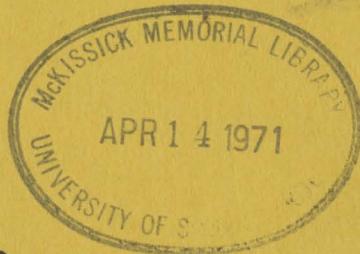


# SPENSER

# NEWSLETTER



Winter 1971

Volume 2

Number 1

*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

*NOTICES OF REVIEWS*

*COMPLETED DISSERTATIONS*

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*BOOK NEWS*

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TO OUR READERS

Beginning with this issue, SpN will occasionally publish a single review article, in an entirely different category from our notices, abstracts, and other rigorously informational material. The change in policy is not a deeply meditated executive decision but springs from grass-roots: a corresponding editor sent us, not the notice that we had asked for, but full-dress review of the important book in question. We found the review too interesting cut or suppress.

If the Modern Language Association carries out its announced intention of offering abstracts of scholarly articles on an annual basis, our readers may want us to move further the direction suggested by the inclusion of Waldo McNeir's review in our present number. It noted, however, that the PMLA Annual Bibliography has not shown as complete a coverage ours in regard to Spenser, and that some scholarly journals do not ask their contributors supply abstracts for use by the MLA. Meanwhile, we are happy to read the not infrequent short notes that are offered to us, although we have not yet found it possible to include them; and we ask our industrious and much appreciated contributors to note that, while we now have room for the occasional vigorously partisan review (never more than one per issue), all the rest of our material is intended to be non-partisan information (with the additional safety valve that plain errors, and assertions which outrage the person preparing the note abstract, can be indicated within square brackets.) And please tell us if you believe at this guide-line should be modified. A list of our private (not library) subscribers appears in this issue. Instead of reaching only fifty percent of the people in the world having a large interest in Spenser we should like to reach all. Will you please jog the memories of Spenserian friends whose names are absent from the list? Our nominal subscription fee is in part a device to keep our mailing-list up-to date. In most cases, all that a prospect need do is to reach for his cheque-book and later go to the bother of making slight deduction in his income tax return. And will all of you please renew early?

BOOKS: REVIEWS AND NOTICES

Eric Evans. Spenser's Anatomy of Heroism: A Commentary on "The Faerie Queene." Cambridge: University Press, 1970.

Evans believes that Spenser's highest term of praise is "heroic." The aim of his heroic poem is the inculcation of virtue, his material a mixture of Christianized pagan mythology and pseudo-history. The position of Arthur is considered to be central throughout, "the idealized portrait of a great hero" by whom the other heroes are measured. "Justice is the most strictly heroic" of the virtues, and Artegall therefore "receives special treatment." Good and evil, though inseparably mixed, are in fluctuating conflict because of "Spenser's profound sense of the Fall." Arthur becomes increasingly internal as part of the individual heroes, "and increasingly the symbol of the Christ within." On the surface of the fable is British history, but Biblical myth forces itself into some of the poem's greatest imagery. Each hero must make the choice of Hercules, although he can never attain Christ's moral perfection. Venus and Diana, both present and necessary, ought to be in harmony. Spenser's images are not ends in themselves but means to precepts; yet they are often enigmatic forms of allegory that require unriddling. Hamilton and Kathleen Williams have not paid enough attention to concepts underlying the imagery. For example, the forest with its denizens is the most sustained metaphor, invariably sinister [see Evans's article in RES, 1961]; the sea is associated with allegoric growth and fertility [see Evans's article in SP, 1964]. The view of Alpers that Spenser supports no moral judgments but only a variety of possible attitudes stems from failure to understand Spenser's "paradoxical conception of the nature of life," for to read FQ is to face a continuous dilemma in which the moral code "emerges gradually from the cumulative effect of apparent contradictions." Rosemund Tuve fails to understand that Spenser's rhetorical

mode is different from that of medieval allegorists, meant to persuade by its dramatic presentation of conflicts within the human mind. Spenser's allegory expands, however, from an inner mental world in the early books to an outer social world in the later on and then moves back into the mind--especially the mind of the poet--in Bk. VI. Tudor chivalry, itself only a kind of echoic allegory, corresponds to the "studied remoteness of a style that seldom descends into colloquial language." Every constituent of the poem is designed to fashion a gentleman who is the reader himself. Evans weakens this long introduction to the poem by speculating on Spenser's possible relation to the memory-systems and the mystic Hermetic tradition studied by Frances Yates.

The commentary on the individual books (pp. 89-239) raises many disturbing doubts. The identification of Una as Red Cross's conscience, part of his psyche and never separate from him, and therefore as responsible as Red Cross for his transgressions, is a bizarre idea, comparable to shifting Othello's guilt to Desdemona; it ignores the influence of outside agents. Lemmi's explication of Acrasia's riddle (II.i.55) by reference to Nat Conti as summarized in the Variorum is satisfactory and makes Evans's obscure excursus supererogatory. The long debate between Guyon and Mammon (vii.7-19) shows that the hero does not enter the cave "on an impulse," but aware of the dangers; and it should be obvious that when he collapses on emerging after three days of breathing smoke and going without food he does so from air pollution and malnutrition. It is not true that "the only major human organs absent from the House of Alma are the sexual ones," because the "conduit pipe" (ix.32) is the penis that comes at the end of the inventory of the human body. The connection of the Circe myth with Acrasia is not new; it was worked out by Hughes nearly thirty years ago (JHI, 1943). If anything could be more incongruous than Lewis's naming the two naked girls in Acrasia's swimming pool (xii.63-68) "Cissie" and Flossie" it is Evans's reference to them as "the two Alma Tadema girls." In the description of the Bower of Bliss and its environs they illustrate what Sypher calls the "interferences and transformations" in the styles of Bellini, Giorgione, and Titian. If Spenser was more suspicious than Sidney of the golden world of poetry, and warns us against it by means of the Bower because he is "more traditionally Christian than Sidney," why is FQ, like the Arcadia, a painstaking product of the poet's erected wit? If Britomart's soliloquy (III.iv.6-11) is a "very hackneyed love lament," why is it addressed to the ever-changing sea and therefore psychologically and symbolically appropriate to her in confusion, as pointed out by Weld (PMLA, 1951)? The view that Britomart's invasion of Busyrane's castle is "a journey within her own mind" and that "the captive Amoret is a part of Britomart herself" denies the objective existence of the artifacts, persons, and events encountered there, and it makes one wonder in what sense the experiences of Britomart and Amoret are similar. In Evans's own terms, if Spenser uses the Mask of Cupid to suggest "that all is unreal and artificial, lacking even the verisimilitude of drama," then it is psychologically realistic and dramatically unrealistic at the same time a duality difficult to grasp. The argument that Florimel withers and ages because she unnaturally preserves her virginity is unsupported by anything in the poem. Marinelli likes women because of his foolishly over-protective mother, but the idea that he is sterile and impotent seems at variance with his eventual loving union with Florimel. Evans sees it, the aged virgin Florimel, who has received "the kiss of death" from Proserpine from her watery grave to marry the unregenerate and apparently necrophilous Mari "because he is the complement of herself." It hardly follows from Britomart's awakened sexuality in Bk. III that in propositioning Amoret (IV.i.7-8) she is "toying with her newly felt instincts" (are these perverse?), rather than trying to make her male disguised more convincing, as Spenser explains. Artegall's meeting with Britomart (vi) is belatedly recognized as the central episode of this book, as Notcutt proposed in 1926. More than in this, Evans is interested in updating and overloading the allegory by a merger of Amoret-Britomart-Belpheobe in the rescue of Amoret from Lust by Belpheobe (vii). In modern terms, he is a male chauvinist when he insists on making "Scudamore's conquest

Amoret" and his forceable removal of her from the Temple of Venus (x) into an heroic exploit. The changing of the same characters' roles between Bks. III and IV, compared to the transformations in Ovid's Metamorphoses, is less important to Spenser than to Evans, one suspects, and certainly more evident to the latter than to this reader. If justice is the first of the heroic virtues, why is the Book on the Legend of Justice nearly the shortest one of all? It also plays hopscotch with the sequence of events, since Evans speaks of the episode of the giant with the scales (ii) as if it came late "as the scope of [Artegall's] activities becomes wider"; claims that Artegall learns the meaning of justice from his punishment by Radigund (v), whereas he dispenses justice in i-iv; and puts the episodes of Belge and Gerioneo (x-xi) before the defeat of the Soldan (viii). A perspective on Radigund's regiment of women is lacking, although it is provided in Phillips's two-part study of the Elizabethan background (HLQ, 1941/1942). An approach to Bk. V which emphasizes "its image of the harsh discipline which the Fall has made necessary" neglects the Irish events which are the basis of the most important historical allegory, nor is Spenser's View mentioned. Once again, the exemplars of evil early in Bk. VI are associated with "the loss of primal innocence," Serena's shame at her nakedness is compared to the shame of Adam and Eve, and Calidore's intrusion on the dance of the Graces becomes representative of the evil resulting from the Fall. By now it is apparent that Evans's "Profound sense of the Fall" exceeds Spenser's. The dalliance of Calidore among the shepherds is at first censured (ix.1), true; but Spenser praises the hero's behavior at the end of the pastoral interlude (xii.2), and for the very thing Evans regards as "a moral frailty," his "stooping to the shepherd's level in his love," which the poet evidently does not consider "an offense against literary decorum." Nor does Calidore turn into a figure of Christ harrowing hell when he rescues Pastorella from the brigands' cave; the "apparent death and resurrection of Pastorella" requires no theological interpretation, unless one starts with it as a preconceived idea. After the harsh and brutal captivity episode, by which "soft" primitivism is converted into "hard" primitivism, in Boas' and Lovejoy's terms, is it possible "to fall into Calidore's own error and succumb to the escapist charm of the pastoral idyll"? Spenser's pastoralism prevents a simplistic acceptance of it as effectively as Shakespeare's. In a final chapter on the Mutability Cantos, Evans maintains that in the postlapsarian world of FQ the central paradox is that the hero's "way to salvation will be through error," but God's grace is everywhere "and converts the Fall itself into ultimate good." The proper myth for such a view of life is the conversion of the Old Law into the New, and "the proper ideal not the Herculean hero ... but a hero redeemed by suffering." These concepts are implicit in the first six books but explicitly defined in the fragmentary seventh book. The quest is "the only moral imperative for Spenser," and "to persevere in it ... the only heroism." Mutability presides over the whole poem in the shifting relationships between good and evil, which are eternally balanced to maintain cosmic order, as the hero loses his initial virtue and through its loss attains "a fuller understanding of its true quality." One may question whether this pattern applies to all the heroes alike, or in the same degree, and also whether mutability is too nearly ubiquitous a topos in the Renaissance to be viable as the unifying principle of FQ, since it appears in nearly all the serious narrative and dramatic literature of the period. Isn't it like trying to "explain" Shakespeare under the trite rubric of the contrast between appearance and reality? If Spenser had been aware of half the theological and philosophic paradoxes and ambiguities attributed to him here, we would have to put him alongside the skeptical Montaigne, where he obviously doesn't belong. A last section indulges in much speculation about Spenser's several changes of plan and seeks to prove that in the Mutability Cantos we have "the true ending of the poem," with the only constancy "a constancy in change." Is there, then, in the last stanza no transcendent confidence in the immutable divine?

Evans is free-ranging in quoting and alluding in his text to twenty or more ancient, medieval, and Renaissance writers such as Virgil, Boethius, Pico, and Nashe, and to as

many modern writers and critics such as Yeats, Eliot, Frye, Ellrodt, and Kermode. But none of these is listed in the Index. [Waldo F. McNeir]

\* \* \* \*

The TLS review of the above book is favourable with minor qualifications: "If this is how Spenser looks to an intelligent reader in 1970, he looks good." (November 1970) page 1384.

Alastair Fowler. Triumphal Forms, Structural Patterns in Elizabethan Poetry. Cambridge: Cambridge University Press, 1970.

Numerical organization in literary works merges on one side into prosody, on the other into substantive structure. Like prosody and stanza-structure, it has been neglected because most poetry is no longer organized spatially like architecture. Yet numerical organization bridges the gap between form and content and sometimes pins down meaning, and it helps us to understand poetry's relation to music and architecture. This book confines itself to triumphal patterns and patterns of time. Much new evidence is cited to show that men of the Renaissance and earlier times understood numerical organization and often liked to order ideas in visual patterns. Numerical structure is very widespread in literary works.

The tradition of the sovereign mid-point (siting of sovereigns, triumphs, royal entries) is as important in literature as elsewhere (a teacher of Milton praises Masore for numbering all components, down to letters, of the Bible and establishing the centre of every book). Purgatorio xxix, Mantegna's "Triumph of Caesar," Francesco Colonna's Hypnerotomachia Poliphili (an influence on Spenser) are analyzed as triumphs with emphasis on mid-points. Petrarch's Trionfo della pudicizia (chastity) shows 16 + 16 figures, 31 being the Pythagorean epithet for Justice. In Spenser's Masque of Cupid (a Triumph), Cupid of Busirane (the perverted chastity or overdone pudicity of Amoret, following Rome) is preceded by 16 figures and followed by a like number; the addition of Cupid ruins the total of Justice borrowed from the Trionfo above and gives 17, an unpropitious number. The Triumph which is the procession in the Mutability Cantos shows two sets, each of 16 figures, with Day bearing the Sun (here a form of Jupiter) at the point of division between them [The argument that the Hours here are the 12 "unequal" ones rather than the 24 seems doubtful--AKH]. Many examples of central positioning are cited--Classical (e.g. Virgil's Eclogues, with symmetrical structure), Chaucerian, Elizabethan, 17th- and 18th century. An historically oriented review distinguishes among Renaissance, Mannerist, Baroque, Rococo, and Neoclassical numerical manners, and notes that the Romantics forg numerical structure. Mannerism, including Spenser's, avoids simple symmetry, superimposes multiple structural patterns, and seeks overlapping groups. The Books of FQ fall into various complementary groupings.

A rich tradition of chronological and calendrical symbolism is indicated, particularly for epithalamia. One by Remy Belleau has the same proportion of night and day among its 24 stanzas as does Epithalamion. For the latter, refinements are proposed for Hieatt's theory [which is described with great precision and economy--AKH]: a new system of matching stanzas, a reference to the days of the summer quarter in the total number of long-line groups (92), etc.; an alternative measure for the total number of stanzas--23 1/2--is the maximum height of the sun in degrees on the marriage day.

Among sonnet sequences a pattern is found for Sidney's and Shakespeare's; for Amoretti, including the Anacreontics and Epithalamion, the pattern of stanzas 34/1/47/ is proposed; at the same time Dunlop's scheme for the sonnets alone--21/47/21--is accepted as typical of Mannerist overlap and complexity.

Rosemary Freeman. The Faerie Queene, a Companion for Readers. Berkeley: University of California Press, 1970.

A chapter on the reasons for the general appeal of FQ is followed by one on its construction and narrative design and another on its allegory. For the rest, the narrat-

of each Book of FQ is recounted in considerable detail and in the original order. Critical and interpretive observations are interspersed. Almost all of the material is familiar. There is no bibliography. [See, also, unsigned review in TLS, 15 Jan. 1971.]

Critical Essays of Spenser from ELH, selected by the Editors of ELH. Baltimore and London: Johns Hopkins Press, 1970.

Essays so recent that they were abstracted in the first issue of SpN (Winter 1970) stand here in the company of such obvious choices from the past as "Nature and Grace in The Faerie Queene," (A. S. P. Woodhouse, 1949), "Nature and Art in The Faerie Queene," (Millar MacLure, 1961), and "Vergil in Spenser's Epic Theory," (William Stanford Webb, 1937). Twelve of the essays deal with The Faerie Queene, two of this number (Kathleen Williams, 1952, and Joanne Field Holland, 1968) viewing its world from the hill of Mutabilitie; "Allegory and Pastoral in The Shephearde's Calender" (Isabel MacCaffrey, 1969) makes up the baker's dozen. (Other critics represented are Maurice Evans, A. C. Hamilton, Lewis H. Miller, Richard Neuse, B. Nellist, James C. Phillips, D. Douglas Waters.) Variety in opinion and style proves sufficient to sustain interest; a certain coherence in the whole derives from judicious selection for this volume, and also, it would seem, from continuing interest among editors of ELH in patterns of thought, literary form, and symbol.

dwin Honig, ed. Spenser. Laurel Dell, 1968.

The edition is inexpensive (75 cents) but more substantial than collections such as the Blake and the Herbert in the same series. It includes: FQ, Book I; Mutabilitie; the letter to Raleigh; SC, April, August, October; Mother Hubberd's Tale; Muiopotmos; 21 sonnets from Amoretti; Epithalamion; Fowre Hymnes; Prothalamion. Apparatus is simple: glossary, chronology, brief bibliography, and an introduction which gives a quick overview of the whole FQ. [On an internal title page, 25, a printer's gremlin has spelled the only word on the page "SPENCER".]

#### ARTICLES: ABSTRACTS AND NOTICES

R. F. Hill, "Spenser's Allegorical 'Houses,'" Modern Language Review, 65 (October 1970), 21-33.

Criticism of FQ must recognize that work's unevenness, and not consider it simply as a text for moral exegesis. Some allegorical "Houses" in it work much better than others. The Cave of Despair (I. ix) works supremely well because its elements of narrative dynamism and static allegory are properly fused: the progress of temptation within Redcross's mind is impressively objectified. Similarly, the House of Care (IV. v) successfully mirrors Scudamour's restless torment. The Garden of Adonis (III. vi) is also successful in its own way: there is no occasion for narrative dynamism, and the static allegory is of significant and detailed conceptual interest. But in the Cave of Mammon (II. vii) the attempted narrative dynamism against a background of admittedly interesting static allegory is a failure: not only is Guyon not tempted, but we cannot here imagine anyone who would be tempted. Guyon's experience in the Bower of Bliss (II. xii) involves a parallel clash of purposes: Spenser's concern with meticulously detailed static allegory leaves out of account the narrative need for a mounting sense of Guyon's being tempted. Other "Houses" are discussed. [The attempt to define the degree of narrative success of the Isle and Temple of Venus (IV. x) does not take into account the point that Scudamour, the narrator, misunderstands his own role there, as is shown by his frequent descriptions of himself as "bold" and by Womanhood's reproach that he is "overbold," all of which match with the injunctions in the House of Busirane (III. xi. 50, 54) to be bold but not too bold, Cf. the two halves of the couplet in IV. x. 8 for a definition of Scudamour's mingled success and failure. AKH]

Mother M. Christopher Pecheux, "Spenser's Red Cross and Milton's Adam," English Language Notes, 6 (June 1969), 264-51.

Interesting resemblances between Adam's vision of the future (PL XI and XII) and Cross's vision of the heavenly Jerusalem (FQ I. x) include: common emphasis upon a heavenly reward at the end of life's thorny path; the longing of each protagonist to anticipate his end; the origins of the names "George" and "Adam" in the dust of the earth; the lesson learned by each that true heroism joins contemplation and action; the setting for each vision, upon a mountain, and the focus, in each, upon the cross; the support afforded each hero by the affection of his lady.

Harry Berger, Jr., "Faerie Queene Book III: A General Description," Criticism (Wayne State University Press, 1969), 234-61.

Book III traces a process of differentiation which has become too radical--an absolute and total aversion of the two contraries male and female, which are rooted in the Garden of Adonis and the House of Busirane. The aversion is paradoxically a by-product of the urge towards union, or of the first, isolated thrust towards fulfillment. Book IV will make union possible at the higher level of concord, that is, of mutual understanding and respect for otherness. Amoret's alienation from Scudamour in the House of Busirane arises from her union with him as though they were a hermaphrodite in the 1590 ending of III representing too violent an oscillation. Elemental states emerge from a matrix or chaos in III and separate into simple opposites. At an early period of development women could compete with men only as warriors (hence Britomart), for eros was chiefly represented by hostile Eros in early or primitive psychocultural experience is:

(1) A tyrannical and confusing force cutting across the normal forms of affection: assaults on Florimel; Cymoent's excessive concern for her son Marinell, of Venus for Adonis and Cupid, of Glauce for Britomart (II. 34, 42); confusion between war and love etc.

(2) A pain-giving force, felt as hate or hostility: emphasis in connection with Menelaus on warfare and on hostility between the sexes; warfare in Britain; woman playing the role in case of Malecasta, a name which has as one of its echoes 'male castle.'

(3) A regressive force drawing creatures back towards the undifferentiated matrix from which they have struggled to emerge: Marinell figuratively returning to Cymoent's womb in the Garden of Adonis; Argante and Ollyphant (trying to return to their copulative state in the womb)-(Amoret and Belpheobe, on the other hand, emerge from the matrix, but they are immature concepts of the feminine in their simple polarity); Ocean; caves; frequent return of night.

Michael D. Bristol, "Structural Patterns in Two Elizabethan Pastorals," Studies in English Literature, 10 (Winter, 1970), 33-48.

The structure of both Spenser's The Shepheards Calender and Drayton's The Shepherds Garland follows the pattern of Virgil's Bucolics: a symmetrical pairing of the eclogues moving out from a fixed central point. The unity of the Elizabethan eclogue-sequence is less doctrinal than formal: one attitude or vision contrasts with or complements another.

Calendrically and sequentially, from the arrogance of the first eclogues to the wasteland of the closing one, the cycle of SC corresponds to the endlessly repeated, successful human effort to form part of an integrated universe of meaning without renouncing autonomy of the self. The symmetrical ("triadic") arrangement around a central role reinforces this theme. June, at the centre, is the failure of a poet to assume a public role: he abandons poetry. "January" and "December" are statements of emotional miseries. The folly of independence from the past in the fable of the oak and briar in "February"

is complemented in the returned expatriate Diggon Davie's desire for reconciliation with his country in "September" [not quite a symmetrical arrangement]. "April" and "August" show us the poetic power that Colin has lost. "July" continues the dialogue on true and false pastors of "May." ["March," "October," and "November" are not accounted for].

The Bucolics glorifies Imperial social harmony by an act of faith; SC ultimately poses a question: does the discord around us result from man's (and the poet's) failure to act and commit himself, or from the nature of things? [The resemblance of MDB's triadic scheme to Thomas P. Roche's in his 1969 MLA paper on SC (See SpN I, 1, 5-6) is interesting, but undoubtedly relates in part to what MDB remarks on in Note 11--his indebtedness to Roche's unpublished material].

The conceptual system (spheres, species of knowledge, harmony, relation of earth to heaven) developed by mythographers from the nine muses relates to the nine eclogues of The Shepheards Garland. [cf. material developed by Gerald Snare for study of The Teares of the Muses, abstracted in SpN I, 2, 14] A vision of the perfection of "Idea," the Platonic Intelligible, at the centre is surrounded by an opening group concerned with worldly affirmation and a closing one of worldly disappointment. Similar in structure, SC is "ironic," SG "mythic."

Owen J. Reamer, "Spenser's Debt to Marot—Re-examined," Texas Studies in Literature and Language, (Winter 1969), 504-527.

Confused by the diversity of critics' opinions concerning Spenser's indebtedness, in the "December" eclogue of The Shepherd's Calendar, to Marot's Eglogue Au Roy, this writer suggests a line-by-line comparison of the two poems, in order to ascertain the extent and treatment of the borrowings. His conclusions are that Spenser neither slavishly translated Marot's work, nor paraphrased it. Rather, he borrowed the overall plan of organization in the eclogue, and also certain pastoral details concerning Robin's activities and the "seasons" of his life. However, since the basic intents of the two poets were in no way similar - Marot was preoccupied with gaining royal patronage, Spenser with creating an individual figure whose life-story would form a framework for his calendar - the poems do show marked differences. Spenser's indebtedness is that of an imitator, but of an imitator capable of originality. [B.T.]

Gerald Snare, "Satire, Logic, and Rhetoric in Harvey's Earthquake Letter to Spenser," Tulane Studies in English, 18 (1970), 17-33.

In his Fovre Letters of 1592, Gabriel Harvey suggests the reasons for the publication of his earthquake letter to Spenser which appeared among the Three Proper and wittie familiar Letters of 1580. He says he had been considering some exact studies and had been greatly annoyed when he discovered "the preposterous and vntowerd courses of diuers good wits, ill directed." He confesses that he was also reading satires at the time of the Three Letters and could not but help "discouering" some part of his reading in his writing. The "vntowerd courses" Harvey complains of are clearly the numerous pamphlets proclaiming God's judgment expressed in the earthquake of April. The satire Harvey is unable to resist discovers itself by comparing the two parts of his letter. The first part directly attacks the supposed grave doctors of Cambridge and parodies the methods of scientific inquiry Harvey found used there and reflected in the earthquake pamphlets. By observing the rules of Ramistic logic and rhetoric in the second part of the letter, rules which he everywhere violates in the first part, Harvey indicates what the proper method of scientific investigation should be. It is this patent Ramism and the parody contained in the earthquake letter which Harvey had to explain by his apologia in 1592. [G.S.]

William C. Johnson, "Spenser's Amoretti VI," Explicator 29 (January 1971), 38.

This sonnet, Spenser's lesson in the steadfastness needed in courtship, takes its form from the sermon and much of its texture from a network of etymological puns in which a key word is "abide."

Jack F. Stewart, "Spenser's Amoretti LXXIX, 10," Explicator, 27 (May 1969), 74.

The metaphor, "heavenly seed," germinates multiples meanings when examined as a literary phenomenon with-in turn--Petrarchan, Neoplatonic, Platonic, Catholic, Anglic and figural ramifications.

E. R. Gregory, Jr., "DuBartas, Sidney, and Spenser," Comparative Literature Studies, 7 (December 1970), 437-49.

The popularity of DuBartas' work in England during the later 16th and earlier 17th centuries derived from admiration for the "divine matter" which his poetry presented in direct fashion. Sidney and Spenser shared with DuBartas the current conviction that the end of poetry should be the strengthening of the Christian life. They should not, then, be regarded as "diametrically opposed" in theory and practice to DuBartas merely because they favoured the more oblique methods of allegory. Sidney translated "La Première Sepmaine"; proved he favoured divine matter by putting the Psalms into English poetry; and in the "Defence" placed prophetic, religious poetry above the fictive. Spenser elected the method of allegory in FQ, but served DuBartas' muse, Urania, in the Fowre Hymnes, portrayed her as Christian in Teares of the Muses, and alluded favourably to DuBartas in The Ruines of Rome. The influences of the three upon 17th-century poetry were concurrent, not opposed.

Roberts W. French, "Milton and Spenser," Notes and Queries, New Series 17 (July 1970), 248.

"In the wide wombe of the world there lyes,/ In hateful darkness and in deepe horrore,/ An huge eternal Chaos, which supplyes/ The substancies of natures fruitful progenytes" (FQ, III. vi. 36) is connected with "the wide womb of uncreated night" (Paradise Lost, II. 150), with "the womb/ Of unoriginal Night of Chaos wild" (P. L., X. 476-77), and with "The Womb of nature" (P. L., II. 911) and "dark materials to create more worlds" (P. L., II. 916).

Anthony Low, "'Plato and His Equall Xenophon': A Note on Milton's Apology for 'Smectymnu' Milton Newsletter, 4 (May 1970), 20-22.

That "equal" refers to worth and reputation, rather than to mere time, as has previously been suggested, is supported by Milton's preference for Spenser over Scotus and Aquinas (Areopagitica), and by Spenser's own preference for Xenophon over Plato (Letter to Raleigh, prefacing The Faerie Queene). For both Milton and Spenser, Xenophon, teaching "by ensample", is worthy to stand with Plato, teaching "by rule". [B.T.]

Dilip Kunnar Sen, "William Thompson--the Spenserian," Bulletin of the Department of English (Calcutta University), 4: 1 (1968-69), 33-38.

Thompson's "An Epithalamium on the Royal Nuptials," "The Nativity," and "The Hymn to May" are successful imitations of Spenser avoiding the poetic blunders which other Spenser imitators have committed. [Item 1588 from Abstracts of English Studies, 13 (Jan. 1970), 296]

G. E. Bentley, Jr., "Blake Scholars and Critics," (Review), University of Toronto Quarterly, 40 (Fall 1970), 96 cites John Beer, Blake's Humanism (Manchester, 1968) on the influence of the incident involving Una and the lion [FO I.iii.v.] upon Blake's "The Little Girl Lost."

J. C. Maxwell, "An Echo of Spenser in 'The White Doe of Rylstone,'" Notes and Queries, 17 (October 1970), 380.

J. C. Maxwell points out that lines 35-36 of the "February" eclogue of The Shepherd's Calendar are echoed in lines 11-13 of "The White Doe of Rylstone" and that Wordsworth also uses the Spenserian "shepherd groom."

Sacvan Bercovitch, "Diabolus in Salem," English Language Notes, 6 (June 1969), 280-5.

On 284 Spenser's Red Cross receives passing mention in this note upon Hawthorne's "Endicott and the Red Cross."

Maren-Sofie Røstvig, "Ars Aeterna: Renaissance Poetics and Theories of Divine Creation," Mosaic 3, 2 (Winter 1970) 40-61.

Much of the suspicion with which numerological criticism of Renaissance literature is regarded rests in misunderstanding: until the time at least of Milton, numerological lore was not the concern solely of the occultist. On the contrary, it was acceptable and of interest to intellectuals who held perfectly orthodox Christian positions. Basic principles of numerological thought are worth restating because they have been so little remembered. The universe was regarded as God's "poem," (a notion traceable in Augustine and cited by Puttenham and Cowley) and all acts of creation were seen in the context of the "eternal art" in the mind of God (Bonaventura and Cusanus cited). A religious "ars poetica" was established through the long succession of commentaries upon the Mosaic account of creation; these fused the Biblical material with Platonic and Pythagorean number-lore. Augustine had brought this syncretic material into the Christian mainstream. He considered man a part of a divinely ordained "pattern of return" and saw man's perception of this pattern as a key to the process of regeneration. Pattern is logos: extending this Augustinian thought, Ficino and Pico argued that the divine pattern might be discerned even better in mathematical image than in word, because man's words are tainted by his sense perceptions. To the orthodox mind, the power to be discerned through number was the power of God; it did not inhere in the numerical formulae themselves. The interest in the "hidden sense" of numbers was a measure of intellectual subtlety, but not of obscurantism. (Numerical notions treated at some length include: 6, the number of the days of God's perfect creation, perfect as number because it equals the sum of its divisors; 4, the number of Pythagorean harmony, and hence of the 4 elements, gospels, seasons, humours et al.; 10, the sum of the first 4 numbers, and interchangeable in some senses with 4.)

Helmut Hatzfeld, "Literary Mannerism and Baroque in Spain and France," Comparative Literature Studies, 7 (December 1970), 419-36.

Worth the attention of those who are interested in applying these terms to English love poetry. The author confines himself to the two countries of the title.

I. M. Richmond, "Ronsard and the English Renaissance," Comparative Literature Studies 7 (June 1970), 141-59.

Although traditionalists, such as Spenser, Sidney, Drayton, and Milton, have been seen, as they should be, in a Continental context, and thus in some relationship to Ronsard, the debts of Donne, Shakespeare, and Marvell to Ronsard have been noticed less frequently.

## NOTICES OF REVIEWS

Allen, Don Cameron, and Henry T. Rowell, eds. The Poetic Tradition: Essays on Greek and English Poetry. Baltimore: The Johns Hopkins Press, 1968. Reviewed by Warren ANDERSON in Comparative Literature Studies, 7 (Sept. 1970), 387-90: "Wolfgang Clem offers 'The Uniqueness of Spenser's Epithalamion' . . . . A tidy all-purpose commercial . . . [for] specialists or . . . the doctoral candidate [up for] comprehensive examinations."

Alpers, Paul J. The Poetry of "The Faerie Queene," Princeton, 1968. Reviewed by G. K. HUNTER, Critical Quarterly, 12 (Spring 1970), 91-2: the book "shares some of the characteristics" of the work of "that exacting scholar and exciting critic" Rosemond Tu to whom it is dedicated. "It continually demands that we stop, look, go to the text consider, read again....more must be sought for than is given." Reviewed by Joan F. Modern Language Review, 65 (October 1970), 869-70: "in every sense substantial.... [Mr. Alpers'] ideas are developed with great acuteness and intelligence, and the reader is constantly enlightened by firm and substantiated judgments."

Aptekar, Jane. Icons of Justice, Columbia, 1969. Reviewed by Roger O. TREDELL, Review of English Studies, 21 (November 1970): "The work must...serve to deepen our awareness of Spenser's capacity for ambiguity, while in many of its details it incontrovertibly explains many of the hitherto unexplained features of Spenser's mythological figures." Reviewed by Jerome MAZARRO, Criticism 12 (Spring 1970), 156: "the study itself becomes allegorical.... It assumes a future reader whom rapid advances in technology have left ignorant of such homely chores as threshing with a flail." This reader is offered a meticulous explanation of this tool. [See also SpN, 1 (Spring-Summer 1970) 2.]

Armstrong, Elizabeth. Ronsard and the Age of Gold. New York: Columbia University Press, 1968. Reviewed by W. R. GAIR in The Humanities Association Bulletin, 21 (Winter 1959): "A valuable summary . . . of the history of the idea of the Age of Gold in European poetry (and to a limited extent, the visual arts) up to the 16th century."

Bush, Douglas. Pagan Myth and Christian Tradition in English Poetry (Jayne Lectures 1967). Philadelphia: American Philosophical Society, 1968. Reviewed by C. A. PALEY in MLR, 65 (Oct. 1970), 868-69: "Attention is focused on the marriage between Christian thought and pagan myth during the Renaissance, their divorce during the nineteenth century, and the awareness by modern poets that 'myth belongs to man's natural and imaginative being' . . . . Emphasis on Spenser and Milton, Shelley and Keats, Tennyson, Arnold, Yeats and Eliot . . . . Invocation of several mythological figures [and their] interpretation over the ages . . . . For instance, Antaeus, Hercules and Pan, whose appearance in Spenser and Milton is later contrasted to their varied interpretations by Yeats, T. S. Eliot and E. M. Forster."

Cross, Claire. The Royal Supremacy in the Elizabethan Church--Historical Problems: and Documents. London and New York: Barnes and Noble, 1969. Reviewed by R. J. S. in SEL, 10 (Winter 1970) 237: "Considers first the theoretical extent of . . . supremacy with reactions . . . to a lay head, and second the effectiveness of supremacy in practice. If the Spenser . . . student may consider that there are too many documents to weigh . . . he may reflect upon Kristeller's dictum that 'we need . . . more research . . . more monographic studies and more critical editions . . . to agree on a synthesis of Renaissance thought . . . !'"

- Dunseath, T. K. Spenser's Allegory of Justice in Book Five of The Faerie Queene. Princeton, 1968. Reviewed by W. J. B. OWEN in Reno, 23 (Autumn 1970) 323-26: "His approach is . . . that Artegall is a credibly developing character, undergoing . . . an educative process. . . . [The] argument . . . does not convince. . . . It is preferable to concede that the design of Book V and others is flawed here and there rather than to propose a grand design which turns out to be based on whatever elements support it and ignores much that does not."
- Elliott, John R., Jr., ed. The Prince of Poets: Essays on Edmund Spenser. New York: N. Y. U. Press, 1968. Reviewed by Joan REES in MLR, 65 (Oct. 1970) 869-70: "Interesting collection....instructive slice of critical history. . . Of very recent items . . . Kellogg's essay on Amoretti is the most stimulating . . . Older pieces remind us that the moralistic preoccupations of literary critics in permissive societies do not exhaust the possibilities. . ."
- Inglis, Fred, The Elizabethan Poets: The Making of English Poetry from Wyatt to Ben Jonson, London, 1969. Reviewed by N. W. BAUCUTT, Notes and Queries, 17 (July 1970), 271-2: "a very odd perspective of sixteenth century English poetry," because the author chooses to exclude the long poem as "a waste...of energy" and to select from shorter poems, for discussion, chiefly those which represent an admired tradition of "plain moral statement." Also reviewed by P. F. CORBIN in Modern Language Journal, 65 (April 1970), 372-3. [Review unavailable to editors at press time.]
- Lewis, C. S. Spenser's images of Life, ed Alastair Fowler. Cambridge: Cambridge University Press, 1967. Reviewed by S. K. HENINGER in Reno, 23 (Spring 1970), 89-90: "The Faerie Queene . . . does become an exercise in iconographical interpretation . . This proves a rewarding venture, at least while in the capable hands of Lewis and Fowler."
- Lumiansky, Robert, and Herschel Baker, eds. Critical Approaches to Six Major English Works: Beowulf through Paradise Lost. Philadelphia: University of Pennsylvania Press, 1968. Reviewed by R. J. SCHOECK in SEL 10 (Winter 1970), 234: "[A. C.] Hamilton discusses modern criticism of [FO] . . . with considerable force of attack against allegorical readings; it seems to me to be much less than just in dealing with the seminal work of Harry Berger."
- Maclean, Hugh. Edmund Spenser's Poetry. New York: Norton, 1968. Reviewed by R. J. SCHOECK in SEL, 10 (Winter 1970), 229: "Excellent undergraduate one-volume Spenser." [See also SpN 1 (Spring-Summer 1970), 4.]
- MacQueen, John. Allegory (Vol. 14 in Series The Critical Idiom, ed. John D. Jump). London: Methuen, 1970. Noticed anonymously in Forum for Modern Language Studies, 6 (Oct. 1970). 420: "Wealth . . . in the limited space, concentrating . . . on theory and function . . . Greek and Roman myth. Biblical allegory . . Theories of allegory from Quintilian to Boccaccio and the tradition of psychological allegory from Prudentius to Spenser." [SpN has not yet been able to obtain a copy.]
- Meyer, Sam. An Interpretation of Edmund Spenser's Colin Clout. Notre Dame University Press, 1969. Reviewed by B. E. C. DAVIS in RES, 21 (November 1970), 486-88: "The chapter on 'Imagery' contains . . . suggestive comments, but the . . . argument is impeded through the admission of overmuch background material. . . . Continual insistence on . . . revelations here disclosed, coupled with . . . assault upon traditional commentary, quickly becomes tedious." [See also SpN, 1 (Winter 1970), 2]

Murrin, Michael. The Veil of Allegory, Chicago, 1969. Reviewed by M. C. BRADBROOK, Renaissance Quarterly, 23 (Winter 1970) 474-6: Murrin's theory that "The truth behind the painted veil is man himself" is, near the end of the book, "rather tenuously associated with Spenser." Reviewed by Sister MIRIAM JOSEPH, English Language Notes, 8 (September 1970), 53-6: the review "presents selected content" and concludes that "this book provides an illuminating understanding of poetic creativity and development in Europe over a span of centuries." Reviewed by Jerome MAZZARO, Criticism, 12 (Spring 1970), 155: "provocative, interesting, and often right analyses [do not show] that allegory remained viable...long after Spenser....Earlier studies like Edwin Honig's Dark Conceit (1959) and Angus Fletcher's Allegory (1964)...have...richer and more flexible arguments." Reviewed by Richard SCHOECK, Studies in English Literature, 10 (Winter 1970), 224-5: "It is an extraordinarily ambitious "revisionary interpretation and must be tested out on Sidney, Spenser, and others with...searching analysis." [See also SpN, 1 (Fall 1970), 4.]

Rose, Mark. Heroic Love: Studies in Sidney and Spenser. Cambridge, Mass.: Harvard University Press, 1968. Reviewed by Charles W. HIEATT in JEGP, 69 (Jan. 1970): "The focus . . . is the hero's struggle with his passion, the perverse and sinful extreme of love. The paradox is that love's passion spurs the noble . . . on . . . if that passion is . . . harmonized with duty and . . . leads to marriage. . . . His book . . . addresses too many of the issues covered by previous work . . . and . . . often becomes criticism of criticism . . . [The] style is direct and unequivocal . . . [But] much of the information here is gratuitous, and too many of the pronouncements are not carefully considered."

Sale, Roger, Reading Spenser: An Introduction to The Faerie Queene, New York, 1967. Reviewed by Joan REES, Modern Language Review, 65 (October 1970), 869-70: "short and informal....[Mr. Sale's] enthusiasm may well encourage timid new readers....He has a good point when he insists we should follow the sequence of the poem." Reviewed by Richard SCHOECK, Studies in English Literature, 10 (Winter 1970), 229: "leans on approaches like Empson's and quarrels with Spenserians from Woodhouse to Berger, Hamilton and Roche. Undergraduates may be stimulated, but also misled by assertions like 'of all the major English poets Spenser is perhaps the most undramatic....'"

Scouler, Kitty. Natural Magic. Studies in the Presentations of Nature in English Poetry from Spenser to Marvell. London: Oxford University Press, 1965. Reviewed by H. M. RICHMOND in Comparative Literature, 22 (Winter 1970), 83-84: "Useful specialized material, coordinating Elizabethan aesthetics with contemporary scientific philosophy and psychology . . . Refreshing change from a narrow vision of the derivation of Renaissance imagery which Miss Tuve once proclaimed. . . . As a book . . . a most irritating compendium . . . [but] suave dismissal of many entrenched graduate school clichés is satisfactory."

Stewart, Stanley. The Enclosed Garden. The Tradition and the Image in Seventeenth-Century Poetry. Madison: University of Wisconsin Press, 1966. Reviewed by H. M. RICHMOND in Comparative Literature, 22 (Winter 1970), 83: "A kind of lexicon in the history of ideas devoted exclusively to the thematic continuity between the Song of Songs and Marvell's 'The Garden.' . . . Invaluable. Nevertheless . . . the author shows scarcely any recognition of the importance of this Old Testament model for Spenser or Milton . . . Wide range of materials including . . . the visual arts."

Nelsford, Enid. Fowre Hymnes and Epithalamion. A Study of Spenser's Doctrine of Love. Oxford and New York, 1967. Reviewed by Sears JAYNE in Reno, 23 (Fall 1970), 321-23: "Essentially a textbook edition [with] reprint of 1930 text [and] with notes identifying sources . . . [Her] abstracts of . . . treatises [Symposium, Plotinus, Cavalcanti, Dante, Ficino, Pico, Bembo, Castiglione, Hebreo, Bruno] are sensible, and for undergraduates informative . . . As an edition it is too old-fashioned and has too many competitors, and as a monograph it is too casual in its documentation."

Williams, Kathleen. Spenser's Faerie Queene: The World of Glass. London, 1966. Reviewed by R. F. HILL in MLR, 65 (Jan. 1970): "A very densely argued study, the complexity of analysis answering to the author's sensitive apprehension of the poem's conceptual riches. . . [She] is [never] dogmatic about meaning. . . [The book] leaves us with the poem and not with a skeleton of ethics."

Donow, Herbert S. A Concordance to the Sonnet Sequences of Daniel, Drayton, Shakespeare, Sidney, and Spenser. Edwardsville: Southern Illinois University Press; London: Feffer and Simons, 1970. Briefly reviewed in TLS, 28 May 1970, p. 593: "Computerized . . . Might have been even more useful if it had included the more derivative sonnet sequences. [For Daniel] no variants . . . Has used unreliable Grosart edition."

Smith, Charles G. Spenser's Proverb Lore. Harvard University Press; London: Oxford University Press, 1970. Briefly reviewed in TLS, 2 July 1970: "Spenser uses proverbs not simply to adorn his style but to concentrate the reader's attention on his thought, differing from Lylly, . . . Green, . . . Wyatt. Interesting study could be made of the various uses to which sixteenth-century writers put their knowledge of proverbs." [See also SpN, 1 (Fall 1970), 1-2] [Thanks to W. I. for gathering material for above.]

#### COMPLETED DISSERTATIONS

- Burgholzer, Sister Caroline. Edmund Spenser's "The Faerie Queene" : A History of Criticism, 1948-1968. Duquesne, 1970. DA. 31 : 2334-A
- Collins, Robert Arnold. The Christian Significance of the Astrological Tradition : A Study in the Literary Use of Astral Symbolism in English Literature from Chaucer to Spenser. University of Kentucky, 1970. Director : Dr. Thomas B. Stroup. DA. 31 : 353-A
- Driskill, Linda Lorane Phillips. Cyclic Structure in Renaissance Pastoral Poetry. Rice University, 1970. DA. 31 : 2872-A
- Eichholz, Jeffrey Paul. Play in the Poetry of Edmund Spenser. Yale University, 1970. DA. 31 : 2873-A
- Maier, John Raymond. Religious Melancholy and the Imagination in Book One of "The Faerie Queene". Duquesne, 1970. DA. 31 : 2391-A
- Spiegler, Marlene. Spenser's Pictorial Rhetorick : "Imagines Agentes" in "The Faerie Queene", Book One. U.C.L.A., 1970. Chairman : Professor James E. Phillips. DA. 31 : 3566-A
- Posello, Rev. Matthew. The Relationship Between Dante Alighieri (1265-1321) and Edmund Spenser (1552-1599). Duquesne, 1970. DA. 31 : 2357-A

#### WORK IN PROGRESS

Randall W. Ackley, Pembroke State University, is at work on Spenser's Iconography and Allegory, and on Medieval and Renaissance Allegory: A Bibliographical Guide.

In direction of Jerry Leath Mills, University of North Carolina, E. J. Branscomb is working upon attitudes to time in Spenser, Shakespeare, and Donne.

\* \* \* \*

Under direction of Dr. Beverley Thelma Sherry, University of Queensland, Elizabeth Ruth Griffiths has completed a thesis (M.A.) upon "The Marriage of Justice: Book V of Spenser's Faerie Queene."

## BOOK NEWS

The following reprints and facsimile editions are announced:

- John Arthos. On the Poetry of Spenser and the Form of Romances. Freeport, N. York. [First publ. 1956].
- Pauline Henley. Spenser in Ireland. September 1969. Russell & Russell Publ. (First 1928).
- John Jortin. Remarks on Spenser's Poems. New York: Garland Publ., 1970. Facsim of the Yale University Library copy, with imprint: London. 1734. Printer: J. Whiston.
- Alice Elizabeth Randell (Sawtelle). The Sources of Spenser's Classical Mythology. Rep by Alabama State College Library Press, 1970. (First publ. 1896).
- Edmund Spenser. A View of the Present State of Ireland, ed. W. L. Renwick. Oxford: Clarendon Press, 1970. [Note statement by Rudolf Gottfried in the Variorum edition concerning this edition: The Works of Edmund Spenser, ed. Greenlaw et al., X, 524.]
- Thomas Warton. Observations on the "Fairy Queene" of Spenser. New York: Garland Publ. 1970. Facsim. of the Yale University Library copy of the 2nd Edition corrected and enl. with imprint: London, 1762-).

Facsimile editions of Amoretti and Epithalamion, 1595, The Fairie Queene, 1590-6, and The Shepheardes Calender, 1579, are the Spenser offerings listed in the catalogue of Scott, Foresman & Co. Ltd., London, 1970. (The FQ is forthcoming, the others available now.) More than 500 titles are listed in these categories: literature, prose, historical prose, philosophy, education, criticism and rhetoric, poetry, drama, grammars, dictionaries, miscellaneous linguistics.

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