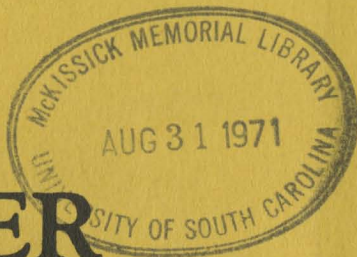# SPENSER

NEWSLETTER

Spring-Summer 1971   Volume 2   Number 2

BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

COMPLETED DISSERTATIONS

WORK IN PROGRESS

ANNOUNCEMENT

QUERY

Co-Editors: A. Kent Hieatt, Elizabeth Bieman, David Kaul

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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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ARTICLES: ABSTRACTS AND NOTICES

As this issue nears publication, A. Kent Hieatt leaves for a sabbatical year in xford. He will remain very much in touch with *SpN* by mail, and will be back in anada in September 1972. We are happy to be able to say that David Kaula is joining lizabeth Bieman in the work of co-editing at The University of Western Ontario. ay we particularly ask that all correspondence be directed to *Spenser Newsletter*, epartment of English, at this address, or to Professors Bieman or Kaula, and not to rofessor Hieatt. Mail directed to him is likely to be forwarded to England.

In recently asking our few one-year subscribers to re-subscribe, we put the ollowing questions before them, as we now do before the rest of the readership, ith no sense that the present time is the uniquely appropriate one:

WOULD an *International Spenser Society* make any sense in the second half of the twentieth century? (The Milton Society serves a useful purpose. But if a Spenser Society did not do so, there might be much harm in trying to start one.)

ARE THERE any premonitory stirrings, anywhere, of an *International Spenser Conference* in 1979, following the lead of the one in Fredericton, New Brunswick in 1969?

WHERE would it best serve Spenser-studies to locate the *Newsletter*, when the present editors feel that they have done their stint?

ost of those invited have already re-subscribed. Some have commented. Are there ny other comments, for attribution or otherwise?

We thank everyone who has sent us offprints, and news of work in progress. lease keep the information coming to us.

We should again express, in our second year, our sincere gratitude to the ibrary of this university for their ready help in our efforts, and particularly or staff-time. Mrs. Beverly (Smith) Tanaka has been both efficient and under- tanding, and we have every reason to expect equally efficient and sympathetic help rom Miss Carol Howarth.

BOOKS: REVIEWS AND NOTICES

ngus Fletcher. *The Prophetic Moment: An Essay on Spenser*. Chicago: The niversity of Chicago Press, 1971.

In temporal terms "The prophetic moment" is equivalent to that poetic "place" where the worlds of time and eternity are aligned and momentarily con- joined. In the spatial terminology which is at least as useful as the temporal for discussing the iconographic Spenser, that "place" is where "temple" meets "labyrinth." Such a bare statement may indicate the framing concepts of this book, and one side of its multiple academic lineage: ideas drawn from Northrop Frye and Mircea Eliade are among those acknowledged in the documentation. The first part of the study ranges widely through literary criticism, contiguous disciplines, and works of world literature. In Part Two, *Faerie Queene*, V, and "Mutabilitie" serve as focal texts for an investigation of Spenser's exercise of the traditional vatic role in the theatres of literature and Elizabethan history.

The salient opposition between "temple" and "labyrinth" is developed in a variety of contexts which produce further oppositions, such as those between eternity and time (as suggested already), sacred and profane, truth and error,

circularity and eccentricity. Progression towards a higher order in human ex-
perience requires, not the disappearance of the "inferior" pole of a pair, but
the interpenetration of the two, the merging of the opposites. If this sounds
like the perennial poetic philosophy--from the Song of Solomon to Yeats and
Eliot--of course it is, as the book quite clearly states. Yet the choice of
"temple" and "labyrinth" as organizing terms is fresh and fruitful. It yields
clear, and frequently exciting, insights into Spenser's narratives and icons.
        Supporting material is rich, and potentially useful to the student--for
instance, the section of five "typological matrices" for *The Faerie Queene*,
"Biblical, Vergilian, Ovidian, Galfridian, and Hermetic." Fletcher's generaliza
tions may well irritate the specialist here and there, but his concatenations
are lively enough to engage debate and retain attention. Once read, the book
will probably be re-read, more than once. [The reviewer reacted negatively to
certain points of language also: for example, the coinage "mythistorically"
(page 236), and the use of the phrase *"in illo tempore"* in a sense rather dif-
ferent from that established for it by Eliade (page 291). A stronger protest
was occasioned by a free-wheeling suggestion, parenthetical and undeveloped,
that Orgoglio's dungeon "must be the 'keep' of the House of Pride." There is
undoubtedly a common denominator to the two figures of pride in Book I, but in
some senses Orgoglio is the pride of common flesh as opposed to Lucifera's pride
of courtly spirit. Spenser has separated them by three cantos in the narrative,
surely to some purpose. Fletcher could undoubtedly have mounted some persuasive
argument to explain his aside, and it might be wished that he had done so   -- EB

Herbert S. Donow. *A Concordance to the Sonnet Sequences of Daniel, Drayton,
Shakespeare, Sidney, and Spenser*. Carbondale: Southern Illinois University Press;
London: Feffer & Simons, Inc., 1969.

        The expressed assumptions behind this computerized concordance are that
style is a complex of patterns that can be described and measured [even if it
can be only partly measured, the results can be useful. AKH], and that homo-
geneity among sonnet-sequences is high. The work offers an opportunity "to
observe poets working in a tight convention, manifesting their poetic per-
sonalities in a controlled environment."
        Spelling is modernized for cited word where possible. No variant readings
are indexed. The cited word is followed by an integer to give number of occur-
rences in the total corpus, and by each line in which it occurs, with a referenc
An appendix gives the number of occurrences of each word per sequence and lists
words in descending order of frequency. The user must carefully attend to the
explanation of the symbols used for punctuation (e.g., $ signifies upper-case
letter). Since Donow's materials are available to all comers, it will now be
possible to construct many kinds of expanded, custom-made concordances, adding,
for instance, the work of any other English sonneteer after programming the
material according to Donow's system.

Paul Piehler. *The Visionary Landscape, A Study in Medieval Allegory*. London:
Arnold; Montreal: McGill-Queen's, 1971.

        As a discussion of medieval allegory and of certain medieval allegories
this book is of considerable relevance to the study of Spenser, particularly
since Piehler intends another volume in which Chaucer, Spenser, and Milton will
be treated. He briefly discusses *The Consolation* of Boethius, the work of Alanu
de Insulis and Bernardus Silvestris, the *Architrenius* of John of Hanville, *Le
Roman. de la Rose*, the *Commedia*, *Pearl*, and other works, finding in them a

remarkable continuity of tradition. He sees these allegories and others like them as fusions of non-rational symbolism with dialogue embodying rational process, most significantly designed for psychotherapeutic reintegration of the soul in crisis. Integration is accomplished through archetypal figures or situations (often of a Jungian or quasi-Jungian kind) which embody wisdom and the various elements of personality. The manipulation of symbolic landscape is a large point (the discussion of *silva*--forest and also undifferentiated and un-redeemed matter--and of gardens is brief but particularly useful). Piehler finds the confluence of many elements of Christian symbolism in all these works, but rejects as inflexible much modern exegesis in terms of four levels. He affirms the possibility of real visionary experience behind at least some great medieval allegory. The book is very strongly influenced by C. S. Lewis's *Allegory of Love*, to which it is, however, in some ways a worthy successor and a corrective. Piehler's sense of the depth of allegorical and symbolic formulae which have so often been regarded as products of the fancy, not the imagination, makes for exciting reading, as does his faith in the integrative value of the greatest allegorical works for moderns. The book is less tendentious than brief summary suggests.

Harry Levin. *The Myth of the Golden Age in the Renaissance*. Bloomington: Indiana University Press, 1969.

The Patten Lectures at Indiana University gave Harry Levin the occasion to skim the cream from his researches and meditations on the myth of the Golden Age, and very rich cream it is. In two hundred pages of text, Levin manages to expound the central themes of the myth; to explore the relationships between the Golden Age and paradises, utopias, pastorals, and voyages of discovery; and to mention almost all the writers and artists who have made significant use of it. Quotations range from a Sumerian tablet to *Fanny Hill*, from Lactantius to the U. S. dollar.

The arrangement of the book is roughly chronological, the first and last chapters leading up to and pointing beyond the Renaissance, with the central chapters organized around the topics of ethics, geography, fiction and poetry, drama and pageantry. Spenserians should find the book useful as a concise account of many ideas important to the period, and stimulating in the connections it makes. But as Levin warns, we cannot expect much critical depth in discussions of individual authors. He mentions Grill and the Salvage Man in connection with primitivism and the animal side of man, and the Bower of Bliss and the Garden of Adonis in an appendix on paradises. He gives a more sustained look at Spenser in the chapter on fictions, focusing on his conservatism, and judging that his allegiance to the "goodly usage of those antique tymes," the Middle Ages, is "downright quixotic." Although he touches on the pastoral episode in Book VI, he does not discuss the tension created between the *otium* of the pastoral life and the demands of the active life, the neglected pursuit of the Blatant Beast. Yet he goes on to find, from the Bower of Bliss, that "bliss is immoral." Spenserians may also feel uneasy with Levin's discussion of art and nature, and with his comment on II.xii.50: "The curious implication seems to be that, while grass is natural, somehow flowers are artificial."

We may find much more profit in Levin's ingenious diagram relating Heaven, Eden, Arcadia, and Utopia in time and space, or in his identification of what he calls "Gonzalo's paradox"--that is, what happens to the authority needed to establish a utopia? These and many other perceptions make the book a valuable contribution to our understanding of Spenser's time and the human imagination as well. [E.O.D.]

4

Brian Vickers. *Classical Rhetoric and English Poetry*. London: Macmillan, 1970.

Vickers offers an account of how emotional and psychological effects are tied to specific figures of rhetoric in English poetry between Chaucer and Wordsworth. The first two chapters deal with the history and processes of rhetoric since classical times. Chapter III, "really the core of the book," sets up definitions of rhetorical figures as "channels of emotional expression," and establishes principles of rhetorical analysis. An alphabetical list of selected figures follows, with illustration from classical and biblical sources, and from the English poets (including Spenser). In the final chapter, Vickers analyzes passages from Sidney, Spenser, Shakespeare and Herbert. The rhetoric of Spenser' early poetry is stiff, but in *The Faerie Queene* it becomes "a marvellously flexible device." Thus in Despair's speech to Redcross (I.ix), the effect of smoothness is supplied by the use of parison and isocolon, the faulty logic covered by anadiplosis, the energy of the negatives carried by asyndeton, and the art of the whole disguised by failure to use propositio and partitio. [Herbert Rix is not used, and other possible uses of the figures not discussed.] There is a bibliography and an index. [R.M.C.]

ARTICLES: ABSTRACTS AND NOTICES

Lewis H. Miller, Jr., "The Ironic Mode in Books 1 and 2 of *The Faerie Queene*," *Papers on Language and Literature*, 7 (Spring 1971), 133-49.

Despite the still-influential tenet of the "new" critics, that allegory precludes irony, it was not so for major Elizabethan rhetoricians, nor for Spenser. Ironic presentation affects allegorical characterization significantly in *FQ* I and II. The bright opening stanzas of I.v belie the ensuing picture of Red Cross's dampened powers in his fight against Sansjoy. Through the narrator's naive stance Spenser is leading his reader to identify with Red Cross's limited self-awareness, which though weak is very human. Una is subjected to ironic handling upon occasion--as in I, iii, 31-2, where she takes Archimago to be Red Cross, and in her meeting with Corceca, where she too exhibits blind devotion-- and the irony serves to humanize her as well. Similarly in Book II, the encomiastic opening stanzas of Canto vii prove the ironic prelude to depiction of Guyon's extreme, and very human, fluctuations in moral behaviour. Further consideration of Spenser's ironic technique in the context of the destruction of the Bower of Bliss will counter the recurrent, and intemperate, reactions of critics to Guyon's action against Acrasia. On the fringe of the Bower Guyon can act with violence to counter the "wanton" Genius and the Lady Excesse without evoking critical ire. Yet within the Bower, the reader is beguiled, through a focussing down of the narrative, into assuming the attitudes of the enchanted. The stanza which describes Guyon's destruction of the Bower (II, xii, 83) is "the most effectively ironic passage" in *FQ*: it insistently separates Guyon from us, and leaves us viewing the action "through Grillish eyes." Irony marks the narrator's presentation of the rose song (II, xii, 74-5), as comparison with *Amoretti* 70 demonstrates: the "unhealthiness" of the former is abundantly clear in the contrast.

K. I. MacDonald, "Allegorical Landscape in the *Faerie Queene* (Books I-III)," *Durham University Journal*, 63 (March 1971), 121-24.

The simple elements of landscape appear and disappear in the Spenserian narrative. The landscape is local, not general (we don't know whether Belphoebe's Pavilion is north or south of Corceca's Cottage) and it is simply "not there" unless required. The same landscape elements function differently

in different books: forests, for example, are a hindrance to Holiness, helpful
to Una, evil and tempting to Guyon; and in Book III the forest both harbours un-
chaste love and represents the fruitfulness of nature. The forest is, then, a
moral symbol in relation to the individual virtue, but a non-moral concept in
general. The specific moral context determines its attributes. The same is true
of other kinds of landscape elements (examples are given). [W.I.]

David K. Cornelius, "Spenser's *Faerie Queene*, I, xi, 46," *Explicator*, 29 (February
1971), item 51.

"The tree whose virtue restores Redcrosse is both the tree of life of
Genesis and Revelation, and also the tree of everlasting life--the Cross of
Calvary. As the latter it is both the criminal consequence of the Fall, and the
divine response to that event."

Jerry Leath Mills, "Symbolic Tapestry in *The Faerie Queene*, II.ix.33," *Philological
Quarterly*, 49 (October 1970), 568-69.

The interior of Alma's parlour (that part of the sensitive soul where the
concupiscible and irascible functions operate) was "with royall arras dight, /
In which was nothing pourtrahed, nor wrought, / Not wrought, nor pourtrahed, but
easie to be thought" (*FQ* II.ix.33). "But" does not have its modern meaning, as
other commentators have thought, but means "except," a very easy Elizabethan con-
struction. The sensitive soul "registers only the rudimentary constructs of
sense"; the walls "represent the initial phase in assimilation of sensory data."

R. M. Cummings, "An Iconographical Puzzle: Spenser's Cupid at *Faerie Queene*, II,
viii," *Journal of the Warburg and Courtauld Institutes*, 33 (1970), 317-21. ["VII,
viii," the citation which appears in the title, is a misprint.]

The angel guarding Guyon at *FQ*, II, vii, is compared in an extended simile
to a young, unarmed Cupid. The emblem clearly concerns spiritualized love in a
neo-Platonic context, but certain attributes of the figure are hard to relate to
available traditions. Donald Cheney rightly regards the appearance of an angel
as Cupid with suspicion, but his suggestion that the image is ironic need not be
accepted. Mercury, as celestial messenger, might have been a more obvious choice
for comparison with the angel; moreover, Mercury has specific affinities with
the Palmer, a "'subcharacter' generated from Guyon"--both are psychopomps.
Mercury, through father Jove, is brother to the Graces as this Cupid is said to
be. The angel, before the simile begins, is described in Appollonian detail more
appropriate to Apollo's "chaumberleyn" Mercury than to Cupid. The conflation of
the figures of Mercury and Cupid has precedent (Gyraldus and Bocchius cited);
it embodies notions about the hermeneutic powers of love; it is probably quite
deliberate on Spenser's part, and not the result of careless revision of a
passage originally about Mercury.

C. D. Gilbert, "Blind Cupid," *Journal of the Warburg and Courtauld Institutes*, 33
(1970), 304-5.

The concept of Blind Love, rare in classical literature and absent from
classical art, was revived in the thirteenth century as an addition by analogy
to a group of blind personifications which included Night, the "Blind Synagogue,"
Fortune, and Death. Soon was added the implication that blindness (the bandaged
eyes) indicates the irrationality of sensual passions as against the clear sight
of ideal Love. Ficino and Pico challenged and reversed this tradition: from
Proclus and Plotinus they developed the notion that Love is blind, not because
of sensual irrationality, but because it is above reason. [In this context, the
Blind Cupid of *FQ* III, xi, would seem to conform to medieval usage--EB.]

Harry Berger, Jr., "Busirane and the War Between the Sexes: An Interpretation of *The Faerie Queene* III. xi-xii," *English Literary Renaissance*, 1 (Spring 1971), 99-121.

Experiences at Busirane's house localize conflicts set up when the masculine mind is wounded, first by desire and then by jealousy. The magician's name means among other things, "busy-reign"--the masculine imagination trying busily to dominate woman's will. Woman figures in the early parts of the episode as sexual object (Amoret) and as observer (Britomart). The message Britomart gets is slanted: erotic experience leads to torment and psychic breakdown. C. S. Lewis is right: "When Britomart rescues Amoret...she is ending...centuries of human experience, predominantly painful."

"Infinite desyre," the cosmic eros depicted with strong favour in "Hymne of Love," is the value opposed by Busirane; his first two chambers present corrupted and antithetical forms thereof. *Lust*, random possession, is exemplified through the gods in the tapestries and statues; *false love*, possessive fixation, is demonstrated through male and female exemplars in the masque. Spenser's message is that "the mind must be freed of such narrowed concerns before it can open itself to the fulfillment of sexual desire in generation and friendship." Before such freedom is attained, the suffering of woman continues as the whole point of the sadistic game: she cannot be finally or literally killed.

A shift in perspective marks the final episode in the inner room: what began in the male mind moves toward and into the feminine mind, time shifts from the remote past to the narrative present, and the action is progressively internalized. Amoret, the sufferer, is understood as the person upon whose mind the masque is imposed; Britomart, the would-be rescuer, is seen as a woman whose experience is to incorporate, and move beyond, that of Amoret. Busirane is playing on the conflict in loving, virginal womanhood between chastity and desire with the aim of perverting fear into panic and frigidity. Britomart's apparently easy victory over Busirane is a typical Spenserian device: the resolution is false, in that it is premature, too complete, or not the precise resolution required for the precise problem. The device permits a knitting up of romance narrative while leaving open certain problems which will continue in the psychic life of the characters. It exemplifies the growing tension in the later *FQ* between flatness of resolutions and radically insoluble problems. Similarly, the hermaphroditic happy ending [of the 1590 version] does not solve the problems posed by Busirane. There is an edge of conflict in the straining together of Amoret and Scudamour, fit omen for the strains which still face Artegal and Britomart.

Helen Cheney Gilde, "'The Sweet Lodge of Love and Deare Delight': The Problem of Amoret," *Philological Quarterly*, 50 (1971), 63-74.

The separation of Amoret's heart and body in the Masque of Cupid epitomizes her internal conflict, an inability to reconcile her conception of love as "chast affectione" with her experience of sexual passion. Her overly chaste education in the garden has not prepared her to cope with the latter. Afraid of it, she withdraws from Scudamour and becomes the victim of Busyrane, who represents bodily passion. She can only be rescued by Britomart, who unites love and passion, and her hermaphroditic union with Scudamour in the original ending to Book III indicates her acceptance of the sexual. Her captivity to Lust in IV.vii suggests that her separation from Scudamour and Britomart makes her vulnerable to the physical side of her nature, and in this case she must be rescued by Belphoebe, or "mere chastity."

Judith H. Anderson, "Whatever Happened to Amoret? The Poet's Role in Book IV of *The Faerie Queene,*" *Criticism,* 13 (1971), 180-200.

The problems of organization and poetic control presented by Book IV cannot be resolved by seeing it as a continuation of Book III or by concentrating on such anthology pieces as the Temple of Venus (x), the Marriage of the Rivers (xi), or the accord between Britomart and Artegall (vi). They are exemplified in canto viii, where the story of Amoret and Aemylia is sandwiched in a puzzling way between those of Belphoebe and Timias and Aemylia and Amyas. The poet is unusually detached and reverential in his treatment of Belphoebe and Timias, while the story of Aemylia and Amyas lacks the customary fullness and inner complexity of Spenserian allegory. His digression on slander in the middle of the canto seems abrupt and arbitrary, and is characteristic of the more explicit personal role he assigns himself throughout the book. The portrayal of Ate in canto i, where the movement is untypically from name to image or from abstraction to landscape, is also a consequence of the poet's changed role in the book, and the canto as a whole betrays a confused handling of the narrative and figurative levels of meaning. In canto ii the poet's voice is more direct and explicit than it is in i, and serves as a fulcrum between surface and symbol. In canto x the poet drops from view and makes Scudamour tell his own story, where Amoret exists only in the past, as part of a generalized ideal or antique image which must be reformed in the present. In canto xi he returns to his own voice in a lyrical celebration of the natural world. "Cantos x and xi mark at once a final division and a final, triumphant balancing of narrative and symbolic, dramatic and mythic realms."

Lesley W. Brill, "Chastity as Ideal Sexuality in the Third Book of *The Faerie Queene,*" *Studies in English Literature,* 11 (Winter 1971), 15-26.

The chastity of Book III of *The Faerie Queene* is a complex and aggressive virtue derived from the nature of human sexuality and fully embodied in Britomart, the book's almost bisexual heroine. The greatest threats to her successfully completing her quest result from the nature of the very energies upon which Britomart's success depends. Her ardent sexuality is often as unruly as it is intense, and Britomart only stays afloat with difficulty upon her intestine "sea of sorrow." Britomart also encounters, in such figures as Malacasta and Busyrane, external threats to her quest's completion. Having turned to bestiality and demonism precisely the same energies which drive Britomart's chastity, Busyrane stands as Book III's most powerfully evil figure. His masque and his tapestries provide an elaborate anatomy of antichastity. Florimell, the comic heroine of a melodramatic subplot, occupies a neutral ground between Britomart and Busyrane. Her helpless panic when confronted by a series of grotesque "leachors" vividly demonstrates the importance to chastity of Britomart's martial ferocity. Where Busyrane turns to human sexuality as an occasion for lust and oppression, Florimell's response consists of flight, the denial of sexuality in both herself and others. Among the central figures of Book III, only Britomart gives full and virtuous expression to her own sexuality; and she alone is largely unthreatened by the errant sexuality of other men. [L.W.B.]

Dorothy Woodward Culp, "Courtesy and Moral Virtue," *Studies in English Literature,* I (Winter 1971), 37-51.

In Book VI of *The Faerie Queene,* Spenser portrays courtesy as a true moral virtue. It derives not only from gentleness, a natural inclination to seek what is best for others, but also from the conscious and voluntary choice of an action that best meets the needs of a particular situation. One of the primary concerns

of courtesy is the aid and help that one man should give to another; but it governs all those relationships that fall outside of the interests of the state or of political, economic, or personal profit. The books on the gentleman offer little help in defining Spenser's virtue, for they rarely mention courtesy and present such related virtues as justice, charity, and general moral duty in loose and overlapping definitions. Spenser carefully differentiates among these virtues, contrasting the areas governed by justice and courtesy in parallel episodes in Books V and VI. Courtesy, then, is not "merely" a social grace; it is a virtue suffused with a grace and comeliness of manner. Both the courteous action and the manner in which it is performed draw men together in good will and form a foundation for human society. [D.W.C.]

Dorothy Woodward Culp, "Courtesy and Fortune's Chance in Book VI of *The Faerie Queene, Modern Philology*," 68 (February 1971), 254-59.

Spenser's Courtesy in *FQ* VI is a virtue, not just a social grace, but his presentation must be varied from that of the other books to suit this virtue's special qualities. VI shows, first, a hero helping others (as in V) because courtesy is here a matter of relations with others, and secondly, several sets of minor characters (as in III and IV) to show both examples of courtesy and dis-courtesy and the effect of the bite of the Blatant Beast on those who, unlike Calidore, are subject to it.

The motif of the interrupted moment of repose or merely of the unexpected appears very frequently: it underlines not simply the rule of blind chance, but the moral issue that in a world of chance and malignant forces all men must at some time be dependent on the courtesy of others. In occurrences of this motif, the models from Greek romance play a large part: exposure and recognition, captivity, and sacrifice. The motif is examined in relation to the opening episode of the unexpected interruption of three pairs of lovers; the unexpected attacks or woundings of the Blatant Beast; the Brigant attack on the pastoral world; Calidore's interruption of Colin; Calepine's victimization by Turpine; Calepine's separation from Serena; her capture by the Salvage Nation.

Howard H. Bahr, "Spenser and the 'Painted Female Beauty' of Conventional Sonneteers," *The Southern Quarterly*, IX (October 1971), 1-5.

Spenser uses, as is shown here, many of the conventional Petrarchan terms and images in describing female beauty, but the three "Petrarchan" qualities as-cribed to the False Florimel in *FQ* III. viii. 6, 7 (snow and rubies, two burning lamps in silver sockets, and golden wire for hair) may not only suggest sensuous beauty uninformed by Platonic spiritual beauty, but also satirize the standard Platonic vocabulary.

The "quick moving Spirit" to "stirre and roll" the two burning lamps of the eyes recalls Malecasta's eye-rolling (III.i.41). Shakespeare and Milton both connect rolling of the eyes with unchasteness.

Arthur W. Hoffman, "Spenser and *The Rape of the Lock,*" *Philological Quarterly*, 49 (October 1970), 530-46.

In addition to six Spenserian parallels noted in Tillotson's Twickenham edition of *RL*--most importantly, the one between the Cave of Spleen, *RL* IV, and the Mirabella episode, *FQ* VI--further "strong parallels" are cited: the des-cription of Belinda's triumphant shout, "The Walls, the Woods, and long Canals reply," which recalls the echoing ring in the refrain of *Epithalamion* (a refrain

emulated more closely by Pope in *Summer*); the wakening and adorning of Belinda and of the bride of *Epithalamion*; the progresses along the "silver Thames" in *RL* and along the "silver-streaming Themmes" in *Prothalamion*; the association of sun symbolism with Belinda and with the bride of *Epithalamion*. The parallels pertain to a woman (or women), a river and a journey. They produce two effects: through contrast between the heroic and the trivial, the hollow reverberation of the trivial in the larger frame provided; through similarity, a recognition that if ordinary life can run parallel to heroic life, at certain moments the situations and issues of the lower may be sharpened and elevated by the higher. The Mirabella echoes in the Cave of Spleen (bag and vial) reinforce the impression that Belinda, unnaturally and unwisely, is more interested in "men at her feet" than in "a man in her life." However, an incomplete impulse in the poem in the direction of full love between Belinda and the Baron (the "Earthly Lover lurking at her Heart," III, 144), a love which might have ended in marriage, recalls a further parallel. *RL* was not the first great occasional poem to be connected with the Petre family (the Baron was the seventh Lord Petre): William Petre, later second Lord Petre, was one of the two bridegrooms of *Prothalamion*. The picture of Belinda was not precisely like those of Spenser's brides in the two marriage poems, but it was much closer to such heroic perfection than a more modern picture, which also echoes Spenser, that of Eliot's "Thames-daughters" in *The Waste Land*.

Michael O'Connell, "*Astrophel:* Spenser's Double Elegy," *Studies in English Literature*, 11 (Winter 1971), 28-35.

Although *Astrophel,* Spenser's pastoral elegy for Sidney, uses Ronsard's *Adonis* as a principal source, the tone and poetic strategy of the poem are very different. *Astrophel* delicately casts the reality of Sidney's life and death in a pastoral fantasy to celebrate the poet of the *Arcadia*. The Stella of the poem is not to be confused with the historical lady who stood behind Sidney's sonnet sequence but must be seen (in view of Spenser's trait of thoroughly transforming his literary borrowings) as representative of the inspiration behind Sidney's poetry. The flower into which the lovers are transformed becomes symbolic of Sidney's poetry and links the two parts of the elegy together. The flower consoles the shepherd poet who sings the first part but does not console Astrophel's sister, who reaches the Christian consolation in the second part. The double elegy thus implies solace both for those who loved Sidney as a poet and for those to whom he was a brother, husband, or friend. [M.O.]

Roberts W. French, "A Note on Spenser and Milton," *Notes and Queries*, 17 (November 1970), 412.

The probable source for the metaphor in *L'Allegro*, 121-2 (the Ladies "whose bright eyes / Rain influence") is *Epithalamion*, 416 ("happy influence upon us rain").

Patricia Ingham, "Spenser's Use of Dialect," *English Language Notes*, 8 (March 1971), 164-8.

It has been observed that Spenser makes use of rhymes depending upon Northern pronunciations in *FQ*, and of Northern forms and Northern words in *SC*. The "problem" of the use of Northern dialect by a court poet has been answered, tentatively, in terms suggesting the deliberate creation of a tone of "rusticity" for "verisimilitude." This conjecture should be discounted. Puttenham saw pastoral, not as a genre to which realism pertains, but as a way of presenting,

through the veil of low and base language, matters much greater than they at
first appear. The use of dialect became a feature of pastoral only after, and
presumably, because, Spenser made use of it in *SC*. Examples there are concen-
trated in the three eclogues of the satirical (EK's "morall") group, all of
which deal with the evils of bad clergy. For such satires Puttenham recommended
"rough and bitter" language; dialect words which were currently regarded as
barbarous and rude fitted the prescription. Northern dialect pronunciations in
FQ are used to different purpose: in combination with archaisms, neologisms and
other poetic coinages they add to the poetic effect of strangeness and richness.
Northern, rather than Western, forms are drawn upon because they had, at the
time, a strong literary tradition. The apparently contradictory attitudes to
Northern dialect--treating it as vulgar and low, and yet as an established
literary medium--are also displayed by Alexander Gill in *Logonomia Anglica*, 1619
and 1621.

G. F. Waller, "Transition in Renaissance Ideas of Time and the Place of Giordano
Bruno," *Neophilologus*, 55 (January 1971), 3-15.

Bruno's views on time may be the bridge between the medieval notion of a
flux controlled by Providence and the later concept of discontinuous time,
measured in moments by man-made machines in a mechanical universe. His thought
draws on medieval Christian thinkers, such as Cusa, as well as on Lucretius and
Epicurus, but it also looks ahead to vigorously immanentist philosophies. Bruno's
doctrine of God departs from the traditional concept of an immutable divinity
outside time. His God is subject to mutation; his "infinity" is an attribute of
the universe itself. Value is discoverable within, not beyond, the mutable world.
Time's passing contains eternity itself. There are interesting parallels between
Bruno's *'Spaccio* and Spenser's Mutability Cantos, but in Bruno's thought the
world of time is not transcended.

Barbara Carman Garner, "Francis Bacon, Natalis Comes and the Mythological Tradition,"
Journal of the Warburg and Courtauld Institutes, 33 (1970), 264-91.

"Bacon's theories of mythology, stated in the definitions of 'parabolical
poesie'...indicate his agreement with Comes concerning both the origin and
purpose of myth." Comes's theories are summarized, 265-7.

Alfredo Bonadeo, "The Function and Purpose of the Courtier in *The Book of the
Courtier* by Castiglione," *Philological Quarterly*, 50 (January 1971), 36-46.

As a compromise between two extreme views--that the art of the Courtier is
an exercise leading to achievement of civil values through spiritual perfection,
and that the aim of the Courtier is essentially self-centred (to shine in persona
success at court)--the following hypothesis is advanced: *"The Book of the Courtier*
has indeed an ideal: that of creating a man capable of understanding and con-
tributing to the solution of moral and political problems. However, this ideal
cannot be achieved on the basis of qualities attributed to the Courtier, for they
are in their substance utterly inadequate for the task. The ideal is instead
supposedly achieved through the reputation and prestige the Courtier acquires by
the display of his qualities, and through a mystical state of grace which com-
pensates for the lack of true moral and political wisdom." The troubled life
and work of Castiglione as a courtier and the turbulent politics of the Italian
states at the time lend an ironic footnote to the study of the treatise.

Robert J. Clements, "Poetry and Philosophy in the Renaissance," *Comparative Literature Studies*, 8 (March 1971), 1-20.

    Medieval opposition to poetry, sustained by churchmen, pedants, historians and philosophers, was modified and eventually overcome during the Renaissance. A new genre arose, the "philosophical poem." (Spenser's "Hymns" receive passing mention in this context.)

*   *   *   *   *

    The Notre Dame English Journal has, in its Spring issue, published four Period Bibliographies, the first of which covers the English Renaissance, 1500-1600. The compilers are Robert J. Lewis and Frank N. Clary, Jr. [B.T.]

COMPLETED DISSERTATIONS

Brumble, Herbert David III. *Genius and Other Related Allegorical Figures in the "De Planctu Naturae," the "Roman de la Rose," the "Confessio Amantis," and the "Faerie Queene."* The University of Nebraska, 1970. Adviser : Paul A. Olson. *DA*. 31 : 4113-A.

Jacobs, Karen Langpap. *A Continuing Metaphor : A Study of Seven Images of Virtue in "The Faerie Queene."* Auburn University, 1970. Director : Taylor Littleton. *DA*. 31 : 4166-A.

Reed, Regina Balla. *Rebellion, Prophecy and Power in Four Works of the English Renaissance.* [*The Faerie Queene, Tamburlaine* I and II, *Coriolanus*]. State University of New York at Buffalo, 1970. *DA*. 31 : 4731-A.

Wilson, Robert Rawdon. *The Problem of Time in the Poetry of Edmund Spenser.* University of Oregon, 1970. Adviser : Waldo F. McNeir. *DA*. 31 : 5434-A.

WORK IN PROGRESS

Foster Provost (Duquesne University, Pittsburgh, Pa.), Carolyn Burgholzer (College Misericordia, Dallas, Pa.), and Bernard Vondersmith (Indiana State University, Terre Haute, Ind.) are engaged in writing a history of twentieth-century criticism of *The Faerie Queene*.

Humphrey Tonkin (University of Pennsylvania, Philadelphia, Pa.) reports that *Spenser's Courteous Pastoral*, his book on *FQ* VI, will be out from Clarendon Press next May or June. He has also had the following articles accepted: "Spenser's Garden of Adonis and Britomart's Quest" (by *PMLA*) and "Some Notes on Myth and Allegory in *The Faerie Queene*" (by *Modern Philology*).

Edmund Bojarski (McMurry College, Abilene, Texas), general editor of the Thesis Bibliography Series, solicits listings of Spenser master's theses, with abstracts when available. He would like to hear from a "suitable volunteer" to edit the Spenser volume of the series.

ANNOUNCEMENT

The editors of *Studies in Philology*, which since 1915 has issued four regular numbers a year, announce the inauguration in 1971 of a fifth regular number--the annual Text and Studies number. The first to be issued will be *The Spenser Allusion Book to 1700* by William Wells. Part I will be published this summer, Part II in 1972. Both volumes will be available to subscribers as a part of their regular subscription ($7.50 in 1971; $10.00 in 1972) and will also be sold separately. *Studies in Philology* is edited at University of North Carolina, Chapel Hill, N.C.

QUERY

This epigraph to James Fenimore Cooper's *Satanstoe* is attributed by Cooper to Spenser: "The only amaranthine flower on earch, / Is virtue; the only treasure truth." Does anyone know the true source? *OED* gives *Paradise Lost*, XI. 78 for the first occurrence of "amaranthine." The adjective is not in Osgood's *Concordance*, and the proverb is not in Charles Smith's *Spenser's Proverb Lore*. *OED* certainly combed *FQ* and other works of Spenser; it lists 'Amaranthus' in its double occurrence in the Garden of Adonis. The only other 'Amaranthus' in Spenser according to the *Concordance*, is 'Amaranth,' near the end of *Virgil's Gnat*.

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