one of the best illustrated children's books of 1984).

In any event, everyone who loves Sp (particularly those with young children) must be grateful to redactor and illustrator for the thoughtful care that distinguishes this pleasing volume.

Joann Krieg
Hofstra University

- 85.08 Houston, John Porter. *The Rhetoric of Poetry in the Renaissance and Seventeenth Century*. Baton Rouge and London: Louisiana State University Press, 1983. 317 pp. \$32.50.

Professor Houston's attempt to trace "the development in European literature of an equivalent to ancient high style" begins with Petrarch and ends with Milton. His second goal, also set forth in the introduction, is to test our accepted notions of literary periods -- "Renaissance style, mannerism, baroque style, and neoclassicism" -- through close readings of a number of French, Italian, and English poets. His analyses of individual poems concentrate on vocabulary, imagery, structure, classical and Renaissance rhetorical figures, and the overall effects that these various elements create in the whole work.

An ambitious survey that proposes to range over four centuries, three national literatures, practically all the literary genres, and, into the bargain, to analyze a number of works in detail, requires a sturdy frame upon which to build.

The structure of Houston's study is uncomplicated. He begins with Petrarch's concept of two styles, one "high" for epic and poems celebrating martial and heroic deeds, the other "low" for love poetry. Petrarch experiments with but rejects the harsh or austere style for his love poetry, adopting instead the smooth *dolce stil nuovo*, that heavy burden under which many sixteenth-century poets, in pallid imitation, will sink to the second- and third-rate. Most notable among later theorists is Pietro Bembo, who appraises Petrarch's love poems and adds the traditional third "middle style," concluding that Petrarch's poems belong not to the low style, but rather to a more elevated middle style. Houston notes that here at the beginnings of Renaissance criticism there is "a curious way of elevating genres . . . characteristic of the way Renaissance theorists worked on and transformed classical notions of style" (26).

The titles of his chapters indicate how Houston employs the three styles in the rest of his study: Chapter 2 deals with "Middle-Style Genres: The Evolution of Sixteenth-Century Lyric," Chapter 3 (which glances at SC) with "Some Uses of Low Style." Sp's predecessors in the low-style pastoral -- notably Marot -- generated some brief contemporary interest, but SC established itself as an important source of later English pastoral, particularly in its poetic diction and pastoral language. "One strain of English poetry continued to draw on Sp's pastoral language through the eighteenth century, and it is not an insignificant strain if we remember that 'Lycidas' is part of it." Although Sp seems to work consciously in the low style, "seen from the perspective of later English poetry, Sp's low style in 'November' and 'December' acquires that relative elevation which was to characterize some distinguished examples of pastoral in the following century" (67-8).

In Chapter 4, "Classicizing High Style: Ronsard, Tasso, and Spenser," Houston credits Sp with creating, in FQ, "the first sustained version of high-style narrative in English that has more than a purely historical interest" (105). He assumes that Sp, recalling Virgil and Tasso, set himself the problem of elevating English to a suitably epic high style. Sp accomplishes his task through archaisms and neologisms in vocabulary, idiosyncratic spelling, a carefully modulated syntax within stanzas together with a narrative fluidity between stanzas, and descriptions which are related rather to the Aristotelian enigma of high style than to the usual *imitatio* of middle style. Houston concludes that "FQ in many ways offers a somewhat imperfect, labored version of high style in its heavy, if ingenious, syntax; but the quality of depth in its language is comparable to the audacious or forceful effects aimed at in high style, and makes it an even more rewarding example of high style, in many places, than the more perfect *Gerusalemme liberata*" (112). Houston's praise of Sp, somewhat grudgingly given, strikes me as myopic, suggesting a problem I encountered several times in the course of this study. Surely we cannot so easily sever the diction and style of the poem from its theme, for the truly epic and high-style natter of Britain's origins and destiny, the unceasing struggle for complete

Reformation, and Sp's vision of a Protestant British empire are related to the narrative of chivalry and the archaic language in much more complex ways than Houston suggests. I am sure he is acquainted with recent criticism of Sp; but I am puzzled when he says, "Modern students of Sp have become much concerned with the allegorical significance of his detail, but Sp must have been conscious of the possibility of reading his work at various levels. In fact, the little interpretive jingles placed at the head of each canto underscore the difference between summary idea and visual realization" (112). I am left with the impression of a flat, literal reading of FQ; beyond the technical achievements displayed in the poem, it appears that FQ is of little interest to this critic.

Houston now and again works himself into a corner, when he finds that subject matter and diction do not want to coexist easily in a single style; he has problems, for example, when he tries to explain away such inconsistencies in *Les Tragiques* of d'Aubigné. I find the same kind of shortcoming in the brief discussion of Ben Jonson (83-5): Houston acknowledges Jonson's influence and his creation of an articulated poetic as "a major esthetic idea," but I am uncomfortable with the assumed equation between low style and plain style. It is true that Jonson favors what were for the Romans low-style genres, but in even the epigrams his totally absorbed ideas of the classical virtues -- the wisdom of Camden, for example, or the humanity and piety of Vere -- speak subtly to us of the matter of high style. One could argue that Jonson, the poet and teacher, has developed that rarest of styles, the ability to speak plainly and economically about mankind's most elevated concerns; he weds low style to high matter, lets the sun shine on his poetry (to borrow a phrase from *Timber*), then speaks the nearest way on profound, enduring truths.

Yet these comments are perhaps too negative, for when Houston does consider how style works in context, he can be penetrating and sensitive. In Chapter 5 ("Tragic Poetry"), his remarks on "violent low style" in *Othello* and on the interplay of meiosis and hyperbole in *Antony and Cleopatra*, to indicate the ambivalence of Antony's character, are excellent. And Chapter 6, "Devotional Poetry: A Confluence of Styles," notices that George Herbert, appropriately for a simple country parson, adopts a low style which for him is "the specifically Christian variant of low style called *sermo humilis*" (189).

Following Chapter 7, "From Baroque to Neoclassicism," with its analyses of Marino, Góngora, Marvell, and Dryden, Houston concludes his study with Racine (Chapter 8, "Racine and French Neoclassicism") and Milton. In Chapter 9, "Milton and Epic Style," having examined Milton's language and rhetorical strategies, he reaches a conclusion no Miltonist will quarrel with: "All in all, Milton's aspiration to outdo Virgil in grandeur was completely realized" (301). Along with Racine, Milton is a neoclassicist, the end of our quest for an equivalent to ancient high style. To speak of Milton's neoclassicism need not surprise those who think of him chiefly as one of the Renaissance poets, if we understand what Houston means by the term: "Their rhetoric can be seen as the final absorption of the classical tradition, where the domains of genre theory, kinds of diction, and topics of invention are all thoroughly understood and harmoniously employed to achieve the great ends of literature --

epic and tragedy. It is, in a sense, fitting to end our discussion with them, since we have been tracing the elaboration and heightening of style since Petrarch . . ." (305-6).

Professor Houston does indeed accomplish his aims in this informative survey of four centuries of poetry: in Racine and Milton we have found poets to rival Virgil, and the process of moving historically from writer to writer demonstrates that our ideas of periods in literature do hold, if at times a bit tenuously. As a reader interested primarily in English poetry, I shall end on a parochial note; although the concept of three styles is too confining a structure against which to discuss some poetry, and although I may ultimately disagree with this critic's pigeonholing of some poets, Houston's pattern for the heightening and elaborating of style in all the genres of English poetry is sound. His study also reminds me yet again of how aware, despite the chronic lag of England behind France and Italy, the English poets were of their foreign counterparts, and how deeply they considered critical theory, problems of language and style, and the resources available to them in the classical writers. One of Houston's most important conclusions is given quite early in his study: "It is striking that in English at the end of the sixteenth century there were such different solutions to the problem of creating a poetic idiom; Sp, Shakespeare, Donne, and Jonson -- to pass completely over the horde of Petrarchist poets -- working with a language that had generally been judged recalcitrant to poetic expression, each devised a highly consistent style based on his own appraisal of the nature of English" (112-13). The process continues, of course, into the seventeenth century; and if we reach beyond the obvious dissimilarities of poets as unlike as Donne and Jonson, or Shakespeare and Sp, we can appreciate a common impulse that unites the poetry of the English Renaissance.

Harry Rusche
Emory University

ARTICLES: ABSTRACTS AND NOTICES

85.09 Alpers, Paul, "What is Pastoral ?" *CI*, 8, no. 3 (Spring 1982), 437-460.

Noting that the best of the criticism on pastoral is informed "not by theory or critical principle but rather by virtuoso performance" (438), suggests that a definition of pastoral that gives a coherent account of its formal, expressive, and thematic features, and provides also "for historical continuity or change within the form," should be based upon a "representative anecdote" [cf. Kenneth Burke] which at once "summarizes some specific phenomenon or form of human life" and "stands for a whole field of study or type of discourse" (441-2). Attending primarily to the contrasting methods and effects in Theocritus' first idyll and Virgil's first eclogue, identifies the representative anecdote of pastoral as "shepherds' lives" [rather than "landscape"]: "pastoral works are representations of shepherds, who are felt to be representative of . . . other men" (456).

Supports this proposal by noting, *inter alia*, Wordsworth's version, in

The Prelude 8.191-209, of Sp's "Maye," 1-16 (indicating that Wordsworth "well understood the pastoral contention represented by Sp"); and also the two pastoral worlds of FQ VI.ix-x: Melibee's modest and moderate condition, and Mount Acidale, "a woodland world, quite explicitly off bounds to 'the ruder clowne'" (445, 455).

- 85.10 Ashworth, Ann, "Two Notes on Milton and Spenser," *N & Q*, 31, no. 3 (September 1984), 324-325.

"I. Mutation, Change, and Vicissitude." For Milton, "immutable" refers to moral constancy; "mutation" has only negative connotations, "vicissitude" being used instead. "Change" for the fallen angels "is only endless circling in mazeful futility," or alternation between extremes, or "the enforced annual metamorphosis into serpents." But for man "change" may mean "moral process back to God. In this treatment [Milton] is of course most indebted to Sp."
 "II. The Two Suns." *Paradise Lost* VI.305-7 echoes in image and ethical implication FQ V.iii. 19. [J.L.]

- 85.11 Canny, Nicholas, "Edmund Spenser and the Development of an Anglo-Irish Identity," *YES*, 13 (1983), 1-19.

Sp's political position in the View is neither "more advanced than those held by any of his contemporaries in Ireland" nor slavishly indebted to Machiavelli, Montaigne, Bodin, and Calvin. It is merely "the most elegant and coherent expression of that particular set of ideas which those engaged upon the conquest of Ireland found particularly useful during the final decades of the sixteenth century," and which provided "generations of English settlers in Ireland . . . with an identity and sense of moral purpose that sustained them throughout the travails of the seventeenth century" (1-2).

Convinced that "man's social condition is determined by his environment" (3), Sp dismisses the reform strategy favored by the "Old English" in Ireland as impractical; instead (focussing on humanistic and Christian objectives to divert attention from his somewhat Machiavellian approach), he provides "a formula for the overthrow of an unacceptable Irish social order and for the erection of a new one to replace it" (6-7). His views are shared by, *inter alia*, Barnaby Rich, Andrew Trollope, Sir John Perrott, and especially Sir William Herbert (Sp's Munster neighbor), in the treatise *Croftus, Sive de Hibernia*.

- 85.12 Collins, David G., "Poetic Meaning in Two Renaissance Epics: The Dalinda Episode in Ariosto and Spenser," *PAPA*, 9, no. 1 (Spring 1983), 20-41.

Sp's critical heritage (e.g., the views of Denores, Tasso, and Salviati on epic poetry) helps to account for the fact that he "saw no difference in species between his own work [in epic] and that of Ariosto" (24). But Sp's essentially Neoplatonic outlook assumes an essentially knowable world and, for all the "serious atmosphere" of FQ, accounts for the epic's "comedic mode" (25-27); the rhythms of *Orlando Furioso* emphasize instead "the tragic nature of man's fate" in an essentially unknowable world (29, 39). In Sp's version of the "Dalinda story" (FQ II.iv) narrative detail is neglected in favor of teach-

ing a lesson "about the importance of governing the emotions. . . . [but] Ariosto uses the story to illustrate how very difficult it is to be certain of anything in his poetic universe. . . . there are no absolutes in his poem" (39-40).

- 85.13 DeNeef, A. Leigh, "Ploughing Virgilian Furrows: The Genres of *Faerie Queene* VI," *JDJ*, 1 (1982), 151-168.

In FQ VI "the portrait of Courtesy is conditioned by Sp's manipulation of genre. . . . [in particular] we are invited to interpret the poet's models for generic choice as metaphors of the reader's models for ethical choice" (151-2). While Sp's unique "use of the pastoral to shape his final book" may seem to indicate loss of faith in the "chivalric vision [of Books I-V], even as an imaginative mode" (153, 155), pastoral and chivalric modes are for Sp not exclusive or disjunctive but mutually supportive (157). "The genres propose alternative points of view, not moral antitheses" (160). In Book VI Sp "seeks another generic form . . . which can serve as a suitable model for moral action in general": namely, "the *via media* of georgic action" based on the process of nature and nurture (162).

"By returning to the solitude of the pastoral, Sp ultimately reaffirms the Virgilian model: the conversation of the many depends upon the conversion of the one. In the literary oasis, the reader is taught about himself and the nature of the task before him. . . . [which] lies outside the poem; moved to action, the reader is now called upon to act" (164).

- 85.14 Doeblner, Bettie Anne, "Venus-Humanitas: An Iconic Elizabeth," *JES*, 12, no. 4 (Winter 1982), 233-248.

That the tradition of Elizabeth as Venus-Virgo (an icon for the Neoplatonic image of celestial love) informs Sp's "Aprill" eclogue, the "Emblemes" and E.K.'s accompanying gloss to them appear to confirm; but Sp's ritualized compliment to the Queen is more than a special instance of the Neoplatonic idealizing of love: it "links the Queen with her Virgilian divine ancestress," indicates that she is at once "divine in her ruling function" and an epitome of "the heroic best of humanity," and promises "a return to a golden age of strength and mercy reconciled" (236).

The Renaissance Venus Sp has chiefly in view is neither Ficino's heavenly Venus Coelestis nor the highly idealized Venus Vulgaris, nor again Pico's Venus Volgare; but rather the Venus identified by Ficino with Humanitas, who embodies all good and in whom all virtues are conflated, and who is figured in various representations of the Queen, notably the Siena Sieve portraits.

- 85.15 Jordan, R. D., "Spenser's 'Holinesse' and Brunetto Latini's Concept of Beatitude," *N & Q*, 31, no. 2 (June 1984), 175-178.

Argues that Aristotle's "happiness" (*Nic. Ethics* I) became "beatitude" or Sp's "Holinesse" (FQ I) in a Christian metamorphosis, illustrating this process through Aquinas to Latini. The Christianized Aristotle was readily available

to English readers in John Wilkinson's 1547 translation of Latini's *Livres Dou Tresor* (II.2-49), entitled *The Ethiques of Aristotle*, "a compendium of Aristotle's *Ethics* with many similarities to St. Thomas's commentary" (176). Hence there is no need to distort FQ by assigning Book I solely to "the realm of Grace" and cutting it off from the other Books in the "world of Nature" (e.g., Woodhouse, *ELH*, 16 [1949], 194-228). [J.L.]

- 85.16 Kearns, Terrance R., "Rhetorical Devices and the Mock-Heroic in Spenser's 'Muiopotmos'," *PAPA*, 9, no. 2 (Fall 1983), 58-66.

Sp's use of rhetorical figures normally found in heroic poetry (e.g., *protopoia*, *distributio*, *pysma*, *apostrophe*, *sententia*, *synathroismus*), but in Muiop "applied to an unworthy subject, . . . seems to demand a mock-heroic reading of the poem." Yet the subtitle suggests that the mock-heroic "will be tempered by the tone and the theme of the Complaints volume" (64-5).

- 85.17 MacLure, Millar, "Spenser's Images of Society," *DR* (Spring 1983), 22-33.

Sp's recognition that art is at once powerful and fleeting speaks variously through a range of the poet's images of society, contextually shaped in the first instance by Envy, for Sp "the major solvent of the social bond and the power and grace of the poet's art" (23), enforcing the quest for reputation, a suitable marriage, and language that matches and renders truth. Sp's "recurring symbol of marriage" takes many forms: the betrothal of St. George and Una conflates apocalyptic and national reminders; the loves of Britomart and Artegall "exhibit . . . a double perspective: first of the high magic of the tyrannous Cupid, then of the weight of destiny"; the spousalls of Florimell and Marinell make part of Sp's larger "myth of Concord" (28).

In another aspect, if "an indulgence in *transparent* images . . . fills out [Book V's] tragi-comedy of Justice," the poet's vision of Mount Acidale, notwithstanding the "images of disquiet" that crowd Book VI, powerfully draws together "Justice, Concord, Chastity, Holiness even": no other image as fully encompasses "Sp's assertion of art as the creator of civility, and his apprehension of its impermanence" (31-33).

- 85.18 Manley, Lawrence, "Spenser and the City: The Minor Poems," *MLQ*, 43, no. 3, (September 1982), 203-227.

Renaissance urban ideology, looking to Orphic myth as well as Vergilian example, "embodied as a major theme the role of literary culture in the structure of power" (203). "The extent to which the city shapes Sp's reflection on the life of poetry in the life of culture" is revealed especially in the minor poems, which typically employ "the configuration of city and river" (227). For Sp as for Vergil, the city is a figure of symbolic glory and also of corruptible mortality in the stream of time, but Sp's early "ruins poems" anticipate a subsequent "process of *translatio* by which Sp, in assuming the Vergilian mantle, prepares for the rebirth of Orpheus in himself and of the city for his time" (208).

Centrally significant are the textual adjustments that distinguish Bellay

from the earlier "Sonets"; the focus in RR on city rather than empire; and, in RT, the rejection of ruins-idolatry in favor of an "inner sense of history as potentially renewable," anticipating FQ III.ix.45 and IV.xi.27-8, which "present the city as a symbol of the human triumph over time" (216). In Epith Sp "sings a city into being," while city-river images in Pro suggest "the potential for a timely mastery of mutability" (221, 226).

- 85.19 Manning, John, "Notes and Marginalia in Bishop Percy's Copy of Spenser's *Works* (1611)," *N & Q*, 31, no. 2 (June 1984), 225-227.

Describes and lists early seventeenth century notes in Percy's copy: iconological notes to FQ I, personifications identified; political notes to FQ V "interpreting characters . . . in terms of historical events and personages." Percy's own notes disappointing. [J.L.]

- 85.20 Miller, David L., "'The Pleasure of the Text,' Two Renaissance Versions," *New Orleans Review*, 9 (1982), 50-55.

In the context of Plato's *Phaedrus* 253-54, Barthes' *The Pleasure of the Text*, and the concern of Elizabethan poets to affirm "a continuity between . . . affective and cognitive responses to language or the beloved" (50), contrasts Sidney's "playful stance toward the Platonic and Pauline tradition" in *Astrophel and Stella* 71, 76, with Sp's acceptance of that tradition, "unambiguously affirming the value of sublimation though never minimizing its difficulties" (53). Yet "the pleasure-value of Sp's text and the moral value of its hermeneutics" (54) are effectively combined in FQ I.x.19-20: not only does Redcrosse "learn the art of Pauline hermeneutics," but Sp's conflation of two rhetorical strategies effectively realizes "the spontaneous intermittence of [the pleasures of abstract synthesis and those of figuration] as they persist in mutual discrepancy" (54-55).

- 85.21 Pinciss, G.M. "The Savage Man in Spenser, Shakespeare, and Renaissance English Drama." In *The Elizabethan Theatre VIII*. Papers given at the Eighth International Conference on Elizabethan Theatre held at the University of Waterloo, Ontario, in July 1979. Ed. G.R. Hibbard. Port Credit, Ontario: P.D. Meany, 1982, pp. 69-89.

Embodiments of the savage man in Sp, Shakespeare, *et al.*, contrast life in a state of nature with civilized life, notice the effects of heredity and environment on individual development, and clarify distinctions between man and beast. The uncontrolled sexuality of the savage man in FQ IV.vii enables Sp to comment on the modesty and grace that may counter lust; the refined qualities of the Salvage Man in FQ VI, reflecting his "noble blood," contrast instructively with Sir Turpine's ignoble conduct to indicate the ambivalence of gentle breeding; Timias' despondent sojourn in the woods prepares him to "comprehend the full joys of his non-physical love" for Belphoebe (85).

- 85.22 Pope, John C. "The Existential Mysteries as Treated in Certain Passages of Our Older Poets." In *Acts of Interpretation: The Text in Its Context, 760-1600: Essays on Medieval and Renaissance Literature in Honor of E. Talbot Donaldson*. Ed. Mary J. Carruthers and Elizabeth D. Kirk. Norman,

Oklahoma: Pilgrim Books, 1982, pp. 345-362.

In the context of Old English poems (e.g., *Beowulf*, *The Ruin*) which in some degree counter the *ubi sunt* theme by celebrating human achievements that time has not conquered, the strategies of Chaucer's conclusion to *Troilus and Criseyde* (V.1835-48) and of Sp's concluding stanzas in *Mutabilitie* are comparable in spirit and effect. Both poets deliberately used equivocation "to present strongly contrary or seriously divergent views of the world, its values, and its mysteries, not so as to cancel out one or the other but so as to suggest a *tertium quid* that holds both in suspension and points to an inexpressible synthesis" (362).

- 85.23 Radcliffe, John G., "'A New Canto of Spencer's Fairy Queen' (1747)," *N & Q*, 31, no. 3 (September 1984), 396-397.

Attributes this anonymous poem (entered in Stationer's Register, 4 December 1746/7) to Sp's editor, John Upton; quotes letter from Upton to his father (1 November 1746) to support that view. [J.L.]

- 85.24 Rudat, Wolfgang E.H., "Spenser's 'Angry Ioue': Vergilian Allegory in the First Canto of *The Faerie Queene*," *CML*, 3, no. 2 (Winter 1983), 58-66.

Sp's recollection, in FQ I.i.6, 8, of Vergil's account (*Georgics* 2.324-29) of rainfall as the impregnation of earth by Jupiter alias Aether, deliberately renders that figure "sexually impotent" by removing the generative principle that in Vergil's text "is represented by the union of Jupiter and Earth," in order to parody the Papacy by using Jupiter "as a representative for the Church which had grown out of the Roman Empire" (90-1). In the larger context of rainfall as unifying sky and earth, Sp makes comparably allusive use of *The Canterbury Tales* 1-2, since the "classical-Christian vision" symbolized by Chaucer's April can for Sp no longer stand. Further, the "original sin" associated with the Dido-Aeneas cave encounter (*Aeneid* 4.169-70) may have allusive relevance for the entrance of Redcrosse and Una into Error's Den, "highlighting the notion of the corruption of the Classical/Christian tradition through Catholic doctrinal perversion" (97).

- 85.25 Szönyi, György E., "'O Worke Diuine': The Iconography and Intellectual Background of Alma's House in *The Faerie Queene*," *Papers in English and American Studies* (Attila József Univ., Szeged, Hungary), 3 (1984), 353-394.

Suggests that Sp's description of Alma's house (II.ix.22) is not essentially a didactic metaphor (in the rhetorical Aristotelian tradition), but "a revelative word-emblem [in the symbolic-intuitive Platonic tradition], under the influence of the hermetic way of thinking" (364). In the context of Sp's "access to the ideology of John Dee" and the poet's interest in numerology, discusses, among "iconological parallels [especially those relating to hermetic alchemy] which may illuminate this seemingly obscure image" (372-73), illustrations from, *inter alia*, Boehme's *Signatura rerum* (1682), Norton's *Mercurius redivivus* (1630), Maier's *Scrutinium chymicum* (1687), and Jamsthaler's *Viatorum spagyricum* (1625). Bibliography; 14 illustrations.

- 85.26 Walls, Kathryn, "Spenser's Kirkrapine and John Foxe's Attack on Rome," *N & Q*, 31, no. 2 (June 1984), 173-175.

Argues against Falls (*SP* 50 [1953], 457-75) and with Hamilton (ed. FQ, 59), by detailed comparisons between Foxe's Introduction to *Acts and Monuments* and FQ I, that "Kirkrapine embodies Foxe's . . . account" of the contemporary Roman Church, especially the clergy. [J.L.]

- 85.27 Watson, Thomas Ramey, "Spenser's *Muiopotmos*," *Explicator*, 40, no. 4 (Summer 1982), 9-11.

In *Muiop*, Sp's changes in Ovid's Minerva-Arachne myth, the details woven by Arachne and Minerva into their tapestries, and the poem's conclusion, together underscore an informing and essential note of Christian hope.

- 85.28 Wayne, Don E., "Mediation and Contestation: English Classicism from Sidney to Jonson," *Criticism*, 25, no. 3 (Summer 1983), 211-237.

Chiefly concerned to reassess the principles and rationale of Jonson's classicism, this essay argues that Jonson's "need to find an authoritative basis for a revision of the Elizabethan courtier's code of honor" (231) accounts for and informs his "strategy of claiming a measure of freedom from an existing system of authority and power by appealing to a prior one" (221). "For Jonson, poetry was a singular means of achieving identity and status" (226). Some aspects of Sidney's *Astrophel and Stella* may be thought to anticipate Jonson's stance; but Sp's "deliberate archaism" and (in *Amor* and 4H) Neoplatonic conception of love -- although "his social origins are much closer to Jonson's than to Sidney's" (226) -- suggest an outlook that has little in common with Jonson's "deep sense of injustice concerning his own position in society" (222).

A NOTE ON FQ III.xii.10:

". . . sleeves dependant Albanese-wyse . . .".

- 85.29 Allegorical costume, important in Sp's work, represented a literary tradition that continued well into the seventeenth century. Texts of the Lord Mayors' pageants contain lengthy descriptions of the correct costume for the various personifications. Thomas P. Roche, Jr., in his edition of FQ (Harmondsworth: Penguin Books, 1978; 1164-65), is certainly right to gloss the "Albanese-wyse" manner of the sleeves that make part of Doubt's "discolour'd cote of straunge disguyse" (III.xii.10), and help to reflect his character, as "hanging down . . . in the Scottish fashion (Albania is an ancient name for Scotland: see IV.xi.36.6-7)." Alban was indeed a traditional name for Scotland, as the Rev. Thomas Morer showed in 1702: "Scotland is sometimes called *Caledonia*, sometimes *Albania*, from a Northern Province of it so named." [1]

In this connection, it may be noted further that Bishop Lesley, in his *De Origine, moribus et rebus gestis Scotorum* (1578), refers to the Scots' having very large shirts of linen, with lots of folds and wide sleeves flowing loosely to the knee. The amount of material used in Celtic shirts had

worried the government, for in 1533 Henry VIII had ordered the men of Galway to limit their shirts to five ells of linen. [2] The Scots who invaded England were described as having "long hanging sleeves behind," in 1639. [3]

Thus, sleeves depending in the Alban manner were Scottish -- whom the period also called Irish because both peoples spoke Gaelic. Sp was based in County Cork when he was composing FQ; he would have been quite familiar with Scots/Irish dress, and he may well have felt it appropriate to associate Doubt with the dubious loyalty of the Celts, so far as the English were concerned.

Diana de Marly
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1. Thomas Morer, *A Short Account of Scotland* (London, 1702), 1.
2. Francis Baldwin, *Sumptuary Legislation and Personal Regulation in England* (Baltimore, Md., 1926), 157.
3. John T. Dunbar, *A History of Highland Dress* (London, 1979), 27-37.

SPENSER IN JAPAN

85.30 The aim of this article is to make a brief survey of recent Sp studies in Japan: to introduce Japanese Spenserians to their Western colleagues and describe their interests and works, especially works published since 1980. In Japan there are about thirty scholars who show continuing interest in Sp; they have published more than fifty books and articles on the poet in the past five years, one-third of which are written in English.

Two editions of Sp's poems have been published recently. One is Motohiro Kisaichi's edition of Epith, which is reviewed in *SpN* 14.1 (83.30). The other is *Edmund Spenser: Selected Poems* (Tokyo: Taishukan, 1983), edited by Shohachi Fukuda and Alexander Lyle. This is a textbook for Japanese students who are majoring in English literature; it includes ten sonnets from Amor, Epith complete, "November" from SC, and the Bower of Bliss canto from FQ. Fukuda's biographical introduction is given in Japanese; in the annotations difficult words are explained in English, while critical comments are in Japanese.

The main emphasis of Japanese Sp scholarship is upon interpreting the meaning of Sp's poetry. Yuichi Takamatsu offers a suggestive interpretation of Arthur's dream of Gloriana in FQ I.ix.13-15; the episode told by Arthur who, on awaking, found "nought but pressed gras, where she had lyen," shows Sp's vision of the delicate relationship between dream and reality. Mari Yamamoto discusses the meaning of the term "wound" in FQ III, finding an allegorical connection between the metaphorical wounds of love and the literal, bodily wounds inflicted in battle. Haruhiko Fujii's recent article, "Juxtaposition of Ideas in *The Faerie Queene*," is abstracted in *SpN* 14.1 (83.31).

Taiji Hirakawa has published a series of articles elucidating the allegorical meaning of the Bower of Bliss and the Garden of Adonis, and following Britomart's deepening insight; making use of iconographical information, he

interprets Eliza in the "April" eclogue as the goddess of spring. Hirakawa regards *discordia concors* as a ruling principle in FQ. Analogies with pictorial art are employed also by Masaaki Imanishi, who reads the story of FQ I in the context of Mannerist art, and underlines the function of sexual drama in the adventures of the Red Cross Knight.

Yasuhiko Iki's interest lies chiefly in examining the nature of Sp's satire and humor. He tries to define Sp's attitude to society. In his essays Iki draws a picture of Sp the man: a grave Christian idealist, yet not without a good sense of humor. Similar interest in the personality of Sp is shown by Yukinobu Nomura, who examines Sp's friendship with Sidney; his other articles deal with Sp's imitations of Theocritus and his influence on Yeats.

Susumu Tanaka discusses Sp's idea of nature and time from a philosophical point of view. Shigenori Komurasaki emphasizes the similarity of Sp's ideas with those of Thomas Aquinas' theology. Hirotsugu Inoue interprets the trials of the Red Cross Knight according to Catholic ideals. But Shohachi Fukuda confirms the more orthodox view that Sp was a moderate Anglican.

Other recent interpretative studies are those of Yoshihiko Fujii on the marriage of the Thames and the Medway, Itsuyo Higashinaka on the idea of love and melancholy, Yasuyo Ichikawa on the dream of the Golden Age, Shiro Kiritani on Sp in the Renaissance poetic tradition, Ayako Matsunami on the Garden of Adonis, Yoshitoshi Murasato on Amor, Kenji Naito on the idea of "gentle blood," Yoko Odawara on the Garden of Adonis, Kikuyo Yamada on the calendar literature and SC, and Yoshifumi Yamaguchi on the idea of reason and love.

In the field of philology and stylistics Noboyuki Yuasa has paid serious attention to Sp's rhetorical technique. He discusses Sp's originality as compared with traditional descriptive technique, as revealed in the poet's catalogue of trees (FQ I.1.8-9); more recently he has written "Rhetoric in the Sonnets of Sidney, Spenser, and Shakespeare," in which he describes how these poets "overhauled" the convention: Sp regards rhetoric as pertaining to the mutable world, while his real aim is "to give voice to the internal world, eternal at his heart's core," rhetoric being only a Platonic ladder to assist him in his spiritual journey. Masaru Kosako examines Sp's rhetorical devices, such as alliteration, long vowels in rhyme words, repetitive expressions, and resonance. His article on "un-words" in Sp's poetry is reviewed in *SpN* 14.1 (83.32); his latest article examines how the word "silver" was used by Sp and his contemporaries. Nobuo Shimamura has published a philological annotation on FQ II.i, minutely explaining the historical background of Sp's diction.

Interest in Sp criticism is shown by Noboyuki Yuasa, in "Spenser and Donne in Romantic Criticism." Yoko Aruji has summed up Sp criticism from the latter half of the seventeenth century to the nineteenth century, and he has also made a survey of twentieth century Sp scholarship. The keenest critical and methodological interest, however, is to be found in the writings of Yasunari Takada, translator of Terry Eagleton's *Marxism and Literary Criticism*. Examining recent trends in Anglo-American Sp criticism, Takada poses the question, "How to Approach *The Faerie Queene*," and urges the need of establishing

viewpoints that may enable a reader to schematize the structure of FQ in its entirety. Takada's recent article, "Looking Over *The Faerie Queene*, or Spenser 'Dis-in-ludens'," is his own attempt to find such unifying critical frameworks. Takada discusses the working of Sp's imagination in its relationship with genre, play, illusion, and reality; he is especially successful in elucidating the structure of Sp's sense of historical recognition.

Another group of scholars devote themselves to bibliographical research on FQ: Hiroshi Yamashita, Hiroyuki Suzuki, and Haruo Sato. Yamashita's article, "The Printing of the First Part (Books I-III) of *The Faerie Queene* in 1590," calls our attention to the importance of the first edition of FQ as showing Sp's original intention most faithfully. Making use of computer analysis, this group of scholars is now attempting to find the exact division of work among the compositors in printing FQ.

Several recent books covering fields wider than Sp study proper contain noteworthy references to the poet. In *The Renaissance and the Counter-Renaissance* (Tokyo: Gakuseisha, 1974), Susumu Kawanishi, discussing Sp's Platonism, ideas of love, and Christian humanism, offers a view of the poet as a Christian artist whose faith was stable enough to unify multiple and heterogeneous ideas into a Christian vision. Kazuso Ogoshi, in his chapters on Renaissance poetry in *A History of English and American Literature* (Tokyo: Taishukan, 1977), presents a somewhat different view of the poet. In discussing FQ Ogoshi pays special attention to Amoret's experience at the House of Busirane; he regards FQ III.xii.20-21 as the moment when Sp's imagination has reached its climax. The passage concerns Amoret's feeling of anxiety about sexual love. Ogoshi argues that in many passages of FQ a similar feeling of anxiety is hidden under the apparently harmonious poetic vision and that it is this sense of anxiety that makes a particular impact on the modern reader. Shonosuke Ishii's *Aspects of English Poetry: Genres and Their Development* (Tokyo: Taishukan, 1984) has a section dealing with FQ as an example of the allegorical poem; in another section, Pro and Epith are discussed as examples of the epithalamium. Ishii refers to Drayton's *Nymphidia* and William Browne's *Britannia's Pastorals* as representative fairy poems. Yuichi Mizunoe's *The Sailing-out of Fools: The Dawn of English Renaissance Literature* (Tokyo: Hokuseido, 1983) is the first study of Alexander Barclay in Japan; a chapter deals with SC and the tradition of calendar literature.

A brief mention should be made of studies that deal with Sidney and Drayton. Sidney has had good fortune in this country. There are two translations of *Astrophel and Stella*: one by Osamu Nakada (Tokyo: Tokyo-kyogakusha, 1976), the other by Sadanori Otsuka and four other co-translators (Tokyo: Shinozaki-shorin, 1979). There is also an edition of the same sonnet-sequence by Masaki Imanishi (Kyoto: Apollonsha, 1980). Koshi Yamada's translation of the *Old Arcadia*, periodically published since 1980, is now approaching completion. *The Exploration of Love: From Sidney to Shakespeare* (Tokyo: Kenkyusha, 1983), by Sadanori Otsuka, contains chapters on *Astrophel and Stella*. Yutaka Akagawa, Taiji Hirakawa, and Yoshitoshi Murasato have also written on Sidney's sonnets. Yasuhiko Iki and Kouji Sumida discuss Drayton's *Nymphidia* and his theory of poetry.

In spite of the recent increase in articles on our poet, Sp studies in Japan have not yet attained a solid identity. A little more time will be required for Japanese scholars to present their genuinely unique views of the poet. Even today, some articles contain revealing readings and discoveries; more often, however, articles offer new ideas only in tentative, fragmentary, and therefore unconvincing ways. Future possibilities for Japanese scholars of Sp's art seem to lie in two directions. One is to enter the international academic arena directly, regardless of cultural background; this way must be taken in such a field as that of textual criticism. The other is to offer a reading of the poet which is more or less comparative; interpretation of this kind may be more fruitful when Japanese scholars become more keenly aware of the differences between Sp's religious, ethical, aesthetic, and cultural assumptions and their own, for then the light cast from new angles will bring into relief characteristics of the poet that, when seen in conventional perspective, may pass unnoticed.

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SPENSER AT MLA

The following meetings at the ninety-ninth annual convention of the Modern Language Association of America, held in Washington, D.C. on 27-30 December, 1984, included items of interest to Spenserians over a wide range of topic and approach.

19. Thinking About Allegory in Spenser's *The Faerie Queene*
- 85.31 A Special Session; Session Leader: Kenneth Gross, Univ. of Rochester
- 85.32 Noting that the confrontation of Britomart and Radigund in FQ V has traditionally been read as a relatively simple allegorical conflict of "good" and "bad" Amazonianism, Mihoko Suzuki (Univ. of Miami, Florida) argued, in "Scapegoating Radigund: The Crisis of Allegory in FQ V.v-viii," that Sp's complication of Radigund "beyond a personified abstraction . . . creates tension in his chosen allegorical mode that results in its eventual breakdown." By identifying sexual repression as the source of Radigund's animosity toward men, having her fall in love with vanquished Artegall, and stressing her affinities with Britomart (not to mention the latter's institution of male rule after she has slain Radigund), Sp "dramatizes a doubling rather than a binary opposition." The poet's "subversion of the allegorical mode that earlier books had successfully sustained" reflects a shift on his part from faith in the Queen and in his role as public poet to ambivalence toward the monarch and a turn away (in FQ VI and VII) from allegory to "an unmediated vision."
- 85.33 In "The Too Bold Reader Against the Allegory: Britomart and the Emergence of Character in FQ III," Susanne Wofford (Yale Univ.), proposing "a theory of allegorical character which attempts to take cognizance of sexual difference," examined (in the context of Barthes' distinction in *S/Z* between character and

figure, but with an altered emphasis) the story of Britomart in FQ III "to trace the tensions created by using a character as an allegorical device or ideal and as a fictional device." In earlier cantos of III, Sp's narrator identifies himself with male characters, implicitly organizing his narrative around male desire for female characters; Britomart is "explicitly associated with figures of innerness" linked to the text's representing of emotions and to the reader's understanding of the text. In cantos xi-xii (notably xi.50, 54), "Britomart is confronted with a figure of the male artist who is inscribed deep within her mind, an artist/magician whom she learns to resist and finally to overcome." The opposition of Busirane and Britomart figures that of male and female perspective, but also that of allegorist and character "who refuses to act out [Sp's] meanings"; Britomart is "too bold for the allegory." The sexual tension animating the narrative of Book III points up a symbolic contest between allegory and fiction; what emerges at length is the poet's acceptance of "the disjunction between the male meanings imposed by narrator and allegorical method and the female understandings represented and acted upon within the story as story."

85.34 Calling attention to the "conspicuous irrelevance" of Sp's initial presentation of Belphoebe in the company of Braggadochio (FQ II.iii), Maureen Quilligan (Univ. of Pennsylvania) suggested that this scene reflects Sp's recognition that the complexities attending allegorical representation of Elizabeth's female authority virtually demanded the comic mode. Belphoebe, herself in some sense honor, is also an object of sexual desire; at once the innocent goddess Diana and the self-conscious female warrior Penthesilea; a representation both of chastity and political sovereignty: in comedy, "the male cultural response to the doubled erotic and political power of a female may legitimately include laughter." The scene's gross physical humor indicates that Sp "specifically signals his readers to think of a *commedia dell'arte* generic framework," further opening "the context to the freedom of gender reversals usual in drama." As well, the suggestion of both praise and dismemberment in Sp's blason of Belphoebe, Britomart's beheading of Radigund, and her subsequent restoration of male rule, together indicate Sp's concern with "the real political facts of the powerful cultural misrule at work in his own society."

85.35 Commenting on the papers, Louis Montrose (Univ. of California, San Diego) reflected on some of their implications and spoke to the dynamics of FQ's relation to and representation of the Queen. He noted the papers' gender-oriented common emphasis on "salutary tensions" touching the text (closed system and inconclusive narrative), the poet's ambivalent role as royal encomiast, the poet's and reader's claims to control textual meaning; and the papers' recognition that "the issue of character in narrative is not merely a literary issue." More largely, "the relationship of FQ to the autocratic ruler is ambivalent . . . in part because, for the male subject, the Authority is also the Other"; further, the Queen was ceaselessly, even systematically "fashioned" by her subjects, especially those "engaged in producing the texts, images, and performances in which she was variously represented to the people . . . and to herself."

229. Edmund Spenser

85.36 Program arranged by the Sp Society. Presiding: Humphrey Tonkin, State

Univ. Coll. of New York, Potsdam

85.37 In "The Omission in Red Cross Knight's Story: Tales, Tellers, and Readers in FQ," Jacqueline T. Miller (Rutgers Univ., New Brunswick) pointed out that at the end of FQ I.xii, after Redcrosse has killed the dragon and reunited Una with her parents, he is asked by Una's father to recount his adventures. Redcrosse, we are told, graciously complies, providing a "point to point" account of his travels. Yet when Archimago arrives with the letter from Fidessa/Duessa, and Una's father demands an explanation of the charges levelled against our hero, it is revealed that the Knight has neglected to mention his encounters with Duessa during his narration; and it is only at this point that he fills in the gap. The transformation of Redcrosse, usually an inveterate misreader, into a speaker who misrepresents, raises some crucial questions about the poet's and his reader's relations to the poem. Why does Sp, at this moment of celebration and reconciliation, suddenly make us doubt the veracity of a storyteller we have no reason to disbelieve? In what way does it comment on Sp's own status as storyteller in FQ and on both the dangers and responsibility of being one of its readers? The narrator is implicated in this episode because we also discover in canto xii that there have been omissions in *his* story as well. At the end of Book I, Sp makes us question the trustworthiness of storytellers (himself included) and suggests that FQ's narrative may be no more deserving of our faith than any other thing of this world. In short, Sp's distrust of his own medium is one that he endeavors from the start to instill in his readers. [J.T.M.]

85.38 David Frantz (Ohio State Univ.) argued, in "The Union of Florimell and Marinell: The Triumph of Hearing," that the ending of FQ IV can best be understood in terms of the neoplatonic debate over which sense is more elevated in apprehending beauty, the sense of hearing or the sense of sight. What Sp gives us at the end of Book IV is a muted victory, for once, for the sense of hearing, for Florimell wins Marinell's love not when he sees her but when he overhears her complaint in Proteus' cave. This victory is fittingly ironic in Florimell's case, since she is one of the females so persistently pursued and assailed for the physical beauty that males see. Marinell's hardened heart is softened, and he is won by Florimell's profession of her faithful love -- the very quality that has kept others who pursued her physical beauty from possessing her. Hearing Florimell enables Marinell to understand the true Florimell, her inner essence. Florimell and Marinell become exemplars for other lovers, notably Britomart and Amoret, and their union embodies the three loves of Book IV, love of kindred, lover, and friend. The episode also prepares the reader for further investigation of seeing and hearing in Books V and VI, culminating in Calidore's encounter with Colin Clout on Mt. Acidale, a moment that is both auditory and visionary, enabling us to gain access to the worlds of love, cognition and art. [D.F.]

85.39 Suggesting that, in spite of Derrida's own caveat, some American deconstructors equate negation with "a comprehensive nihilistic intentionality," David L. Miller (Univ. of Alabama) proposed rather, [assuming] "the *poem*, not the *text*, as intentional artifact . . . , to describe Sp's poetry as displaced from within by its own difference or textuality," and to situate negation "within a rhetoric of transcendence that links poem to text." Recalling Boethius and Petrarch, he noted that "negative moments" of revulsion (e.g., Red-

crosse's moment of *contemptus mundi* on the Hill of Contemplation) or of reversion, "erotic turning back to the pleasures of an embodied soul" (as in Amor 72), are "structurally indispensable to the meditative hermeneutic of transcendence." The interplay of moments of revulsion, which mark the endings of HHL and HHB, with moments of reversion, which conclude HL and HB, helps to explain the puzzling dedicatory "retractation" of 4H. And Redcrosse too, in the House of Holiness, is "reformed by way of retractation, his guilt displaced into a series of visually spectacular figurative assaults on the integrity of his natural body."

232. Renaissance Epic: Spenser and Milton

85.40 Program arranged by the Division on Comparative Studies in Renaissance and Baroque Literature. Presiding: Mario A. Di Cesare, State Univ. of New York, Binghamton

85.41 In "Spectators, Spectacles and Spenser's 'pageants of mens miseries': Tragedy and the Position of the Reader in *The Faerie Queene*," Susanne Wofford (Yale Univ.) argued that, especially in FQ II-III, readers "are put in the position of spectators of a tragedy, but . . . are denied the cathartic experience offered by tragedy." Maintaining that "there is a consistent gap between the fallen nature presented by the poem and the various moral structures which attempt to encompass, control, or explain it," she suggested that "disjunction between reader and character, and the undispersed tragic emotions thereby created, should play a greater role in our interpretations of Sp's epic." How to react to tragic "pageant" or "spectacle" is a problem for the reader throughout Books II and III, especially in regard to the death of Amavia and the tale of Phedon. Readers are left with "two incompatible roles . . . either [that of] spectators who become too involved with the tragedy, or . . . spectators content to take 'delight,' as might the more distanced audience of a comedy." "Sp as an allegorical poet uses these disjunctions both to advance certain allegorical interpretations and at the same time to make us aware of the dangers of allegory as a narrative mode. The highly ironic position in which the reader thereby finds himself or herself is created by the juxtaposition of tragedy and allegory in an epic . . .".

350. Spenser and Milton: Mythopoeia, Morality, and Allegorical Meaning

85.42 A Special Session; Session Leaders: Albert C. Labriola, Duquesne Univ., and Hugh Maclean, State Univ. of New York, Albany

85.43 Edward Tayler (Columbia Univ.), in "Milton's Sage and Serious Poet," observed that when the younger Milton, in *Comus*, praises the "sage and serious doctrine of Virginity," he alludes to his original, Sp's FQ III, the Legend of Britomart or Chastity. And when the older Milton repeats the epithet, "sage and serious," in *Areopagitica*, he refers again to his "original," to "our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas." But the allusion this time glances not toward Book III, not toward the Knight of Chastity, but rather toward Book II, the Legend of Temperance. This movement, from "sage and serious" to "sage and serious," re-

veals crucial change underlying apparent continuity, allowing the later poet to use his great "original" to complete the Vergilian progression: from pastoral masque to epic, from Book III, the Legend of Chastity, to Book II, the epic book of Aeneas and Odysseus, the book of the Palmer and Guyon -- a progression, in short, from "sage and serious" to "sage and serious." [E.T.]

85.44 Marshall Grossman (Fordham Univ., Coll. at Lincoln Center) spoke on "Augustine, Spenser, Milton and the Christian Ego." In the *Confessions*, Augustine engages a self-generating rhetoric disguised as a historical representation to found a specifically Christian ego. This ego is mirrored in the peculiarly endless narrative of FQ and revised by the iconoclasm of *Paradise Lost*. The rhetorical strategy in question may be seen in *Confessions* XIII, where Augustine offers an allegorical interpretation of the divine injunction to "increase and multiply." Augustine's allegory generates two chains of metonymies and joins them through a chiasmus that depends upon the use of forms of a single verb to denote different things in each chain. In this way allegorical interpretation becomes the tenor and literal reading the vehicle of a single, extended metaphor. This procedure allows the introjection of the *imago dei* as Christian ego ideal. The words spoken by the renovated self are understood to be the words of the indwelling spirit.

In FQ, an intrusive sense of history undermines the exchange of the author's words for a timeless, divine truth. The desire for the other that had driven Augustine's neo-Platonically trained mind through a chiasmic circuit of meaning that decentered his bodily self by making it the image and likeness of a divine ego ideal is rediscovered as the artist's fantasy of himself at the center of the images of his own desire.

In *Paradise Lost*, the temporal direction of Augustine's metaphor is reversed, and the injunction to increase and multiply is recentered in the body. When Adam asks God to provide him with a mate, he first seeks company. Like Augustine he understands "increase and multiply" to mean the production of discourse. However, God emphasizes his own unity as a difference between divine and human nature, leading Adam to conclude that the injunction is sexual as well as intellectual. Thus Milton's monism substitutes a bodily and historical process for the reflection theory instituted by Augustine's Platonic dualism. [M.G.]

85.45 In "The Virtuous and the Effeminate Herakles in Spenser and Milton," John Mulryan (St. Bonaventure Univ.) argued that "Sp, in the Artegall-Radigund episode (FQ V.v), synthesizes [Renaissance moralized] accounts of Herakles' choice and his enslavement by Omphale to bear witness to the strengths and defects of post-lapsarian human virtue (. . . while Radigund does enslave and debase Artegall, *voluptas* over *virtus*, Artegall justly submits to her and remains virtuous in bondage, *virtus* over *voluptas* . . .)," an insight that Milton developed and refined in his accounts of Adam, Samson, and Christ. "The feminizing of Samson and of Adam is contrasted with the strength of Christ . . . the improved Herakles," who, though impervious to female charm, yet by cultivating "an almost feminine anonymity" takes on "an androgynous invincibility to the weaknesses of either sex."

85.46 Philip J. Gallagher (Univ. of Texas at El Paso), in "The Promethean Connection," noted that two ancient versions of the Promethean myth -- the Titan as trickster (Hesiod) and as culture-hero (Aeschylus) -- survive into the Renaissance and figure in the poetry of Sp and Milton. Sp's references are occasional and fragmentary, and they probably derive from handbooks of mythology rather than the ancient sources. Milton's use of the materials is more systematic and programmatic: in *Paradise Lost* Satan is presented as a Hesiodic trickster who would like to believe he is an Aeschylean hero; Milton, moreover, exposes the theodicean aberrancies in Hesiod's narratives, showing (at *Paradise Lost* IV.708-19) that Eve is the true Pandora and implying that Hesiod's accounts of the "fall" of Epimetheus were composed under the influence of Satan in an attempt to discredit the biblical version of original sin. [P.J.G.]

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

85.47 Humphrey Tonkin (State Univ. Coll. of New York, Potsdam) presided. At the business meeting ("informal to a fault") following the luncheon at the Folger Shakespeare Library, with some 55 members of the Society on hand, the following officers were elected for 1985: President, Hugh Maclean (State Univ. of New York, Albany); Vice-President, Anne Prescott (Barnard Coll.). Russell J. Meyer (Univ. of Missouri, Columbia) continues as Secretary-Treasurer. Richard Helgerson (Univ. of California, Santa Barbara), Maureen Quilligan (Univ. of Pennsylvania), and David Richardson (Cleveland State Univ.) were elected to three-year terms on the Executive Committee.

The outgoing President announced that the Society will sponsor a session on Sp and a session on Sp and Sidney at the 1985 MLA Convention in Chicago; and also co-sponsor with the Milton Society of America a Special Session on the relation between Sp and Milton. For details, see "ANNOUNCEMENTS."

The officers and Executive Committee of the Society have agreed to implement the proposal of December, 1983 [*SpN* 83.45] to institute an annual award for a significant article on Sp. To be known as The Isabel MacCaffrey Award, it will consist of an appropriate medallion together with \$100 in coin of the realm (contributed equally by the Society and *SpN*). We anticipate that preference in selection may ordinarily be given to relatively junior scholars. To devise selection procedures and, if possible, make an initial presentation of the award at the 1985 MLA Convention, a committee (Hugh Maclean, Anne Prescott, and A.N. Other yet to be named) has been formed. Further details will appear in *SpN* 16.2 (Spring-Summer 1985).

A brochure providing an up-dated list of the Society's membership, an account of members' work in progress, and other relevant information, will be sent forward to members of the Society in March or April, 1985.

Prior to the luncheon, Humphrey Tonkin set the seal on his year's cheerfully efficient stewardship by sponsoring (and acting as *compère* for) "Spenser in Concert," an enthralling program of settings of Sp's poetry by English and American composers, presented in the Folger Theatre by the Crane Chamber Choir

(Mary Lou Hultberg, Director), of the Crane School of Music, State University College, Potsdam. Selections from SC, FQ, and Amor were presented in settings by George Kirbye, Richard Carlton, and Orlando Gibbons; by Henry Lawes and Maurice Greene; and by two American composers resident at Potsdam, Robert Washburn and Arthur Frackenpohl, whose lovely settings of, respectively, Amor 68 and 78 (first performed on this occasion), brought a very special concert to a close. The Society is much indebted to Humphrey Tonkin, Mary Lou Hultberg, and the Crane Chamber Choir, as well as to Professors Washburn and Frackenpohl, for the collaborative wit and art so movingly displayed on this occasion.

606. Inscribing the New World in Old-World Texts: American Voyages of Discovery and English Renaissance Literature
- 85.48 A Special Session; Session Leader: John N. Wall, Jr., North Carolina State Univ.
- 85.49 Thomas H. Cain (McMaster Univ.), in "Spenser, Raleigh, and New-World Mythology," discussed Raleigh's use of the El Dorado myth in *The Discoverie of Guiana* (1596), noting the volume's "imaginative fusion of fact and fiction springing [probably] from a desperate longing to believe," its recurrent dependency on formulae of (ephemeral) assurance and promise, and its author's "subordination of reality to myth." FQ IV.xi.21-22 clearly salutes Raleigh's proposal to invade and exploit Guiana; but if Guyon's "mixture of attitudes" in Mammon's Cave is rather like Raleigh's "pious rejection of materialism . . . and burning curiosity," the Mammon episode "seems to warn" that "to pursue New-World wealth in an intemperate way . . . will jeopardize the development of the Virgin Queen's empire in the Americas."

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.

- 85.50 Ewing, Marilyn McKee. *Hydras of Discourse: The Uses of the Hydra in English Renaissance Literature*. Univ. of Colorado at Boulder, 1982. 257 pp. *DAI*: 43: 1151-A. Order No. 8221072.

In English Renaissance literature, hydras frequently appear in the prose and poetry of major and minor literary figures, as well as in dictionaries, mythologies, and emblem books, indicating that the hydra provides the period with a convenient image for use in the discussion of political, moral, and aesthetic issues.

The development of the motif in classical antiquity was complex. From the time of its first appearance in ancient literature (c. 700 B.C.) until the end of the Middle Ages, the hydra appeared in a variety of contexts, most of

which indicate that there was substantial disagreement among authors who used the motif. There is, interestingly, no evidence that Ovid influenced Renaissance uses of the hydra; Virgil, Horace, Plutarch, and Plato are the classical sources of the common use of the motif, although other authors also contributed to the variety of interpretations of the monster. Many classical writers saw the hydra as a powerful evil force; patristic writers found the hydra suitable for the discussion of moral issues and often identified it with sin or the dragon in Revelations, a tendency evident also in Renaissance painting.

English Renaissance writers used the hydra in ways as varied as were the sources available to them. Sp is the most Christian in his use of the motif; Shakespeare the most sceptical of its applicability to political issues; Jonson the most innovative; Milton the most classical. Among other writers of the age, the uses of the hydra range from the predictable to the imaginative.

- 85.51 Hadgopoulos, Marianthe Yianni. *The Faerie Queene and the Greek Romance*. Univ. of Oklahoma, 1981. 242 pp. DAI: 42: 3164-A. Order No. 8129430.

Acknowledging the work of Samuel Wolff and Carol Gesner, makes a further assessment of the influence of Heliodorus' *Aethiopica*, Tatius' *Clitophon and Leucippe*, and Longus' *Daphnis and Chloe* on FQ. In the first and sixth books of FQ the mark of the Greek romance is clearly visible, while the middle books remain under Ariosto's spell.

In Book I the *Aethiopica* figures as a model of epic structure based on the framework of separation and reunion of the two lovers during a providentially designed journey to the heroine's homeland. This basically conceptual influence suggests the poet's conscious attempt to adapt the Heliodoran romance structure as the "imaginative groundplot" of the allegory of Holinesse; the same intention touches the Amavia and Phedon stories as well as Britomart's visit to the temple of Isis. In Book VI, however, Greek romance is not simply a source of fictional material for allegory, but an enlivening influence on Sp's art of romance: Sp attempts an elaborate re-creation of the major narrative motifs, the uses of Fortune, the structure and tonality of Greek romance. The result is a romance mode that works as a rich metaphor of experience which surveys reality from a perspective born out of a meaningful debate between the Art of chivalric idealism and the Nature of the sensory world of Greek romance.

If the popularity of Underdowne's three editions of *Aethiopica* partly explains Sp's choice of the work as a main source for Book I, the impact of Sidney's *Arcadia* on the English literary climate between 1590 and 1596 is largely responsible for the fresh viewpoint of Book VI, which reflects Sp's inspiration by the challenge of possibilities opened up by the matching of chivalry and Greek romance in Sidney's work. In Book VI the threads of the Greek romance weave a new design in the evolution of FQ.

- 85.52 Schenck, Celeste Marguerite. *Junctions Elegiac and Epithalamic: Pastoral Forms and Literary Imitation*. Brown University, 1981. 277 pp. DAI: 43: 441-A. Order No. 8215613.

This investigation of the symbolic reciprocity of funeral and marriage poems, noting that the elegy is a gesture toward the past, the pronouncement of an epitaph on apprenticeship and the recovery of poetic voice from symbolic burial of an ancestor, while future-directed marriage poems also celebrate passage from virgin to mature state but circumvent mortality by preoccupation with "issue," attends to such works as Plato's *Phaedrus*, Theocritus' first idyll, and Virgil's fifth bucolic; Sp's "November," Epith, and Pro, and parodies of Epith which amount to critical revaluations of that work; Donne, Crashaw, Milton, Blake, Shelley, and Wordsworth's revision of Sp's marriage poems and Milton's "Lycidas" (in the context of the Immortality Ode).

Two implications for genre study emerge: first, the alternate histories of these allied forms illustrate different conceptions of genre and suggest the importance of not thinking of genre in pre-conceived ways (elegy remains coherent as a tradition even in the absence of pastoral fiction and conventional props, and epithalamium retains its integrity as a literary form only as a negative model); secondly, the fact of their different histories also makes a persuasive argument for opening genre study to investigation of mutant forms. Such study sacrifices symmetry, the confident establishment of an orderly sequence of texts, the satisfaction of generalization and pattern completed, for a different kind of literary history -- one as idiosyncratic as the works it entertains, but one faithful in spirit to the works upon which it depends.

- 85.53 Sweetser, Patricia. *Courtier, Poet, and Lover from Petrarch to Spenser: Vision and Recollection in the Making of a Canzoniere*. University of Massachusetts, 1982. 352 pp. DAI: 43: 2685-A. Order No. 8229616.

Petrarch's influence on sixteenth century poets is usually conceived very narrowly in terms of the Petrarchan convention, a rigid formula for imitation of Petrarch's most obvious stylistic effects. The *Canzoniere*, however, had a less direct but more pervasive influence in terms of the sensibility its lyrics shaped, their attention to issues of identity and self-definition, and the process of vision, recapitulation and recollection that Petrarch developed to gather the lyrics in a loosely unified form. Both the sensibility and the form developed in the *Canzoniere* are reflected in romances of the sixteenth century, particularly in FQ. Romance reflects Petrarch's continual search for adequate definition in its tension between diffusion or wandering and the contrary pressure toward closure capable of stabilizing definition. Such tension is evident in the sixteenth century debate about proper epic form which reflects literary, social, and political concerns crucial to the courtier-poets of the increasingly repressive and ceremonial courts of Italy and England.

Ariosto and Sidney as well as Sp wrote their long poems in an attempt to fashion a courtly sensibility capable of containing modern tensions between private and public spheres, and between past and present values. For each poet, the sensibility thus fashioned was his own, as in the *Canzoniere* the singer is made in the process of making his song. FQ can be seen as an attempt to fuse the self-definition of lyric and the cultural definition sought

for in sixteenth century epic: a fusion demanded by the poem's particular social and literary context. The later books of FQ and the later minor poems constitute a Petrarchan search for closure through recollection. Because the lyric self-definition of a lover is the germ of Sp's vision of a culture, Petrarch's lyrics remain a source of imaginative power, and their gathered form becomes a model for the shape of romance.

ANNOUNCEMENTS

85.54 *MLA Convention, 1985: Call for Papers.* (1) 15- or 20-minute papers on any Spenserian subject are solicited by Hugh Maclean (Dept. of English, SUNY-Albany, Albany, N.Y. 12222) and Anne Prescott (Dept. of English, Barnard College, New York, N.Y. 10027) for a program sponsored by the Sp Society at the 1985 MLA Convention. To meet official deadlines, papers or abstracts should reach Professors Maclean and Prescott (duplicate copies, please) by 15 March, or shortly thereafter: certainly no later than 1 April, 1985.

(2) 15- or 20-minute papers on the relation between Sp and Sidney are solicited by Anne Prescott and Hugh Maclean for a program sponsored by the Sp Society at the 1985 MLA Convention. Timing for submission of papers or abstracts (duplicate copies) as for (1) above.

(3) 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 Special Session jointly sponsored by the Sp Society and the Milton Society of America at the same Convention. Timing for submission of papers or abstracts (duplicate copies) as for (1) above.

85.55 *Spenser at Kalamazoo, 1984* is available from Clarion University of Pennsylvania at a cost of \$3.75 (Canada and foreign, \$4.75); if billing is required, please add \$1.75. The 1976-1979 microfiche series and the 1982 and 1983 volumes 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.

85.56 *Spenser at Kalamazoo, 1985.* For details of program, see inside back cover, opposite. As in previous years, this year's program was organized by Alice Fox (Miami Univ.), Chair; Margaret Hannay (Siena Coll.); Donald Stump (Virginia Polytechnic Inst. and State Univ.); and John Webster (Univ. of Washington). For 1985 Conference information and registration, please address Professor Otto Gründler, The Medieval Institute, Western Michigan Univ., Kalamazoo, Michigan 49008.

85.57 As we go to press, news comes that the Randolph Caldecott Medal, honoring the year's most distinguished American picture book for children, has been awarded (by a division of the American Library Association) to Trina Schart Hyman, illustrator of *Saint George and the Dragon*, as retold by Margaret Hodges on the model of FQ I (Little, Brown, 1984). [See Items 85.01 and 85.07.]

Spenser at Kalamazoo

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A SALUTE TO SPENSER

10-11 MAY 1985

SPENSER I: FAERYLAND, AND THE POWER
AND THE GLORY

Friday, 10 May, 3:30 p.m.

Opening Remarks: Humphrey Tonkin
SUNY at Potsdam

Presiding: Elizabeth F. AlKaaoud
University of Houston

The Cave of Mammon and the Sermon on the Mount
Richard Isomaki
University of Washington

*"Secret Powre Unseene": Good Magic in
Spenser's Legend of Britomart*
Patrick Cheney
Pennsylvania State University

*"Advice Discrete": The Catalyst of Unity in
The Faerie Queene, Book I*
Julia T. Walker
Illinois State University

Respondents:

Jon Quitslund
George Washington University

Sheila T. Cavanagh
Brown University

SPENSER II: CRITICISM, SCHOLARSHIP,
AND THE PLAY OF HISTORY

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

Presiding: Wayne Erickson
Georgia State University

*Was Spenser's Ruines of Rome
Shakespeare's Favorite English Poem?*
A. Kent Heatt
University of Western Ontario

*The "Tudor Apocalypse" Now, or
Spenser and the Risks of Historicism*
David L. Miller
University of Alabama

Respondents:

Jerome Dees
Kansas State University

Judith Anderson
Indiana University

SPENSER III: READING THE CENTRAL BOOKS OF
THE FAERIE QUEENE

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

Presiding: John T. Day
St. Olaf College

The Limitations of Friendship
Mark A. Heberle
University of Hawaii at Manoa

Florimell at Sea
Pamela Benson
Rhode Island College

The Perils of Florimell
Antoinette B. Dauber
Hebrew University of Jerusalem

Respondents:

Peter Cummings
Hobart and William Smith Colleges

Liza Wieland
Columbia University

SPENSER IV: CREATIVE AND EROTIC STRATEGIES

Saturday, 11 May, 3:30 p.m.

Presiding: Elizabeth A. Popham
Memorial University of Newfoundland

*Re-Thinking the "Sacred Ceremonies":
Generic Expectation in
Epithalamion and Prothalamion*
Celeste M. Schenck
Barnard College

*"So cruelly to pen": Social and Subversive
Allegory in The Faerie Queene III.xi-xii*
Susan Frye
Stanford University

*Viper Thoughts: The Amoretti and
Petrarchan Critique*
Joseph Loewenstein
Washington University

Respondents:

Thomas P. Roche, Jr.
Princeton University

Theresa Krier
University of Miami

Closing Remarks: Humphrey Tonkin
SUNY at Potsdam

*Ninth Annual Meeting of
the Porlock Society
Saturday, 11 May, 9:00 p.m.*

Spenser Newsletter
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State University of New York at Albany
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