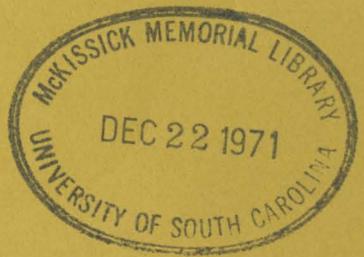


SPENSER

NEWSLETTER



Fall 1971

Volume 2

Number 3

BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

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Sponsored by the Department of English,
The University of Western Ontario
With the endorsement of the Renaissance Society
of America.

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TO OUR READERS

Thanks, once again, are due to those who have sent us offprints and abstracts; we have arranged for their publishers to send us copies of books for review; and have sent news of work in progress, meetings and scholarly papers. We think there must be much work in progress, initiated perhaps recently, of which we have not yet heard. We urge all readers to continue keeping us in touch with all news relating to Spenser studies.

We draw attention to another new name on our cover: Leonard Mader has joined our staff as graduate assistant. He is responsible, among other things, for the compilation of the notes on reviews in this issue.

BOOKS: REVIEWS AND NOTICES

on Cameron Allen. *Mysteriously Meant: The Rediscovery of Pagan Symbolism and Allegorical Interpretation in the Renaissance*. Baltimore and London: The Johns Hopkins Press, 1970.

This is primarily a history and survey of the polysemous interpretation of epic and myth, from classical antiquity to the mid-eighteenth century; it has excellent descriptions of most major works and a magnificent bibliography.

The Renaissance saw that the methods of interpretation and commentary in works newly available from classical and "Egyptian" antiquity were the "same" as the medieval tradition of Christian exegesis--each confirming the validity of the other. Thus all the narratives and signs the Renaissance admired seemed polysemous. There are chapters on undermeanings (Allen's useful term) in Homer (unveiled by his Greek defenders against Plato's criticism, rediscovered by the Renaissance), on "The Symbolic Wisdom of the Ancient Egyptians" (unable to understand hieroglyphics, the Renaissance knew they were emblems hiding universal truths), on undermeanings in the *Aeneid* and the *Metamorphoses* (propounded by nostalgic medieval Christian moralists, compounded by Renaissance neoplatonic mystagogues), and on "The Allegorical Interpretation of the Renaissance Mythographers." Iconography is slighted, no doubt because it is the only one of the areas he treats to have received reasonably adequate study, from art historians; he chooses not to place numerology or esoteric Hermetism in his picture; he neglects the implications of cosmological analogy for alchemy, early science, and seventeenth century poetics--see J. A. Mazzeo, "Universal Analogy and the Culture of the Renaissance," *Journal of the History of Ideas*, XV (1954). Renaissance editions of its classics reflect its multifarious syncretism, with grammatical and antiquarian comments, etymological and euhemeristic rationalizations, and moral, cosmological, Christian, and neoplatonic "philosophizings." Allen's delightful illustrative details serve only to whet the appetite; he has provided the groundwork needed for future monographs on single themes and figures.

The book mentions Spenser only a few times; yet it teaches how he should be read and why he has been read wrongly. By the end of the seventeenth century rational Christianity believed (with Dryden and most traditional commentators on Homer and Vergil) that epic conveys "moral truth" (*M.M.* p. 306) by narrating the life of a virtuous man who overcomes dangers and temptations; meanwhile scholars had learned facts about Egyptian hieroglyphics and Vergil's religion that tended to dispel transcendental interpretation. Spenser seemed a fanciful moral allegorist. Enlightenment scholarship had induced critical blindness to that other aspect of Renaissance "allegory which made use of symbols the way a noun uses adjectives" (*M.M.* p. ix): a perfect description of Spenser's method, as this book helps us to rediscover it. [J.A.]

Russell Fraser, *The War Against Poetry*. Princeton: Princeton University Press, 1970.

Although the raw history of the war against poetry is familiar enough, Fraser's book shows that knowledge is still to be gleaned from meditating on the causes behind the war. According to Fraser, poetry and the theater, in so far as they are associated with or tolerated by the established church, the aristocracy, and the crown, become targets through which these institutions of privilege can be attacked. Thus Fraser can say that "the war against poetry recapitulates, like a metonymic figure, the passing of the old-fashioned or medieval psychology and the beginnings of the modern world." This thesis is convincingly supported by reference to a wide variety of ancient and modern writers on economics, politics, religion, and of course literature. Fraser's learning is carried economically, which sometimes results in a dense and allusive style which might prove a drawback for the students in his audience.

Spenser is one of the writers Fraser draws on for examples of attitudes toward change and transitoriness, and towards patronage. But the implications of the book for Spenserians are more significant when viewed from a broader perspective. One way of achieving this perspective would be to read Michael Murrin's *The Veil of Allegory* as a companion to Fraser. What emerges is a striking contrast between the new man of Fraser's book, the seeker after the single and naked truth, for whom all that is not fruit is chaff; and the allegorical poet, for whom the veil enhances the value of truth while it suggests the complex and variable nature of truth in the world. [E.O.D.]

Annabel M. Patterson, *Hermogenes and the Renaissance: Seven Ideas of Style*. Princeton: Princeton University Press, 1970.

Patterson presents Hermogenes as a central influence on Renaissance concepts and practice of style. More than any other ancient rhetor, the *Treatise Concerning Ideas* of Hermogenes was studied, commented upon, and disseminated throughout Europe. This account of Hermogenes' rhetorical system is organized according to his seven principles of style, or Ideas as he called them: Clarity, Grandeur, Beauty, Speed, Ethos, Verity, and Gravity. In a chapter devoted to each Idea, Patterson describes the concept, particularly in the light of Renaissance commentators such as Minturno and Scaliger, and goes on to show the effect of each Idea in (primarily) English Renaissance poetry. Spenser, who probably knew *Concerning Ideas* through Harvey, the self-styled "pseudo-Hermogenes," figures briefly in two sections of the book. In the chapter "Canzone and Ode," Nature and Mutability are discussed as subjects closely related to the Idea of Grandeur and its sub-category Magnificence. The November eclogue and the *Epithalamion* are briefly described to show the effect of Hermogenes' categories on the form and content of the ode--in the pattern of loss and consolation through Nature in the eclogue, and in the movement from mutability to permanence in the *Epithalamion* (pp. 83-87). The chapter "Renaissance Epic" contains a more extended discussion of *F.Q.* Book V (pp. 201-211) intended to "serve to open the way to more systematic studies" of the effect of Hermogenes on Spenser's sense of decorum. Patterson sees Book V as an "epic without an epic" in which Artegal replaces Arthur as the stern epic hero suited to the Idea of Gravity, firmly resisting pity, and upholding the stability of eternal law in the face of Nature's instability. Hermogenic theory not only affects the texture of Spenser's verse, but also provides him with concepts of the epic hero, Truth, and Beauty which he could Christianize and press to his own use. [B.I.]

Nancy S. Struever. *The Language of History in the Renaissance: Rhetoric and Historical Consciousness in Florentine Humanism*. Princeton, New Jersey: Princeton University Press, 1970.

The book is divided into a background chapter giving an historical survey of "The Quarrel of Philosophy and Rhetoric," and three further chapters examining Florentine Renaissance ideas of rhetoric and history through the works of individual humanists in connection with special topics: Coluccio Salutati and poetics; Leonardo Bruni and politics; Poggio Bracciolini and ethics. Miss Struever's basic assumption is that "the new awareness of language of the Italian Humanists necessarily involves a new awareness of history: that any investigation of the workings of language is an investigation of meaning, the central problem of historical study." She argues that the rhetorical rather than the philosophical tradition provides the more fruitful ground for "historicist insights." The relation of the rhetorical view of language to the historical view of event consists in their common concern with "the sphere of flux" and "the realm of mutability," and in their shared pragmatism and capacity for irrationality or irreverence. Rhetoric and history insist that form and meaning cannot exist apart from a particular event or person, while classical philosophy aims "to find the truth beyond events, to discover occult relations between the visible happening and an invisible purpose."

Miss Struever is not engaged in literary criticism nor concerned with English literature: she makes no attempt to accommodate Sidney's view of poetry, nor does she mention Spenser. However, each chapter deals with ideas that stimulate thought about Spenser's theories of poetry and methods of composition: for example, eloquence as rare, fecund, and potent; the use of allegory as a primary mode of discovery; the pursuit of reality through illusion; creativity and definition of identity through imitation and translation; unity in variety; the function of antilogy and irony in speeches; the use of rhetoric in defining values and articulating public myths.

Many of the ideas outlined in the course of Miss Struever's study will be familiar to students of English Renaissance literature, but her angle of approach and groupings of topics make what she has to say freshly illuminating and invigorating. [J.M.K.]

Mario Praz. *Mnemosyne: The Parallel Between Literature and the Visual Arts*. Princeton, N.J.: Princeton University Press, 1970.

In the Mellon Lectures for 1967 at the National Gallery, Washington, Mario Praz has surveyed the relationships between literature and the other arts. Though he ranges widely and often dizzyingly, and juxtaposes works distant from one another in place and time as well as in medium, his primary concern seems to be historical. Thus he criticizes those who would redefine a term like "mannerism" to include tendencies toward artifice and preciousness that may appear in various periods; he prefers to keep it as referring to a period style. The second of his two introductory chapters is entitled "Time Unveils Truth" -- with the familiar *topos* alluding here specifically to the way in which a general likeness or *air de famille* among all the works of art in a given period (even that period's forgeries of earlier works) becomes apparent to later generations. The five remaining chapters deal with period styles from the middle ages to the present.

Praz refers only fleetingly to Spenser: he cites the "extravagant and haphazard parallels" the Romantics drew between Spenser and a wide range of painters; and later he speaks of "the effect of a flat arabesque" in *The Faerie Queene*,

"where the crowding of details seems to imitate the painstaking technique of that branch of painting which dominated all others during Queen Elizabeth's reign: the miniature." But readers interested in Renaissance imitations of cosmic harmony through geometrical or numerological organization may find interesting material in Praz's remarks on architectural parallels, especially in his chapter on Renaissance art, entitled "Harmony and the Serpentine Line." [D.C.]

ARTICLES: ABSTRACTS AND NOTICES

Robert Rawdon Wilson, "The Deformation of Narrative Time in *The Faerie Queene*," *University of Toronto Quarterly*, XLI (1971), 48-62.

The discrepancies in Spenser's treatment of time in *FQ* cannot be explained merely as a reflection of the dream-like vagueness of romance (Hough) or the atemporal qualities of myth (Frye, Eliade). Spenser uses differing time-schemes as devices for arranging and interpreting his narrative material, and for connecting the literal and allegorical dimensions of the work. The discrepancies are most pronounced when two normally united characters are separated (Una and Red Cross, Timias and Arthur, etc.), and one is made to follow an extended time-scheme, the other a short. The explanation is to be found in the allegorical significance of the characters. It is appropriate that Holiness ensnared by Pride, Courtesy misinterpreted by Chastity, Justice enslaved by "foul disproportion," and Innocence raped by Greed should all suffer through periods of extended duration. Conversely Courtesy attempting to rescue Innocence, Magnificence in search of Courtesy, Chastity hotly seeking Justice, or Truth coming to the aid of Holiness all act within contracted time-schemes. The time of allegory may be greater or less, full or empty, according to the demands of the idea being expressed.

John W. Crawford, "The Fire from Spenser's Dragon: *The Faerie Queene*, I.xi," *Studies by Members of SCMLA*, 30 (Winter 1970), 176-8.

The element of fire, specifically in the account of Red Cross's ordeal with dragon, has received insufficient attention. Carol Kaske's treatment of the episode [see *SpN* I,ii,5] links the "spark" with lust, but fails to take into account the Judaeo-Christian associations of fire with God, and the tradition of trial by fire in the process of sanctification (*Daniel*, Dante, Bunyan cited). Red Cross, representing each Christian in the journey to Holiness, is experiencing purging by fire.

Elizabeth H. Hageman, "Alma, Belphebe, Maleger, and the Number 22," *Notes and Queries* 18 (1971), 225-6.

In the description of Alma's castle in *FQ*, II,ix,22, the association of the number 22 with temperance earlier pointed out by J. L. Mills, is supported by the *effictio* of Belphebe in II,iii,22. Likewise, the description of Maleger, Alma's enemy and an emblem of intemperance, occurs in the twenty-second stanza of II,xi.

Iris Tillman Hill, "Britomart and *Be Bold, Be Not Too Bold*," *E L H*, 38 (June 1971), 173-87.

The author finds a striking parallel to the motto over Busirane's door in the Ovidian myth of Venus and Adonis as translated by Golding (*Met.* X. 621-631). Venus tells Adonis to "bee bold" in hunting the easy prey, hares, stags, bucks;

"forbare too bold to bee" with the more dangerous animals, boars, wolves, bears, lions. The author distinguishes these as the soft hunt and the hard hunt, and views the soft hunt as a metaphor for the lover's hunt as the other is the warrior's. Spenser attempts to soften the distinction between them; for Britomart, if not both Venus and Mars, is at least a Martial Venus. Boldness in love is often foolhardiness; the tapestry which Britomart sees is about such foolhardy dalliance, and she rightly fails to understand the connection between the motto (taken literally) and the scenes. For Britomart is truly bold, and will not succumb to blandishment. Her quest requires true and full boldness, not foolishness; it follows that both the commands over the doors are meant to mislead, for Britomart must not "be bold" in the game of love-play, and also must not "be not too bold," for her undertaking calls for the full measure of true boldness. Neither command is to be obeyed within its own context; they both are ironic. Beyond the house of Busirane, the misleading commands will be left behind. Britomart will find that the "hard" road to virtue leads also, for her, to "soft" erotic pleasures. [W.I.]

A. B. Taylor, "Britomart and the Mermaids: A Note on Marlowe and Spenser," *Notes and Queries*, 18 (1971), 224-5.

After defeating Marinell in *FQ* III, iv, Britomart spurns the "huge threasure" she finds on the shore, an incident designed to show that chaste love is superior to thoughts of material wealth. Marlowe parodies this when, as Leander is swimming his way to Hero, he describes the mermaids as similarly spurning the "shipwracke treasure." Marlowe's mermaids, figures of sensuality, seem just as scornful of material wealth as the chaste Britomart.

Helen Cheney Gilde, "Spenser's Hellenore and Some Ovidian Associations," *Comparative Literature*, 23 (1971), 233-39.

While several different sources and influences have been detected in the Hellenore-Paridell episode in *FQ*, III, the dominant tone of the story, its thesis, its exemplification of the art of love, and many of its details reflect the influence of Ovid. Spenser's attitude of unsentimental sophistication, the mixture of irony and compassion with which he regards the plight of Hellenore, resembles the Ovidian approach to love in the *Ars Amatoria* and the *Amores*. Hellenore's infidelity and degradation result from the abnormal situation in which she is placed by Malbecco, his denying her the sexual fulfillment which in the Spenserian view properly belongs to marital love. More specific Ovidian parallels may be seen in Paridell's manner of wooing Hellenore in Malbecco's presence, including the trick of the spilled wine; the metaphorical linking of fire and passion; the satyr's feat of mounting Hellenore nine times in one night; and the final transformation of Malbecco. The episode as a whole "serves nicely as an *exemplum* for Ovid's text in *Amores* III.iv--the futility of trying to enforce chastity or fidelity."

Thomas H. Cain, "Spenser and the Renaissance Orpheus," *University of Toronto Quarterly*, 41 (Autumn 1971), 24-47.

Spenser's Orpheus is not Ficino's mystagogue but the triumphantly effective poet. Following continental fashion and precedent (Boccaccio, Comes, and Ronsard discussed), Spenser assumes the role of Orpheus to show himself a major poet and to explore the implications of poetry. Colin, in *SC* (*April and October*), follows Virgil and Chaucer in the Orphic line of descent. The first stanza of *FQ*, looking back to the shepherd's song and the Muse who inspired it (probably Calliope,

Orpheus's mother), renews the image of Spenser as Orpheus-poet. The catalogue of trees in Canto I claims kinship for the poet with Orpheus, "who first moved trees with his song."

Until after the publication of the first three books, Spenser functions, in the main, as the "Brytanne *Orpheus*" of nationalistic "prayer" (R. S. in the commendatory verses). When in 1596, following Burghley's unfavourable reaction, Spenser is both defending and re-examining his poetic function, the Orpheus archetype figures in that process: linked ironically to Scudamour (4.10.58), who has none of the eloquence which might resolve problems of combat and love; seen presiding, though unnamed, as a force of cosmic concord over the epithalamion of the Thames and Medway; standing behind the Orphic Arion, associated with Mulla (4.11.23) to remind Elizabethans that their Orpheus is rustivating, though not mute, in Ireland. In Book V Hercules displaces the Orpheus who has dominated Book IV; in Book VI Calidore assumes the role of Hercules Gallicus, a hybrid between Hercules and Orpheus, but the Orpheus function dominates: Spenser borrows the Herculean word "labours" to designate the poet's activity. By Canto X Calidore is a failed hero (the pastoral world has been destroyed, in part because he has succumbed to its enervating influences), and Colin takes on the Orphic role. This Colin, who is neither the triumphant Orpheus of *SC*, nor even the poet of cosmic concord in Book IV, can invoke, but he cannot compel or retain, the *furor poeticus*. Nor can he ultimately counter the force of the Blatant Beast, although the Colin of *October* could tame Cerberus.

In *Epithalamion* Spenser identifies himself with Orpheus at the outset, and so long as the woods resound, Orphically, in each refrain, he maintains the *persona*. His song, like that of Orpheus, is "for his own bride": "for" both as present for, and also "for" to win her through musical magic. Once the refrain changes to the negative, the poet abandons Orpheus to become Adam and Everyman. The prayer at the ending implies that the poet cannot really conquer time and change through incantation. The final stanzas of *Mutabilitie* complete the process of withdrawal from the Orphic role.

Patrick G. Hogan, Jr., "Sidney/Spenser: A Courtesy-Friendship-Love Formulation," *Forum*, 9 (Spring 1971), 64-9.

Though evidence for a relationship of personal intimacy between Spenser and Sidney cannot be conclusive (because Sidney predeceased Spenser by many years, and for years before that Spenser was in Ireland), their relationship was profound, and may be properly described in terms of love. Shared philosophical concepts and similar uses of iconographic materials in the works of both men bear witness both to the depth of the relationship and to its ideological source, the circle of Florentine academics led by Marsilio Ficino. "Platonic love," as a term, and as the concept of one soul in the bodies of several friends, originated there in the reading Ficino gave to Plato's *Symposium*. Interest in "courtesy," whether that virtue originated in noble birth, natural goodness, or both, was closely related to the Florentine theories of love and friendship which defined the Sidney/Spenser relationship.

Philip B. Rollinson, "A Generic View of Spenser's *Four Hymns*," *Studies in Philology*, 68 (1971), 292-304.

Behind the *Four Hymns* is a generic tradition of literary (as opposed to liturgical) hymns in classical antiquity and the Renaissance. The two pairs reflect the

two basic courses which imitation of the classical hymn followed in the Renaissance, particularly in the poems of Marullo, Vida, and Scaliger. The earlier two correspond to the Marullian kind of hymn which eschewed Christian objects of praise for classical semi-philosophical themes, while the later pair endorse the practice of Vida and Scaliger in bringing Christian topics to the classical genre. Several common themes and motifs are evident in the "Hymn in Honor of Love" and Marullo's hymns "To Love" and "To Venus": the treatments of Cupid's creation of the cosmos follow similar patterns. The reformation of the first pair of hymns by the second parallels Scaliger's argument in his criticism of Marullo, that the inclusion of pagan attitudes in the imitation of classical forms is inappropriate in a Christian context. All four hymns display the general stylistic features of the hexameter hymn, a combination of grandeur and restraint in the handling of rhetorical effects. Among other conventional devices, the two earlier hymns develop an elaborate fictional frame in the manner of Callimachus, Prudentius, and others, so as to reinforce the structural integrity of the central praise. The general rhetorical restraint, infrequency of classical allusions, avoidance of archaic words, and other artistic responses to the traditional devices in all the hymns give an indication of Spenser's grasp of the decorum of the genre.

John Mulryan, "Spenser As Mythologist: A Study of the Nativities of Cupid and Christ in the *Fowre Hymnes* " *Modern Language Studies*, 1 (February 1971), 13-16.

Spenser was probably familiar with the accounts of Cupid's nativity in Plato's *Symposium*, Marsilio Ficino's *Commentary on the Symposium*, and Natalis Comes' *Mythologia*; his application of these accounts to the nativity of Christ is unique in the poetry of his time. Spenser uses the Christ story as myth, not as history; he presents, through his distinction of hymns of love and heavenly love, a vision of Christ as the new Eros, the Christian fulfillment of the pagan love myth. [J.M.]

Peter E. Bondanella and Julia Conaway, "Two Kinds of Renaissance Love: Spenser's 'Astrophel' and Ronsard's 'Adones'," *English Studies*, 52 (1971), 311-8.

Spenser's elegy was influenced by Ronsard's, but the two poems describe contrary types of love. Ronsard's deals with *amor ferino* or sensual love, Spenser's with *amor umano* or the more noble love which is based on the senses other than touch. (Neither is concerned with the third kind defined in the *trattati d'amore*, *amor divino*.) Ronsard emphasizes only Adonis' physical beauty, places the main focus on Venus, and shows the two lovers as sexual athletes equivalent to the animals around them. In Spenser's poem *Astrophel* not only is physically attractive but he displays the courtly and pastoral virtues; the love between him and Stella is purely neoplatonic, transmitted primarily through the eyes; and since at the end they are both metamorphosed into a single flower they remain united even after death.

Christine Rees, "The Metamorphosis of Daphne in Sixteenth- and Seventeenth-Century English Poetry," *Modern Language Review*, 66 (1971), 251-63.

In two companion sonnets of the *Amoretti* (28, 29) Spenser presents two interpretations of Daphne's transformation. In one he treats it as a punishment for pride, replacing the father's prayer in Ovid with the gods' "reueengefull yre" against the mistress. In the other he is prepared to cede the laurel to his mistress as the symbol both of conquest and poetry. The shifting image indicates the shifting state of the love relationship and the ambiguities of the lover's attitude.

Naseeb Shaheen, "Spenser and the New Testament," *A N & Q*, 10 (September 1971), 4-5.

The Queen's edict of 1559 that clerical Masters of Arts must own, and be examined upon, a copy of the New Testament (edition unspecified) need not have applied to Spenser, since no evidence exists of his ever taking holy orders.

Charles H. Hinnant, "Marvell's Gallery of Art," *Renaissance Quarterly*, 24 (Spring 1971), 26-37.

Marvell adopted pictorial traditions, chiefly Italian, to English amatory poetry. Spenser is mentioned twice (on pages 31 and 36).

Sargent Bush, Jr., "Bosom Serpents Before Hawthorne: The Origins of a Symbol," *American Literature*, 43 (May 1971), 181-99.

"Bosom-serpent" lore has many origins, not all literary. Spenser (*FQ* 1.4.31 and 3.11.1) is probably the most important literary source for "Egotism: or, The Bosom Serpent."

Rudolph B. Gottfried, "Edmund Spenser and the NCTE," and Carol Ohmann, "Reply to Rudolph B. Gottfried," *College English*, 33 (1971), 76-83.

This exchange arises from Gottfried's attack on the archetypal approach to Spenser in *PMLA* (Oct., 1968) and Ohmann's reply to it in "Northrop Frye and the MLA," *College English* (Dec., 1970). Gottfried reaffirms his point that Frye's "archetypal approach has distorted criticism" of *FQ*, and concludes: "knowledge of the poet and his work ... is primary for literary scholarship, and the criticism which flouts that knowledge in the course of elaborating theories about literature will ... fail to satisfy me as a literary scholar. My first allegiance is not to Northrop Frye but to Edmund Spenser." Ohmann denies that Frye's approach is purely archetypal, and indeed questions whether his treatment of the *Mutabilitie Cantos* is "even archetypal at all." She concludes: "When [Gottfried] writes that his first allegiance is to Edmund Spenser, he implies that mine is to Northrop Frye, as if it were necessary to prefer one to the other.... As Frye habitually reminds us, both poetry and criticism are acts of communication; they take rise from a social context and they speak, always, to our social, even political, concerns."

NOTICES OF REVIEWS

Allen, Don Cameron. *Mysteriously Meant: The Rediscovery of Pagan Symbolism and Allegorical Interpretation in the Renaissance*. Baltimore: The Johns Hopkins Press, 1970. Reviewed by Alan Nagel in *PQ*, 50 (April 1971), 310-13: "In ten neatly designed chapters, we are led from the first intellectual polemics and apologies in the confrontation of Christian thinkers with conflicting beliefs, through the development of allegorical treatments...to the most distinctively Renaissance activities of elaborate mythographic allegoresis, and finally to the rise of a differing rationale for literature and the decline of allegory." [See also above, page 1.]

Aptekar, Jane. *Icons of Justice*. New York and London: Columbia University Press, 1969. Reviewed by R. M. Cummings in *N&Q*, 8 (August 1971), 318-19: "The importance of the book lies in aspects of its methods rather than in its general conclusions. ... The claim to discover coherence in Spenser's ideas about justice is not substantiated....Mrs. Aptekar's eclecticism, perhaps like that of the Elizabethans,

prevents any movement towards conclusions." Reviewed by Patricia Thomson in *MLR*, 66 (January 1971), 177-78: "successfully applies, in Warburgian style, Renaissance iconography to the study of Spenser's pictorial imagery...Like nearly all who pursue single arguments single-mindedly, Mrs. Aptekar carries hers too far when she challengingly declares that *The Faerie Queene* as a whole is less an epic or a romance than, to pervert chronology, a widely expanded metaphysical lyric..." Reviewed by Kathleen Williams in *JEGP*, 70 (July 1971), 536-38: "The relevance of the legend to historical events of the period receives little attention, since Mrs. Aptekar believes (I think rightly) that Spenser's 'political allegories are, largely, only by way of confirmation or exemplification of his philosophical themes'....[The book is an] examination of the iconographical analogues to justice...The analogues do not produce a new view of the legend, but they do point up insights which already exist...The value of this book lies...in the writer's ability to see that Spenser uses this material not flatly but with a deliberate exploitation of its ambiguity." [See also *SpN*, 1 (Spring-Summer 1970), 2.]

Butler, Christopher. *Number Symbolism*. London: Routledge and Kegan Paul, 1970. Reviewed by R.M.Cummings in *Southern Review* (Adelaide), 4 (1971), 238: "makes accessible, lucidly and pleasantly, information which a growing number of scholars...takes for granted." [See also *SpN*, 1 (Fall 1970), 5-6.]

Cullen, Patrick. *Spenser, Marvell, and Renaissance Pastoral*. Cambridge, Mass.: Harvard University Press, 1970. Anonymous notice in *Milton Quarterly*, 5 (May 1971), 46: "a study of two broad traditions of pastoral--the classical or Arcadian, and the contemplative or Mantuanesque--from Theocritus to Spenser." Reviewed in *TLS*, 3 (September 1971), 1061: "In his particular examinations of *The Shepherdes Calender* and Marvell's pastoral poems, Mr. Cullen leans heavily on explication, and is sometimes in danger of making the case for an interpretation do duty for a critical argument....[He emphasizes that the pastoral] is a genre capable not only of fruitfully self-contradictory variety but also of comedy at its own expense..." Reviewed by Rosalie Colie in *JEGP*, 70 (July 1971), 538-41: "The author establishes...a pastoral mode in which dialectic is of utmost importance.... His discussions lead toward the suggestion that...Spenser was far more parodic than has seemed possible....From this book, we emerge with a different Colin Clout, a shepherd failing as a pastoral poet in several different ways, not just as a lover who has lost his love, a poet undecided in his commitment to a particular beloved and a particular style of love, but a poet uncommitted to his own life-style and thus to his own poetic style as well...a shepherd figure who can stand for the ambivalence of the mode, a complex figure dictated by the complexity of the mode to a critical revisionist-interpreter of the pastoral."

Dunseath, T. K. *Spenser's Allegory of Justice in Book Five of "The Faerie Queene"*. Princeton, 1968. Reviewed by A. C. Hamilton in *Comparative Literature Studies*, 8 (June 1971), 163-66: "Chiefly...presents an extended analysis of the characters of Artegall and of Britomart by commenting on their conduct in Books 3 and 4 and in the first seven cantos of Book 5...provides considerable incidental scholarship to clarify the allegory of justice and demonstrates convincingly how the myth of Hercules informs the thematic structure of the whole of Book 5...His demonstration that Artegall is a type of Hercules is brilliantly sustained and by itself justifies his study."

- Evans, Maurice. *Spenser's Anatomy of Heroism*. Cambridge University Press, 1970. Reviewed by French Fogle in *SEL*, 11 (Spring 1971), 351: "deals masterfully with the moral ambiguities, the subtleties of language, and the psychological complexities which mark characters, situations, and turns of plot in the narrative and which elicit a total response far beyond that usually evoked by simple allegory... This is a challenging and eye opening book, one of the most absorbing of the past several years on Spenser." Reviewed by J. C. Gray in *The English Quarterly* 4 (Spring 1971), 81-82: "judicious blend of temperate insights and courteous scholarship... The poem, Professor Evans convincingly argues, must be read primarily as a didactic poem that is cumulative in its effect. The reader learns as he gains experience in reading the poem..." Reviewed by Jerome Mazzaro in *Criticism*, 13 (Summer 1971), 312-14: "tries to set the whole of *The Faerie Queene* against a definition of the heroic poem... Yet, one soon finds... that his final reading of the poem slights even his definition of the genre in pursuing a rather eclectic methodology whose value resides too often in its unstated premises and the strength of Evans' own sinewy, individual and accurate insights." [See also *SpN*, 2 (Winter 1971), 1-4]
- Fletcher, Angus. *The Prophetic Moment: An Essay on Spenser*. Chicago: University of Chicago Press, 1971. Reviewed by A. C. Hamilton in *QQ*, 28 (Autumn 1971), 480: "avoids the customary rhetorical approach in order to analyze the poet's use of two contrasting archetypes, the labyrinth and the temple... reveals for the first time just what Spenser meant when he called himself an historical poet who 'thrusteth into the midst'..." [See also *SpN*, 2 (Spring-Summer 1971), 1-2.]
- Forster, Leonard. *The Icy Fire: Five Studies in European Petrarchism*. Cambridge, 1969. Reviewed by Frank J. Warnke in *MLQ*, 32 (March 1971), 107-9: "A gracefully learned examination of selected aspects of an inexhaustible topic... [Ch. 4 describes] Queen Elizabeth's political use of Petrarchan stereotypes applied to herself..." Reviewed by Beatrice Corrigan in *UTQ*, 41 (Autumn 1971), 77-79: "contends that... English poets were wise in reproducing what was 'eminently imitable' and, using the sonnet as a five-finger exercise, creating as they did so their own poetic diction in the vernacular... A particularly stimulating study is devoted to the alba, the pastourelle, and the epithalamium: 'conventional safety valves' as Dr. Forster calls them..."
- Fowler, Alastair, ed. *Silent Poetry: Essays in Numerological Analysis*. London: Routledge and Kegan Paul, 1970. Reviewed by R.M. Cummings in *Southern Review* (Adelaide), 4 (1971), 238-42: "All allegorisms, numerical symbolism included, are reductive of variety. It is good to see that numerologists have found a way of making poems different as well as of making them the same." [See also *SpN*, 1 (Fall 1970), 5.]
- Grundy, Joan. *The Spenserian Poets: A study in Elizabethan and Jacobean Poetry*. London: Edward Arnold, 1969. Reviewed by Katherine Duncan-Jones in *RES*, 22 (May 1971), 248-49: "a gallant and attractive attempt to open up what has become an unvisited cul-de-sac in English literature: the poetry of the followers of Spenser, sharply contrasted by Miss Grundy to the all-too-well attended 'school of Donne'." Reviewed by French Fogle in *SEL*, 11 (Spring 1971), 354: "[assesses] the value the Spenserian tradition had for [Drayton, Browne, Wither, the Fletchers, *et al.*] in giving them the liberty to be more truly themselves." Reviewed by Stanley Friedman in *RQ*, 24 (Spring 1971), 94-96: "Certain problems [omitting mention of certain

particularly interesting critical works on the period, limiting most discussion of 'Spenserian poets' to five, lapses in proofreading] are minor...a valuable, well-written study." [See also *SpN*, 1 (Spring-Summer 1970), 1-2.]

Levin, Harry. *The Myth of the Golden Age in the Renaissance*. Bloomington: Indiana University Press, 1969; Faber and Faber, 1970. Reviewed by Alvin Kernan in *SEL*, 11 (Spring 1971), 398-99: "a clear style, and a range of knowledge vast and sure....Gradually, Levin shows, the hope of retaining a world lost in the past dimmed and was replaced in part by a hope for a perfect world, utopia, in the future." Reviewed in *TLS*, 22 (January 1971), 93: "Unfortunately he has not moved as far towards the history of ideas as the preface promises. He has chosen to be descriptive rather than analytic...Always agreeable, sometimes perceptive, but finally somewhat disappointing." [See also *SpN*, 2 (Spring-Summer 1971), 3.]

Meyer, Sam. *An Interpretation of Edmund Spenser's Colin Clout*. Notre Dame, Indiana: University of Notre Dame Press, 1969; Cork: Cork University Press, 1969. Reviewed by French Fogle in *SEL*, 11 (Spring 1971), 351-52: "His emphases are three: the role of the rhetorical figures in structuring the verse, the relationship between the vocabulary and the prosody, and the drama-like quality of the poem seen as fiction rather than history...most persuasive major point is that the poem is not to be seen as strictly autobiographical...[rather] a fabricated construct, utilizing real persons, real events, and places to be sure, but shaping them in the mold of the fiction, not allowing them to determine the form of the action..." [See *SpN*, 1 (Spring-Summer 1970), 2-3.]

Murrin, Michael. *The Veil of Allegory*. Chicago and London: University of Chicago Press, 1969. Reviewed by Kathleen Williams in *JEGP*, 70 (July 1971), 533-36: "concerned with Renaissance poetry as rhetoric...discussion of allegorical theory, and its practice in, predominantly, Spenser...Mr. Murrin's argument is subtle and concise...It provides us with a set of assumptions within which the profundities of Spenser's art, or...his vision, can be profitably enjoyed." Reviewed by Roger O. Iredale in *RES*, 22 (May 1971), 248: "His speculations must be answered if they are not accepted. The work is by no means conclusive and it is difficult to read." [See *SpN*, 1 (Fall 1970), 4-5.]

O'Connor, John J. *"Amadis de Gaule" and its Influence on Elizabethan Literature*. Rutgers University Press, 1970. Reviewed by Katherine Duncan-Jones in *N&Q*, 18 (June 1971), 233-34: "Mr. O'Connor is constantly obliged to admit...that all this material is so commonplace that it might just as well have come from Boiardo or Ariosto...The chapter on Spenser...fails to prove any clear relationship with *Amadis* except in the Masque of Cupid in Book II."

Praz, Mario. *Mnemosyne: The Parallel Between Literature and the Visual Arts*. Princeton University Press, 1970. Reviewed by Robert J. Bauer in *SCN*, 29 (Spring 1971), 15-16: "suggests that the arts of a given period...are but expressions in handiwork of a kind of collective memory...discerns in each art a kind of handwriting, a *ductus* that manifests the style of a period as well as the personality of an author...Praz does not formulate the tightly knit arguments one might expect from a cultural historian..." [See also above, page 3.]

Smith, Charles G. *Spenser's Proverb Lore*. Harvard University Press, 1970. Reviewed by French Fogle in *SEL*, 11 (Spring 1971), 352: "points out that Spenser used [the

proverb] not only to amplify and reinforce ideas but also to unify and link the various parts of his poetic structure....Fuller knowledge of the profusion of proverbs in Spenser's verse should help to prevent over hasty conclusions about his 'sources' and lead to greater awareness of his manipulation of proverb lore as a source of his poetic power." Reviewed in *Shakespeare Newsletter*, 20 (November 1971), 36: "In Ireland the expression is 'Nothing can beat a proverb'. The eighteen years Spenser spent in Ireland taught him this lesson well." [See *SpN*, 1 (Fall 1970), 1-2.]

Struever, Nancy S. *The Language of History in the Renaissance: Rhetoric and Historical Consciousness in Florentine Humanism*. Princeton University Press; Oxford University Press, 1970. Reviewed in *SCN*, 29 (Spring 1971), 31: "Tries to rehabilitate [the] writings [of Florentine humanists] as legitimate historiographical achievement and also to locate the emergence of genuine 'historicism'...in Quattrocento Florence." Reviewed in *TLS*, 28 (May 1971), 626: "Rhetoric functions as a grid which 'permits certain historical insights and reflects others'...clumsy abstract style full of unnecessary jargon...does not discuss...the dangers of using such rhetorical devices as the fictive speech..." [see also above, page 3.]

Vickers, Brian. *Classical Rhetoric in English Poetry*. London: Macmillan, 1970. Reviewed by Kirsty Cochrane in *RES*, 22 (May 1971), 241-43: "a demonstration of the extent to which apparently spontaneous effects have been derived from a practised and at times inspired application of rhetorical conventions....But occasionally one feels a need to limit the claims Dr. Vickers makes for the figures' powers." Reviewed by French Fogle in *SEL*, 11 (Spring 1971), 346-47: "explores the ways in which the figures function organically in establishing the literary qualities of the poetry...a most intelligible and persuasive introduction..." Reviewed by Lee Cataldi in *MLR*, 66 (April 1971), 380-82: "quite rightly eager to demonstrate the psychological importance of rhetoric...[raises] the problem of post-romantic literary critics using the categories of rhetoric at all..." [See *SpN*, 2 (Spring-Summer 1971), 4.]

Watson, George. *The English Petrarchans: A Critical Bibliography of the 'Canzoniere'*. London: Warburg Institute Studies III, 1967. Reviewed by Leonard Forster in *ES*, 52 (June 1971), 265-66: "This is a bibliographical survey of translations of the individual poems of Petrarch's *Canzoniere* (but not of the *Trionfi*)...from Wyatt to our own century...a most useful tool." [L.M. with assistance of W.I.]

WORK IN PROGRESS

Richard C. Frushell and Bernard J. Vondersmith of Indiana State University, Terre Haute, are collaborating on a book, *Contemporary Thought on Spenser*.

BOOK NEWS

Gregg International Publishers (England) has reprinted in photo-offset all the known works of Lodowick Bryskett. In addition to "The Mourning Muse of Thestylis" and "A Pastoral Aeglogue upon the Death of Sir Philip Sidney," which appeared in Spenser's *Astrophel*, there is *A Discourse of Civill Life*, in which Spenser appears as one of the speakers in the dialogue. This has never been reprinted since its appearance in 1606. The reprint is introduced by J.H.P. Pafford.

ANSWER TO QUERY

J. C. Gray of the University of Waterloo has located the source of the epigraph to James Fenimore Cooper's *Satanstoe*, which Cooper attributes to Spenser: "The only amaranthine flower on earth, / Is virtue; the only treasure, truth." [See *SpN* II, 2.] The source is not Spenser but William Cowper's *The Task*, where the quotation occurs in the section entitled "The Garden," Book III, 11. 268-9.

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