

SPENSER

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Reports on:

THE INTERNATIONAL SPENSER COLLOQUIUM

SPENSER AT MLA

RECENT ARTICLES

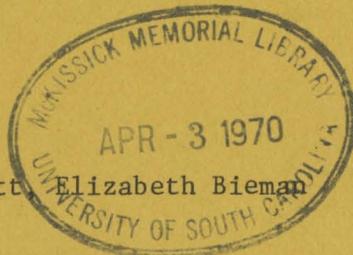
WORK IN PROGRESS

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To our Readers:

The first number of SpN concentrates on two recent conferences and on articles published in 1969. The Spring-Summer issue will contain further notices of 1969 articles and news of a number of books. In catching up with work published in 1969 we have scarcely concerned ourselves with matters outside the immediate Spenserian field. We expect, however, to cover many kinds of work in allied fields wherever there is special relevance to the study of Spenser and his poetry. We repeat our request to readers to point out to us items of this kind.

We hope, but cannot promise, to serve our readers in one other way. As with Donne three generations ago, the recent emergence of Spenser for many people as a poet of the greatest importance has had an inevitable corollary: the writers from whom Spenser receives attention vary more than they used to in interests, assumptions, canons of verifiability, and critical vocabulary. Not only are there few cross-paths between the many wilderness-trails which are now being blazed, but even when we try to map our courses, the cartography sometimes proves mutually incomprehensible. The editors hope that SpN may help all of us to understand somewhat better the directions our fellows are taking. We hope also that some of you will find time for the painstaking thought that must go into really useful maps of the field. We think SpN will need them.

We have tried to allocate space simply on the basis of what is of the greatest use to the largest number of Spenserians. We have, for instance, done little more than notice the subjects of the papers at the International Spenser Colloquium, because it is expected that these will be published as a unit and will be fully covered here later, as documents. On the other hand, the recent Spenser papers at the MLA conference are reported very fully where possible: many of us did not get to Denver, and publication of MLA papers is uncertain. For items of all descriptions in SpN, length of notice does not necessarily imply degree of importance. Some kinds of material require more lengthy summary or explanation than others, if the resulting item is to indicate to a given reader whether he should turn to the work itself.

The bulk of the material for the first issue has been prepared locally (and is consequently not initialed), but as we build up our group of correspondents, SpN will become more of a corporate effort. In this connection, scrupulous authors who send us their offprints may also wish to send abstracts of their arguments (particularly if they have had to prepare same for MLA), so as to increase the accuracy of our notices. We shall follow such abstracts as closely as seems possible to us after due attention to the article itself. But we should rather have the offprint by itself now than wait weeks or months for an offprint accompanied by its abstract.

As we go to press, SpN has a hundred private subscribers. No doubt library subscriptions will more than double this figure. This is, in fact, better than the experience of other newsletters and the relative population of the Spenserian field had led us to expect. We shall publish a list of subscribers soon. Urge others to subscribe now. The co-editors and their assistant are grateful to the staffs of the Milton Newsletter and the Shakespeare Newsletter (particularly to the indefatigable Mrs. Dale Herron) for their help; to the

Spenser seminar here for cooperating in the preparation of three notices of articles; and to the many who have offered help of which we may later avail ourselves. The staff of our university Library, and especially Miss Beverly Smith, have been very helpful. We express or imply thanks to other persons on the following pages. William Nelson and the Renaissance Society of America deserve our particular gratitude. The Department of English of The University of Western Ontario has been ready with the generosity that it now seems prepared to direct towards all worth-while efforts in the field of English Renaissance studies.

Send us difficult Spenserian queries on which fellow-readers might shed light. We shall deal with them as space allows. Send us news about forthcoming publications and events. In particular send us details about work in progress, including dissertations. Send us your new address.

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SPENSER NEWSLETTER

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The International Spenser Colloquium

This lively, sociable, and highly successful conference was held in Fredericton, New Brunswick on October 22, 23, and 24, 1969, under the sponsorship of St. Thomas University, the University of New Brunswick, and the Canada Council. Judith M. Kennedy of St. Thomas University (editor of A Critical Edition of Young's Translation of George of Montemayor's Diana and Gil Polo's Enamoured Diana, 1968) was the originator of the Colloquium and the chairman of the committee on arrangements. Since it is expected that the papers delivered will be published as a collection, enabling SpN to review them fully from a printed text (including, perhaps, some authorial second thoughts), we confine our report on this part of the Colloquium to defining subject-areas.

Millar MacLure of the University of Toronto (author of The Paul's Cross Sermons 1534-1642, 1958, and George Chapman: A Critical Study,

1966) spoke on "Spenser and the Ruins of Time," showing how Spenser's attitudes towards time, antiquity, and historiography affect the nature and design of The Faerie Queene.

A. Kent Hiatt of the University of Western Ontario (author of Short Time's Endless Monument, 1960) spoke on "Three Fearful Symmetries of The Faerie Queene," demonstrating the ways in which attention to number symbolism assists in understanding the structure of the poem and the detailed operation of the allegory.

Alastair Fowler of Brasenose College, Oxford (author of Spenser and the Numbers of Time, 1964) spoke on "The Imaginative Order of The Faerie Queene," drawing attention to the ways in which the books of the poem are unified by their neoplatonic background.

William Nelson of Columbia University (author of The Poetry of Edmund Spenser, 1963) entitled his paper "Spenser ludens." In it he showed how Spenser's wit and humour inform his writing, and affect our understanding of his narrative.

A. C. Hamilton of Queen's University (author of The Structure of Allegory in "The Faerie Queene", 1961) spoke on "Spenser and the Art of Language," concentrating on Spenser's verbal craftsmanship particularly as it is revealed in wordplay.

G. K. Hunter of the University of Warwick (author of John Lyly: The Humanist as Courtier, 1962) wrote on "Spenser's Rhetoric and the English Sonnet Tradition." His lecture was delivered by his colleague K. W. Gransden (author of John Donne [2nd edition 1969] and The Faerie Queene: A Critical Commentary, 1969). Spenser's poetic artistry in the Amoretti was compared with Sidney's and Shakespeare's.

The panel on research opportunities in Spenser studies was held on the central afternoon and was chaired by Waldo McNeir of the University of Oregon (co-author of the Annotated Bibliography of Edmund Spenser, 1937-1960, 1962), who began proceedings with a paper describing the chief developments in current Spenser studies. Papers suggesting future lines of development were then given by Messrs. Fowler, Gransden, Hiatt, and Donald Cheney of the University of Massachusetts (author of Spenser's Image of Nature, 1966). The papers were followed by discussion. The present editors of the Spenser Newsletter then introduced their plans and received many helpful suggestions from the delegates. At this point the colloquium heard that a group at The University of North Carolina, headed by Professor Jerry Mills, had very recently informed Mr. McNeir of their plans for a similar periodical. Mr. McNeir volunteered to telephone Mr. Mills; in the subsequent conversation the North Carolina group ceded graciously to the prior project. The present editors stood (and stand) ready to cooperate in any practicable way with their colleagues in Chapel Hill.

The large body of delegates came from twenty-one Canadian, twenty-one American, and three British universities, and ranged in age and academic status from undergraduate to Professor Emeritus. Judith Kennedy shares credit for the success of the meetings with, of course, those who delivered papers; with her committee of colleagues in St. Thomas and U.N.B., James A. Reither, Michael J. Taylor, W. Reaveley Gair, Desmond Pacey and Richard Kennedy; and with a group of undergraduate and graduate students from both Fredericton universities. Provincial hospitality was tendered in the form of one of the two banquets enjoyed by delegates. On this occasion M. Robert Pichette, Director of Cultural Affairs for New Brunswick, presided with warmth and wit. The Colloquial standard of entertainment, as well as the reportage and photography in the local newspapers, exceeded the former experience of many of the delegates. We are all grateful to the sponsors for a very good time.

Annual Meeting of the Modern Language Association of America,
December 27-30, 1969.

This year's session of English 4, chaired by Donald S. Cheney, Jr., was devoted entirely to Spenser. It was very well attended, particularly considering the smaller than usual size of the total gathering in Denver. Mr. Cheney circulated sheets at the meeting and now holds a list of names and addresses. Notices of the three papers heard in English 4 follow the notice of A. Bartlett Giamatti's paper delivered in English Section I. We regret not having obtained a full summary of Giamatti's text; we offer here what is essentially his own modestly brief abstract.

The final event of the General Meeting was the presentation of the William Riley Parker Prize for an outstanding article in PMLA to Rudolf Gottfried for "Our New Poet: Archetypal Criticism and The Faerie Queene," PMLA 83 (October 1968), 1362-77.

A. Bartlett Giamatti, "Visors and Vision in The Faerie Queene"
(English Section I)

In the genre Romance we are constantly moving from magic to miracle because at the heart of the mutable world of Romance is a yearning for Revelation or vision. The most obvious instances of visions of permanence and stability are those moments when visors are raised, helmets discarded, veils removed. This kind of discovery may be noted in the chivalric romances of Ariosto, Boiardo, and Pulci (drawing on Purgatorio XXX.22ff. and the various revelations in Aeneid I) and may be traced with much greater frequency in FQ. Where the Italians tended to emphasize the effect of the revelation on the beholder, Spenser generally (not always) concentrates on the evanescent vision, and upon the transitory nature of divinity itself.

A. Kent Hiatt, "Spenser's Timely Numbers: The Tally to Date" (English 4).

A two-page list of works, distributed at the meeting, makes the point that the study of numerical schemes in Spenser's works is a going concern. The most important developments recently have been (1) demonstration of narratively and symbolically significant centre-points in the three Books of FQ 1590 (not 1596) [See account of "Placement 'in the Middest' . . ." in next issue] and (2) a demonstration by A. Dunlop [see account of his "Calendar Symbolism in the 'Amoretti'" in next issue], of a calendrical and numerical pattern in Spenser's sonnet-sequence. My earlier demonstration of the pattern in Epithalamion relates to the latter, since "Epithalamion" was first published with the "Amoretti."

Dunlop's points (1) that the number of sonnets running from No. 22 (usually thought to be for Ash Wednesday) to No. 68 (for Easter) corresponds to the number of days in Lent, and (2) that this series is centred arithmetically in the sequence, are unlikely to be coincidences. But how can these sonnets concern Lent when the joy of acquiring the lady's love begins, and unsatisfied sorrow stops, after No. 62, before the end of "Lent"? And can No. 62 be for Lady Day (25 March, the official beginning of the year) as Dunlop says, when it has generally been thought of as for New Year's Day (1 January)?

The puzzle may be solved through the allusion in No. 60 to the year of Cupid as containing 40 ordinary years (of lengthy-seeming amorous deprivation). The context is astronomical, and the astronomical year begins in March, with the sun in Aries. Further, as the year changes in No. 62, 40 sonnets (or 40 days) have passed from the beginning of "Lent": a likely allusion to the 40 days of lengthy-seeming fasting in Lent; Spenser would then imagine the 5 festive Sundays, when fasting is intermitted, as being lined up at the end of 40 days of Lenten fasting, at the point where he has gained his lady. Epithalamion also contains (1) calendrical wit at the same level (e.g., the wish for the longest night rather than day), (2) the numerical conceit of the year and day being equivalent (24 stanzas, 365 long lines), and clear allusions in the pattern of 365 long lines to only two particular days: that of the marriage, and Lady Day.

Thomas P. Roche, Jr., "Old Styles, New Styles in The Shepheardes Calender" (English 4).

Partly dissatisfied with attempts of Greg (whose perceptions of symmetry are approvingly quoted), Hallett Smith, A.C. Hamilton, and Robert Durr to show the unity of SC, Roche proposed not an organic unity but a symmetry of parts depending upon E.K.'s categories -- Plaintive (P), Moral (M), Recreative (R) -- and upon the calendar. SC centers upon the social loss incurred through the poet's (Colin's)

desertion of poetry for hopeless love, as much as upon social loss through ambitious pastors' selfish desires. A threefold division is proposed:

I. (the three categories, P M R, and the themes). P, "Jan.": Colin at the individual level has abandoned poetry for his love, to his and his flock's detriment. M, "Feb.": At the social level, condemnation of ambition. Theme of old (Oak) over new (Briar), to be often repeated. R, "March": Dangers of love.

II. (a symmetrical arrangement: R M P M R). R, "April": First social consequence of Colin's rejection of poetry for unhappy love. What he now cannot do is witnessed by what he once did: "Eliza," a song to the earthly representative of the music of the spheres. M, "May": Kid seduced by fox is not only religious allegory but also Colin's turn from proper function--praise of Eliza--to despair of false love. P, "June": Colin's low point. Rosalind's new lover. Hobbinol's suggestion to seek a higher muse rejected. Song abandoned. M, "July": Parallel to the ambitious pastor neglecting his flock is the despairing poet neglecting his social function of song (as in June). R, "Aug.": Result of Colin's despair. Poetry has fallen to the uninspired (Willy, Perigot). Colin's sestina--technically perfect but, unlike "Eliza" (which it symmetrically corresponds to) directed to wrong object.

III. (Climax and Resolution: M M P P). M, "Sept.": Fallen ambitious pastor, Diggon, parallels socially Colin's individual wrong choice, but is aided by Hobbinol's charity (as H.'s friendship is Colin's possible substitute for Rosalind's love in "Dec."). M, "Oct.": Like religion ("Sept.") poetry is at low ebb, but may look forward to the next eclogue. P, "Nov.": Colin's resumption of a social role, in a poem mourning mortal love of another: Dido. P, "Dec.": Colin's dejection, not for love, but because he has wasted his talent in neglecting poetry.

Colin is out of the cycles both of grace (Jan.-Dec.) and of nature (Mar.-Feb.). The design of the poem, conforming to the supernatural cycle, is a poetic revelation of what man and society must do to function properly, and, like FQ, suggests the curative efficacy of poetry.

John Hollander, "Spenser and the Mingled Measure" (English 4).

The music preceding and during Redcross and Una's espousal links actual vocal and instrumental music to music of the spheres (a humanist commonplace): timbrels or tambourines lead to more

advanced wind instruments ("shaumes and trumpets" and "clarions sweete," l.xii.13), then to a kind of personified, unlocalized "sweete musicke," and finally to the "heauenlie noise" (St. 39) of the spheres.

The music of the Bower of Bliss (ll.xii.71) is not mere earthly music in contrast with this heavenly kind (any more than, incidentally, is the music for the Masque of Cupid, III. xii. 6). That of the Bower, a "broken-consort" mixture of winds and strings of many families, is marked by the morally unwholesome blending of its musical categories: "natural music" together with the music of human voices and instruments, reportage of actual music together with conventional figurative description of outdoor sound as being musical, indoor together with outdoor music, free composition together with physical caresses (the ambiguity of St. 72.9 for this latter). Stanza 71 is a six-layered contrapuntal fantasy, by magic making art appear nature and nature, art (cf. ll. xii. 58). It represents the undermining of modes of recognition by which the Bower more generally exerts its deadly attraction. The corresponding passages in Armida's bower (Gerusalemme liberata, XVI) and Alcina's palace (Orlando furioso, VII. 19) do not aim at quite this. The suspect music of FQ II leading up to the Bower is less complex: that for Cymochles in ll. v is standard for the locus amoenus--"unbroken" consorts of moving water on one side, birdsong on the other; that around Phaedria in ll. vi (the lily in place of Acrasia's rose) involves interweaving, but of a simpler, more schematic character than that of the Bower. In the Garden of Adonis, on the other hand, the sounds of birds are not compared to music at all.

Instances of the mixture of natural and human music in a locus amoenus are standardized in Theocritus and Vergil, and, in the Renaissance, range from Francis Bacon in "Gardens" to the Duke's lines at the beginning of Twelfth Night, to the Arcadia, to The Teares of the Muses (19-28). Spenser has a recurrent formula of poetry tuned to the water's fall (translated from Marot in Van der Noot's Theatre, Sonnet 8; Visions of Petrarch, Sonnet 4; "April," 35-36; FQ VI. x. 7) which is echoed by Drayton and Giles Fletcher. There is nothing intrinsically immoral for Spenser about this kind of mingling, which is copied from him by later poets (e.g., Carew's Rapture, 45-53) in what are intended to be unprejudicial contexts.

Notices of Articles

Harry Berger, Jr., has published several articles on Spenser in 1969; these three in their particulars emphasize an historical thrust in the poetry of The Faerie Queene. It is worthwhile looking at them together.

Berger, "Archaism, Immortality, and the Muse in Spenser's Poetry," Yale Review, 58 (Winter 1969), 214-31.

Spenser writes a poetry of process, looking back in its subject matter from a vantage point in the here and now, yet objectifying in its patterns an evolution from lower to higher, from simpler to more complex, from earlier to later. The poetry both describes and exemplifies the process. The three sages of the Castle of Alma, FQ II.ix, represent faculties contributing to an understanding of this process. The first, Phantastes, projects chaotic forms from primitive myth; the second, a happy conservative, reviews man's institutions, past and present; the third, Memory, draws the mind backwards and downwards to the boundaries of primitive chaos in a way which calls upon creative mental energies to form new orders. Sidney's poet-figures in the Defense operate on levels suggested by the first two sages: his vates in the golden world of fantasy, his poet-maker in the realm of cultural sophistication. Spenser, working with Memory, moves beyond these, pressing forward in time as he internalizes the past and makes it uniquely his own.

Berger, "The Structure of Merlin's Chronicle in Faerie Queene III.iii," Studies in English Literature, 9 (Winter 1969), 39-52.

The overall historical movement of Merlin's chronicle, unfolding "by dewe degrees" and "long protense" is enacted in the microstructure of the verse. The tension between a comforting prophecy for Britomart and the actual vicissitudes of her future is paralleled in the prophecy for Britain. The chronicle itself is ordered into three cycles demonstrating two opposing patterns: the continuance in each cycle of societies' primitive and elemental tendencies, and the linear pattern in which each differs from its predecessors. The first two cycles end in chaos, the third in a typical resolving image of the Virgin Queen. The first cycle (26-34), in which Britomart's "hard begin" is seen to be also Britain's, exemplifies the primitive tendencies by emphasizing brute force and unambiguous moral issues. The second (35-42) complicates the issue by the introduction of a Christian enemy; the Britons are defeated and return to the woods. The third (43-49) stresses the divergence between the history of Britain, ruled by Saxons, Danes and Normans, and that of Britomart's descendants. Britomart sees herself "protending" into the future, but cannot see that a concordia among

all the races in England is the fulfilment of the British fate, ending civil war and giving a national identity to be asserted in international politics.

Berger, "The Discarding of Malbecco: Conspicuous Allusion and Cultural Exhaustion in The Faerie Queene III.ix-x," Studies in Philology, 66 (April 1969), 135-54.

In an interpretation of the Malbecco episode three critical concepts are isolated for discussion: the mixture of tones, comic and serious, discernible here and elsewhere in The Faerie Queene; the disjunction between the highly literary texture of the verse and the realistic issues conveyed therein; the technique of "conspicuous allusion," that is, the use of elements archaic to the point of cliché in a way which draws attention to their conventionality. In their erotic attitudes and behaviour, Satyrane, Paridell and the Squire represent the literatures of chivalric romance, courtly love and the fabliau. With Malbecco they pass from the narrative to be superseded by characters, especially Britomart, who represent a cultural renewal consequent upon the exposure, the discarding, or the total destruction of old forms. Britomart is closer to the Elizabethan world than figures from older cultural milieus. It is possible that even she and the other antique Britons might have been discarded by Spenser in favour of Elizabeth and other historical figures in a completed Faerie Queene.

[Of the thirteen Essays in Honor of D. C. Allen which comprise the March issue of ELH, the three concerned with Spenser are covered in the three following notices.]

Isabel G. MacCaffrey, "Allegory and Pastoral in 'The Shepheardes Calender'," ELH, 36 (March 1969), 88-109.

The sensibility which produced The Faerie Queene is evident in the "Shepheardes Calender": Spenser shows an early preference for radical allegory and ambiguities in iconography; he finds and develops a form which can unify variety without reducing subtleties; he uses setting as a complex controlling metaphor. Within the pastoral world, which had become relatively sophisticated by 1570 and thus was not limited to idyllic uses, the poet uses separate eclogues to explore, variously, the significance of human life in contexts of nature, contemporary affairs and the cosmos. The calendrical organization confers a cyclical ground plan which permits intersection by linear or vertically oriented images, such as ladders of poetic inspiration or love. Colin, in his cycle as anti-hero, fails to realize his own human nature fully, but does change from a "literary innocent," who sees nature in tune with his

own plight (January), to a man experienced enough (December) to realize the separation of man from nature. In the October and November eclogues, which are not Colin's, the poetry takes flight, vertically, from suffering to joy. These eclogues present imagination as a real power--incapable of conquering natural death, or healing wounds of passion, or restoring natural innocence, yet capable of opening to man a trans-natural realm.

James E. Phillips, "Spenser's syncretistic Religious Imagery," ELH, 36 (March 1969), 110-130.

Spenser's Syncretistic religious imagery, which conforms to contemporary Neo-Platonism, probably came to him through the French academies and the "Areopagus." Philip DuPlessis Mornay (through Sir Philip Sidney) and Daniel Rogers may have provided Spenser's links to continental syncretistic thought. Certain motifs recur in passages which fuse two or more religious traditions: visions on mounts of revelation, references to the Edenic state and the fall, sacramental cleansing and sanctification through concord. These correspond to chapter headings in Mornay's "The trewenesse of the Christian Religion" which Sidney was translating shortly before his death.

"Vision and Rhetoric: The Poet's Voice in The Faerie Queene," Kathleen Williams, ELH, 36 (March 1969) 131-44.

In those passages within which Spenser addresses the reader directly, Miss Williams traces the outlines of two poetic stances which ultimately may be regarded as one. The first is a stance of humility before materials received as in a vision, the second the stance of a competent craftsman pondering and discussing with his reader the problems of communicating his vision. As the poet ponders, the reader is led to new awareness in reading. He learns to sift, from such other uses of the narrative voice as cross reference and transition, the words which point through the narrative to the freight of universal truth being carried in the particulars of the fiction. The stance of authorial modesty is achieved both through certain pastoral devices (Spenser as the humble Colin figure) and through admissions that the truths he has been given are hard to convey; modesty lends greater dignity to the poem itself than could the arrogance and open sophistication of an Ariostan voice. The poet's attitude to his artifact becomes, through the subtle rhetoric, an obeisance of the visionary before Truth itself, first received and then presented in reverence. The reader is persuaded to share the attitude, to regard The Faerie Queene as a work of divine rhetoric.

René Graziani, "Verses by E. K.," Notes and Queries, N. S. 16 (January 1969), 21.

An E. K. contributing Latin verses (here quoted) to a book by Everard Digby on swimming may have been the Edward Kirke who is supposed by many to have written the glosses to SC, for most of the other people concerned with Digby's book were at Cambridge in Kirke's time. Graziani considers Edward Kirke of Caius College the most likely E. K. to have written these gratulatory lines.

A. C. Hamilton, "Recent Studies in the English Renaissance," Studies in English Literature, 9 (Winter 1969), 169-97.

1968 and late 1967 have produced exciting work. Mark Rose, Heroic Love: Studies in Sidney and Spenser combines a slight but perceptive essay on the Arcadia with a treatment of heroic love in Faerie Queene, III and IV, which is pleasing to read although it rarely surprises. T. K. Dunseath's Spenser's Allegory of Justice in Book Five of "The Faerie Queene" offers a "full and vigorous reading" of Book V but treats major characters too simplistically. Paul J. Alpers in The Poetry of "The Faerie Queene" makes a major contribution in examining the reader's response, but confuses response with meaning. An essay by Wolfgang Clemen on the "Epithalamion" appears in The Poetic Tradition, edited by Don Cameron Allen and Henry T. Rowell. Two collections of critical essays on Spenser, edited respectively by John R. Elliott, Jr. and Harry Berger, Jr. are favorably noted. S. P. Zitner's useful edition of the Mutabilitie Cantos should prove lasting. Judith M. Kennedy's edition of Yong's Montemayor's "Diana" and Gil Polo's "Enamoured Diana" has a full and vigorous introduction, carefully written. Certain of its claims of specific influence for the Diana are distrusted.

Lee Cataldi, "Obedience to Images," (reviewing: 1. Paul J. Alpers, The Poetry of The Faerie Queene; 2. Alpers, ed., Elizabethan Poetry: Modern Essays in Criticism; 3. C. S. Lewis, Spenser's Images of Life, ed. Alastair Fowler), Essays in Criticism 19 (January 1969), 70-8.

1. This is an illuminating book, in certain particulars and in its reconsideration of certain features of the poem which have been taken for granted, but Alpers seems "somewhat ingenuous" in founding his approach in an argument from first impressions. 2. The selected essays, considered together, indicate a way to assess the relative importance of pieces of scholarly information: attention is due the ways such information relates to the central concerns of the works under discussion. 3. Lewis's "sureness of touch" emerges in these papers under Fowler's discreet editing. In different ways Alpers and Lewis show the action of allegory to be the reader's action in making invited connections.

Work in Progress

The following has been received. Please send us your news: we hesitate to publish news of many other projects where one or another essential particular is unknown to us.

Dissertations

Under direction of O. B. Hardison, Jr., of the Folger Library: Peter M. Cummings (112 Hanna Street, Carboro, N.C., U.S.A. 27510), a rhetorical study of The Faerie Queene, Book IV.

Under direction of Professor Foster Provost of Duquesne University:

Sister Carolyn Burgholzer, A History of the Criticism of The Faerie Queene, 1948-1968.

John R. Maier, Religious Melancholy and the Imagination in Book One of The Faerie Queene.

Rev. Augustine Pallikunnen, Patterns of Virtues and Vices in English Courtesy Books of the Sixteenth Century.

Rev. Matthew Tosello, The Relationship between Dante Alighieri and Edmund Spenser: An Annotated Bibliography, 1750-1968.

Bernard J. Vondersmith, A History of the Criticism of The Faerie Queene, 1910-1947.

(Also under Foster Provost and recently completed: Francis G. Greco, a Study of Torquato Tasso's Discorsi dell' arte poetica investigating the extent to which Tasso's notions about the epic poem influence The Faerie Queene.)

Under direction of Professor Humphrey Tonkin, University of Pennsylvania: Dorothy Johnson, Spenser's Use of Imagery in the Episode of Florimell and Marinell in The Faerie Queene.

Chiefly Books

P. C. Bayley, University College, Oxford: 1. An essay on Spenser in Oxford Student Guides to Literature--Poetry, ed. A. E. Dowson, to be published by Oxford this autumn; 2. a book on Spenser for Hutchinson's University Library; 3. an annotated edition of The Faerie Queene for New Oxford Paperback English Texts, gen. ed. John Buxton.

Patrick Cullen, Richmond College, City University of New York, Pastoral Poems of Spenser and Marvell, to be published by Harvard this summer. Also, two chapters on Spenser in a book nearing completion on the flesh-world-devil triad as a structural principle in Milton and Spenser. One of the chapters will appear in ELH early this year.

W. R. Gair, University of New Brunswick, two chapters entitled "The Areopagus" and "The Classical Metric and The Shepheardes Calender" in a book on the clubs of Elizabethan London. (He concludes that The Areopagus did exist.)

Joanne Field Holland, University of New Mexico, a book on time and history in The Faerie Queene, projected for 1972.

Jon A. Quitslund, George Washington University, a book dealing with Spenser's embodiment of cosmological doctrines and natural philosophy in The Faerie Queene: Garden of Adonis, last three cantos of Book IV, and Mutabilitie to be emphasized.

SPENSER NEWSLETTER

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