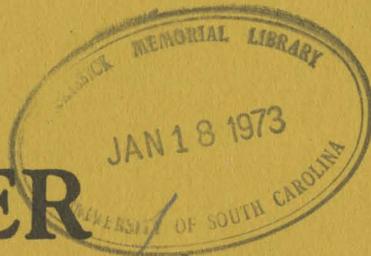


# SPENSER NEWSLETTER



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*BOOKS: REVIEWS AND NOTICES*

*ARTICLES: ABSTRACTS AND NOTICES*

*NOTICES OF REVIEWS*

*WORK IN PROGRESS*

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of America.**

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## TO OUR READERS

The publication of A. C. Hamilton's voluminous *Essential Articles for the Study of Edmund Spenser* (noticed below) reminds us that the present number of volumes of collected articles on Spenser is large enough to make a comparative table of their contents a desirable project. Mr. Johnston is preparing this for our next issue.

One of the corresponding editors has pointedly remarked that, if he is to superintend Ph.D. candidates working in the field of Spenser, life will be made much easier for him by authors and editors who announce the titles or subjects of their forthcoming books on Spenser as soon as possible before publication, as some of us have done in the past. Of course we second him in wanting to help to avoid the difficulty which he alludes to. One's motives are very seldom misunderstood in making such an announcement. Since our first issue we have encountered only one or two cases of the opposite difficulty, which used to be much more frequent, namely the attempt to stake out a piece of country before an author is really ready to cultivate it. Let us make known to each other what books are being written. If they concern Spenser, what more logical place than *Spenser Newsletter* to insert notices of them?

Please note that this issue marks the end of the year of grace we extended to all individual subscribers. Notices for renewal are (we hope) enclosed to all those who are not paid up for next year. If we have slipped up, by sending a renewal notice where it does not apply, or by failing to enclose one to a subscriber who suspects renewal is due, please let us know.

## BOOKS: REVIEWS AND NOTICES

John B. Bender. *Spenser and Literary Pictorialism*. Princeton, N. J.: Princeton University Press, 1972. 218 pp.

This book approaches Spenser's poetry by way of recent work on the psychology of perception, most notably that of E. H. Gombrich in *Art and Illusion*. Bender recognizes that recent Spenserians have become suspicious of the wholesale impressionistic attribution of pictorialism to their poet, either through random comparisons to favorite artists, or through equally capricious but perhaps more seductive identifications of *The Faerie Queene* as a "Mannerist" or "Baroque" work; and, indeed, he does largely avoid the pictorial comparisons ridiculed by Rudolf Gottfried (*ELH*, 1952). But in attempting to answer Paul Alpers' more radical denial of Spenser's pictorialism, in the sense of poetry that seeks to "render real visual experience" (*Poetry of The Faerie Queene*, p. 10), Bender declares that he is applying the term instead to poetry which imitates "the process of visualization"; and he offers the following definition: "In pictorial writing, information about the visual world is not transmitted by simple descriptive listing of names or terms for familiar concepts and relationships, but by the author's active encounter with visual phenomena as they are puzzled out, interpreted, and ordered by the mind."

By adopting this rather idiosyncratic definition of pictorialism, Bender has given us a very different sort of book from what we might have expected from his title. Indeed, the appearance of the Rainbow portrait of Elizabeth on the dust-jacket and frontispiece may be equally misleading; for this is

not a study which ultimately attaches much importance to contemporary portraiture as analogous to Spenser's imagery. Instead, Bender develops his argument in terms of three techniques -- Focusing, Framing, and Scanning (which he capitalizes throughout, perhaps to indicate his novel use of the words) -- which transform visual phenomena in the ways suggested above. Since the three tend to flow into one another, there seems to be an implied progression from less to greater "pictorialism" in Spenser, in proportion as these traits are in evidence. Focusing is defined as the technique of dwelling on a single image or detail, treating it copiously while leaving the narrative suspended as the poet returns "again and again . . . in ever more complicated attempts to provide correlative verbal terms for the experience." An analogous and in some respects complementary technique is Framing, which establishes a boundary to the visual field, excluding elements outside it rather as Focusing had excluded secondary visual details within the field. Frequently the technique of Framing involves emblematic imagery: Bender comments intelligently and usefully on some of Spenser's emblems, while still maintaining that the emblem falls short of pictorialism inasmuch as its very enclosure denies the "constantly engaging, coherently structured ordering of large moral and emotional issues" (p. 104) which *The Faerie Queene* contains.

Bender concedes that such boundary concepts as Focusing and Framing may be related to the compulsive nature of allegory (in Angus Fletcher's terms), or more narrowly to the natural rhythm of the Spenserian stanza (as Hamilton and others have suggested). But to speak more positively of the vital movement of Spenser's imagery, Bender borrows the term "Scanning" -- ostensibly from the language of film, as the dust-jacket says. By this term he refers to two forms of visual activity: the one of movement from distant to closer views of a figure, the other of motion across the field of vision. Though the terms Zooming and Panning would probably be more appropriate to the cinematic metaphor invoked, Bender does not in fact argue that Spenser's technique is one of "visionary cinema" in the manner of Milton or the Romantics. To the contrary, his definition of Scanning suggests an earlier visual tradition: "The essential quality of Scanning, observable in almost all of Spenser's set-pieces, is a process of shattering our impressions of Faerie Land into small, select fragments, reorganizing them and setting them beside one another in a vacuum, virtually against a background of gold leaf" (p. 105). The reference to gold leaf looks back to a remark of D. W. Robertson, Jr., concerning the space in which Chaucer's pilgrims move; and the emphasis on discontinuity is developed further in comments on Spenser's "Neo-Gothic" treatment of space. Here Bender seems drawn to the very impressionistic modes of criticism against which his theory had originally rebelled.

It would seem, finally, that the true subject of this study, as implied in the author's original definition of "pictorialism," is the conceptual basis of Spenser's imagery, not the perceptual. In speaking of the "author's active encounter" with the visual as dramatized in the poetry, there is a tendency to put the *pictor* back in pictorialism, along with a quite proper recognition that it is mental rather than visual energy which animates Spenser's descriptions. Yet Bender is left with at least some of the connotations of his terms, as is apparent when he settles down to direct commentary on the poetry. Thus he calls Minerva's tapestry in *Muioptomos* "a fairly dull picture," its butterfly raised to prize-winning stature only by the borrowed vitality of the poet's earlier description of Clarion. But if we *read* about the two tapestries,

instead of trying to visualize them, I think that we comprehend thematically a debate between negative and positive views of male and female, God and man, which can hold its own against either Malt or Milton. As Bender himself says (p. 92), "Spenser does not create pictures; he makes images that are like pictures in significant ways." By the time he reaches the end of this stimulating but frequently diffuse and arbitrary book, the reader may wonder whether the most economical route to the significance of Spenser's images lies through a consideration of his pictorialism as herein defined. [D. C.]

John Erskine Hankins, *Source and Meaning in Spenser's Allegory*. Oxford: Clarendon Press, 1971. 337 pp.

This is an extensive exploration of possible sources and analogues and their implications. Dense and difficult to read, it is a specialist's book, confirming some recent hypotheses and proposing illuminating new ones through massive scholarship. Read it after Alpers to recall what allegory is, and after Angus Fletcher to recall what scholarly incisiveness is; surface from it to appreciate again Alpers' concern for the poetry and Fletcher's breadth of vision.

Here are some of Hankins' emphases and arguments. Spenser's pattern of virtues follows that of Francesco Piccolomini [published in 1583; Spenser was sharply up-to-date if Hankins is right]. In the moral allegory Spenser, like Tasso, combines with an account of the progress of persons toward goals a continuing internal psychomachia for which the reader must invent the external correlative events (Guyon does not faint, his moderation does; when Britomart repulses Malecasta's knights, "externally, that is probably the moment when the lady slaps the gentleman's face"). As implied in the architecture of Gonville and Caius College in Cambridge and in the Queen's progresses, the allegorical quest is through trials to virtue and glory. As in commentators on Vergil, Dante, and Ariosto, the allegorical landscape is one in which forest and cave, which are formless and full of warring beasts, associated with chaos, primordial matter, and man's unregenerate passions, are punctuated by centers of form and order, therefore of virtue: castles, often, which like bodies protect but sometimes endanger the soul. According to Francesco Piccolomini, to refuse to love one that loves you is a kind of injustice: chastity and justice are enemies so Britomart battles Artegall. In Prudentius' *Psychomachia* the opponent of Chastity is *Sodomita Libido*: probably the House of Busyrane represents perverted sexuality. Histories of the Church in Europe and histories of England suggest that in Book I as in *Gerusalemme Liberata* the historical allegory reflects the Christian-Mohammedan conflict. The Red Cross Knight wears the red cross on a silver shield associated with British crusaders; he represents the succession of true (Welsh-line) English kings in their relationship with the true Western Church entrusted to England by Constantine the Great. Duessa represents the false claims of the papacy; Archimago promotes, as pamphlets said the Jesuits did, the Saracen successes in the papacy's interests; the dragon from Tartary is from the land of the Tartars. Ficino and others help interpret the physical allegory of the Garden of Adonis. The garden is the place of physiological generation, in humans' case the womb containing developing foetal life; its gates are the vulva. Adonis is, among other things, species, the provision for perpetual similar recurrence of a general form; Venus is matter's potentiality for form; the mortal seeds/babes, the seminal reasons, are as it were the genes which govern individuation within species. [J. A.]

Humphrey Tonkin. *Spenser's Courteous Pastoral, Book Six of The Faerie Queene*. Oxford: Clarendon Press, 1972.

A fairly close sequential reading of *FQ* VI is followed by chapters entitled "Courtesy," "Nature," "Art and Grace," "Courtesy Redefined," "Pastoral and Myth." In Book VI the quest becomes problematic and the dereliction from it leads paradoxically to the lesson of courtesy founded upon nature. From that lesson Calidore returns to accomplish his quest, even though the Blatant Beast escapes. "Courtesy" in VI goes beyond its usual Renaissance meaning, including the "civil conversation" which is able to hold a society together without the compulsions of Justice of Book V. Courtesy has its source in nature (Colin's dance of the Graces on Acidale) and coincidentally in noble blood (Pastorella, Tristram, probably the Salvage Man). Courtesy should, but often does not, find its expression in social action, in courts.

The validity of Calidore's preliminary understanding of courtesy is shown in the early incidents of Crudor and Tristram; its insufficiency in that of Calepine and Serena, where Calidore, essentially an interloper, precipitates the loss of Serena by confining himself to "shop-talk" [pp. 174-75. This seems fanciful]. Arthur's defeat of Turpine, enemy of Calepine and Serena, anticipates Calidore's defeat of the Beast. Mirabella falls prey to the fallacy of literalism in believing that she is actually the cruel lady who exists for the rest of us only figuratively in a sonnet-sequence, as Amoret had fallen prey to the same fallacy in failing to find her romantic conception of love actualized in her marriage-relationship [see below].

Book VI is also about poetry, and dramatizes the battle against poetry's enemies [a popular thesis, but difficult to validate in Spenser's text]. And VI is in some sense about theological as well as worldly grace.

"The collision of the . . . modes pastoral romance and heroic romance is one of the major dynamic forces in Book VI." The reconciliation of these two is accomplished in part through a Proserpine-myth, of which Pastorella's career is the chief embodiment. Torn from the active world of society, and in turn from the contemplative world of pastoral, into a kind of hell, she is recovered by a man of action who is caught up in pastoral, and she is restored by him to society. Her "rebirth" signifies the bestowal of divine grace on mankind. Much flower-imagery in VI supports the pattern of this myth.

Readers will be interested in the partial support and corroboration provided for some of Tonkin's ideas by articles by Bondanella and Bondanella and by Geller, noticed below. This is a really useful book, in its sense of the paradoxical nature of much in *FQ* VI, in its thronging citations, in its perceptive cross-referencing to the rest of *FQ*, and in its many shrewd deductions. But this reviewer finds some things to cavil at.

It seems tendentious to relate (p. 126) Acidale so strongly to the home of the Muses (so as to sustain the notion that Spenser is largely concerned there to make a statement about his art), when Acidale is precisely the home of the Graces, where everything is produced by Nature (VI. x. 5), not by Nature and Art as in, for instance, the Isle of Venus. And it seems to impose more than the text will bear to call the lass at the centre of the dance of the Graces "the 'Idea or fore-conceit' out of which the poet fashioned the work of art," rather than his beloved (p. 141).

The new definition of courtesy as applying to "civil conversation" is

supposed to arrive (p. 173) only in Colin's explanation in canto x: "the opening cantos of the book are taken up with a rehearsal of the old and familiar explanation of courtesy." Perhaps so, yet the business of civil conversation's forming a part of courtesy is at least foreshadowed in the Prologue of Book VI (St. 4).

"The faltering quest theme of Spenser's Book VI seems expressive of a certain malaise, a feeling that history itself may lack significance and momentum" (p. 190; a contrast to the earlier parts of *FQ* is meant). But "this faltering quest theme" is worked out in such a way as to seem to contradict the much greater malaise in the very evident source of Meliboe and Calidore's conversation in Tasso. In his incident (canto vii) of Erminia in a pastoral situation, the aims of the great world are completely repudiated, with much emotional participation by the author. Spenser qualifies this by making the pastoral world subject to external destructive forces, and by putting Calidore firmly back on his quest. No doubt Spenser is influenced here by the *Arcadia* (but see the Bondanella and Bondanella article, noticed below).

"Yet she in so unwomanly a mood/ Would not bewray the state in which she stood" (VI. viii. 51) certainly means in context "She would not, in a way unbecoming to womanhood, reveal her nakedness," not "She was in such a unwomanly mood that she would not reveal herself." This misreading leads to a major misinterpretation on pp. 104-106. In VI. ii. 2, "For everie thing, to which one is inclin'd,/ Doth best become, and greatest grace doth gaine" means "For everything for which someone has a natural inclination or gift is performed by him more gracefully, and attains greater credit" (than does anything performed by someone against the bias of his own nature); it does not mean "for everything to which this first group turns its attention comes out superior and gains greater recognition." Certainly Spenser's words here are the explanation of why "these naturally superior people are so," which explanation Tonkin says (p. 160) is wanting. Certainly a more emphatic connection ought to have been made between Calidore's gracious courtesy by nature, described in this stanza, and the courtesy in pastoral nature of the Graces on Acidale, even though they flee from him for reasons to be explained (e.g., he is involved in a truancy in his quest and does not belong there; or he intrudes the concerns of *FQ* upon the truant Spenser, whose inspiration to poetry in celebration of his love rather than of Gloriana immediately flees; etc.).

It is difficult to see how, in the case of the Salvage Man, the affirmation "The gentle bloud . . . will shew some sparkes of gentle mynd,/ And at the last breake forth in his owne proper kind" shows that Courtesy's "full development . . . comes from the cultivation of outward appearances to supplement inner virtue" (p. 160) or that these words mean that his courtesy might "'breake forth' under the right conditions" (p. 161). What is signified is that these sparks of gentle mind will break out irresistibly in the form which naturally belongs to them (not with "cultivation" and not necessarily "under the right conditions").

The objections above pretend to universality. More personal opinions follow. I disagree with the picture of Amoret which Mr. Tonkin draws at some length and which forms the exemplary analogue for his Mirabella, in whom I also disbelieve; but the matter of Amoret here is really part of an amicable running fight with Thomas Y. Roche, Jr., on which I hope soon to

publish extensively. Tonkin says, "The House of Busyrane is itself a powerful argument against a particular conventional treatment of love - love as war . . ." Precisely, in spite of the qualification which he adds. Scudamor is very good at war, winning the combats before the Isle of Venus, which are one variation of the tournament and other cases of formal battle through which the competitive aspect of the career of suitors is embodied in *FQ* IV, but he is no good at friendship (unlike, for instance, Artegall, who practices it with Britomart when he reaches this second stage of a suitor's career with her). Scudamor deprives Amoret of her "wished freedom" in the Temple of Venus and is there justly accused of being "overbold" (beyond a proper initial male boldness); he receives his punishment from the chamber marked "Be not too bold" in the House of Busirane. Because of his practice of mastery, Amoret's heart is continually exposed to the temptations towards the kind of promiscuity practiced by Hellenore in the immediately preceding episode and by Malecasta at the other end of III (i.e., in canto i, balanced against canto xii). Amoret resists and refuses this temptation because of her whole-souled devotion to the man who makes her suffer, just as Florimell undergoes martyrdom for Marinell, whose fault is the opposite of Scudamor's. Scudamor's extraction of Amoret from the Temple of Venus is compared to Orpheus's attempt to extract Eurydice from hell, not for the reason given by Tonkin (p. 216) but because both attempt, succeeding in their first stages, entail a bitter defeat (from which, of course, Britomart by friendship finally saves Scudamor). I personally, therefore, put it in the most friendly spirit to Messrs. Roche and Tonkin, that the notion of an Amoret who has been readied for sexual pleasure in the Garden of Adonis, and who then rejects that pleasure out of some perversely idealistic and literary pudicity, is a failure in accounting for Spenser's actual text. [A. K. H.]

A. C. Partridge. *The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton.* (*The Language Library.* Edited by Eric Partridge and Simeon Potter.) London: André Deutsch, 1971.

According to the Preface, the book is concerned with exegesis and elucidation of texts, and its purpose is rhetorical, literary, and linguistic analysis. Deeper understanding is sought through "a healthy revival of the old terms used in the classical schools of rhetoric." The diction of poetry from Chaucer to Milton is examined in order to determine its distinctive characteristics, and through this analysis it is hoped to throw light on literary appreciation.

The three introductory chapters explain methods, provide definitions, trace the changes in language from Chaucer to Skelton, and examine sixteenth-century critical terms in relation to poetry from Wyatt to Sidney. Ch. 4 is devoted to Spenser, and offers a detailed rhetorical and linguistic analysis of the *November Eclogue*, and briefer analyses of *Mother Hubbard's Tale*, ll. 1033-63, *Epithalamion*, ll. 56-91, *FQ*, II. vi. 12-15, and *FQ*, VII. vi. 48-50. The transition to chapters on Shakespeare is made through a comparative discussion of Spenser and Marlowe. Spenser is also frequently referred to for purposes of illustration and comparison in the succeeding chapters on Shakespeare, Donne, and Milton.

The introductory chapters, although very condensed and perhaps therefore somewhat authoritarian in tone, should be useful to students wishing to acquaint themselves with the basic texts, terms, and problems of rhetorical

and linguistic analysis of this period. In Ch. 4 the intensive examination of Spenser's diction, sounds, syntax, punctuation, metre, and figures is invigorating, although the conclusions drawn may not win assent. (Of the *November Eclogue*: "the epithets...seem handy and unimaginative; 22 were chosen for alliterative effect. In general, the adjectives lack evocative power" [pp. 65-6]; and in summation "Spenser's genius was of the passive kind, which relies more upon rhythm than imagery, more on the sounds and pliancy of words than their emotive power. His ideal of expression was that of a song-writer..." [p. 101].) The book as a whole is disjunctive in method, and frequently offers without comment statements or information that seem dissonant with or need modification by observations made elsewhere. For example, confusingly different estimates of the importance of archaism in Spenser's verse are indicated on pp. 66, 69, 74, 97, 98; the critical estimate of Spenser's epithets on pp. 91-92 should be modified by comparison with analyses of Marlowe (pp. 104-5) and Shakespeare, and comparative tables (p. 139); implications concerning linguistic clues to "literary character" on p. 138 are altered by revised lists on p. 139; reference to the "mature diction" of *Epithalamion* (p. 87) clashes with the statement "Spenser's style shows no real development" (p. 101).

Professor Partridge's literary judgments seem to be coloured by the attitudes towards such poets as Spenser and Sidney prevalent earlier in this century, rather than by the critical methods and opinions developed during the last twenty years. [J. M. K.]

A. C. Hamilton, ed. *Essential Articles for the Study of Edmund Spenser*. Hamden, Connecticut: Archon Books, 1972. xii + 656 pp.

This editor particularly regrets that, "late in the planning of this edition," the rising cost of permissions made it impossible to include excerpts from any book except *The Allegory of Love*. Hence the omission of Jane Aptekar, Donald Cheney (particularly regretted, since he is not allowed to answer Alpers), T. K. Dunseath, Maurice Evans, Angus Fletcher, Graham Hough, A. Williams. Contrariwise, one of the editor's greatest pleasures in gathering the materials of the volume was to note "a developing critical tradition in Spenser studies." Included are: C. S. Lewis, "The Faerie Queene"; N. S. Brooke, "C. S. Lewis and Spenser: Nature, Art and the Bower of Bliss"; R. Nevo, "Spenser's 'Bower of Bliss' and a Key Metaphor from Renaissance Poetic"; John E. Hankins, "Spenser and the Revelation of St. John"; A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*"; Robert Hoopes, "'God Guide Thee, Guyon': Nature and Grace Reconciled in *The Faerie Queene*, Book II"; Virgil K. Whitaker, "The Theological Structure of *The Faerie Queene*, Book I"; Robert M. Durling, "The Bower of Bliss and Armida's Palace"; S. K. Heninger, Jr., "The Orgoglio Episode in *The Faerie Queene*"; Alastair Fowler, "The Image of Mortality: *The Faerie Queene*, II. i-ii"; Northrop Frye, "The Structure of Imagery in *The Faerie Queene*"; Millar Maclure, "Nature and Art in *The Faerie Queene*"; Thomas P. Roche, Jr., "The Challenge to Chastity: Britomart at the House of Busyrane"; A. Kent Hieatt, "Scudamour's Practice of *Maistrye* upon Amoret"; Kathleen Williams, "Venus and Diana: Some Uses of Myth in *The Faerie Queene*"; R. F. Hill, "Colin Clout's Courtesy"; B. Nellist, "The Allegory of Guyon's Voyage: An Interpretation"; William Blissett, "Spenser's Mutabilitie"; Frank Kermode, "*The Faerie Queene*, I and V"; Richard N. Ringler, "The Faunus Episode"; Lewis H. Miller, Jr.,

"A Secular Reading of *The Faerie Queene*, Book II"; Martha Craig, "The Secret Wit of Spenser's Language"; Paul Alpers, "How to Read *The Faerie Queene*"; James Carscallen, "The Goodly Frame of Temperance: The Metaphor of Cosmos in *The Faerie Queene*, Book II"; Richard Neuse, "Book VI as Conclusion to *The Faerie Queene*"; Michael Baybak, Paul Delany, and A. Kent Heatt, "Placement 'In the Middest' in *The Faerie Queene*"; Harry Berger, Jr., "*The Faerie Queene*, Book III: A General Description"; Carol V. Kaske, "The Dragon's Spark and Sting and the Structure of Red Cross's Dragon-Fight: *The Faerie Queene*, I. xi-xii"; Judith H. Anderson, "'Nor Man It Is': The Knight of Justice in Book V of Spenser's *Faerie Queene*"; James E. Phillips, "Renaissance Concepts of Justice and the Structure of *The Faerie Queene*, Book V"; A. C. Hamilton, "Our New Poet: Spenser, 'Well of English Undefyld'"; Harry Berger, Jr., "Spenser's *Prothalamion*: An Interpretation"; Waldo F. McNeir, "An Apology for Spenser's *Amoretti*"; Richard Neuse, "The Triumph over Hasty Accidents: A Note on the Symbolic Mode of the 'Epithalamion'"; Isabel G. MacCaffrey, "Allegory and Pastoral in *The Shepheardes Calender*"; Wolfgang Clemen, "The Uniqueness of Spenser's *Epithalamion*."

#### ARTICLES: ABSTRACTS AND NOTICES

Robert J. Bauer, "Pictorial Art and Spenser's Styles," *Southern Humanities Review*, 6 (Winter 1972), 73-80.

A juxtaposition of Edgar Wind's analysis of Botticelli's *La Primavera* to *FQ* I. i. 47-9 reveals that in depicting Red Cross's dream of a wanton Una Spenser is appealing to the intellect in the traditions of medieval allegory. In contrast, a juxtaposition of Erwin Panofsky's explication of Piero di Cosimo's *The Discovery of Honey* to *FQ* I. vi. 7 ff. reveals that in the episode describing Una's encounter with the satyrs Spenser is appealing to tactile and emotional faculties in the manner of romantic visionaries.

Waldo F. McNeir, "Spenser's Bower of Bliss Revisited," *West Coast Review*, 6 (April 1972), 3-4.

Walter Lever, "Phallic Fallacies in the Bower of Bliss," *West Coast Review*, 6 (June 1972), 62-63.

Readers of *SpN* will greet with surprised interest the spectacle of Spenser's well-known bibliographer redirecting his energies into an investigation of the Bower of Bliss after the manner of modern sex-research, so as to correct C. S. Lewis's account. A detumescent Verdant, an Acrasia in search of climax, and a priapic interpretation of "ne more doth flourish after first decay" await them. The senior editor looks forward to the McNeirian account of Cymochles on his lily-bed, but asks that the voyeur Guyon not again, in a fit of absent-mindedness, be confused with Redcross (p. 4). Illustrated in black and white with a reproduction of a photograph of a leaning, unpainted shed in brambly snow.

Walter Lever notably claims to confound McNeir's thesis by demonstrating that the entire male chivalric personnel of *FQ*, not to mention John Donne, were homoerotic. He supports this by finding renewed significance in the title of Spenser's major work and by an etymology based on deriving Early ModE "eyes" ('male gonads') from ME "eyren" ('eggs').

Julia M. Bondanella and Peter E. Bondanella, "The Deterioration of the Heroic and Pastoral Ideals in Spenser's Calidore and Pastorella Episode: Book VI, Cantos ix-xii," *The Erasmus Review*, 1 (September 1971), 11-17.

Spenser makes use of the Calidore and Pastorella episode to cast doubts on the possibility of realizing either the pastoral or the heroic ideal, in this participating in the emergence of modern attitudes. Earlier Italian poets, including Ariosto and Tasso, presented the pastoral world as an oasis of sensual pleasures, to be regarded with serious suspicion. The Elizabethans knew and carried on this usage, but came to emphasize rather the positive ideal of self-sufficiency and contentment in a pastoral world. This latter aspect of pastoral is reconcilable with the ideals of chivalry: Sidney (the model for Calidore) followed Virgil and anticipated Cervantes when, in the *Defense*, he asserted that the strong (in the Renaissance, the chivalric) must protect the vulnerable pastoral state. Sir Calidore abandons his quest for the Blatant Beast when captivated by Pastorella's beauty. Spenser records not censure but sympathy for his decision. He undercuts conventional pictures of Arcadia through the assertion of Meliboe that happiness is not a place but a state of mind, and through the highly unattractive attributes of Coridon, Pastorella's rustic suitor. The knight wins the lady through his courtesy, but he loses stature, *qua* knight, because his duty has been neglected. Because of his dereliction the Graces vanish at his approach. Thereafter, the brigands destroy the pastoral world while he is off hunting. Although he saves Pastorella, he cannot save Meliboe. Though the name Meliboe is common in pastoral, Spenser's is probably a direct descendant of Virgil's Meliboe--who lost his lands because no god protected him. Very soon after this story of heroic failure to protect the pastoral world Spenser makes it clear that the heroic ideal will be no more successful in controlling the Blatant Beast permanently.

Lila Geller, "The Acidalian Vision: Spenser's Graces in Book VI of *The Faerie Queene*," *The Review of English Studies*, 91 (August 1972), 267-77.

One of the central references of Spenser's Graces here is to Christian grace. Spenser indicates his emphasis by changes in traditional Graces' mythography: the placement of Acidale, the insertion of a fourth, humbly born Grace, the relative positions of the Graces. The Graces are then described directly by Spenser in a variant presentation, again through Colin. The first presentation suggests a mystery veiled from the eyes of the profane, layered with meanings, disappearing with the intrusion of the uninitiate. The second reverses the position of the Graces, traditional since Servius and generally adopted by Renaissance writers, of two approaching us, one retreating. Pico's *Commento* also shows the Graces in this reversed position, in a context in which they suggest the unfolding of the triadic rhythm of grace flowing between heaven and earth. Alexander Ross, the seventeenth century preacher-mythographer, interprets the reversed position of the Graces to signify the Christian Graces. Spenser makes the Graces relevant to his theme of nobility by suggesting that nobility, a gift of God, is subject to the special providence that can lift a humble maiden to the rank of a Grace. The portrait of the Graces has thus a philosophical elevation that can raise the concept of courtesy to the rank of the virtues central to the other Books. [L. G.]

Judith E. Boss, "The Golden Age, Cockaigne, and Utopia in *The Faerie Queene* and *The Tempest*," *Georgia Review*, 26 (Summer 1972), 145-155.

The three Utopian traditions prevalent in the Renaissance, the Golden Age, Cockaigne, and the philosopher's Utopia, are reflected in both *FQ* and *The Tempest*. They correspond to the three components of the human psyche, the bestial, the normal, and the rational. Spenser uses the idea of the Golden Age of Saturn as a recurrent note of contrast to the endless struggles against evil in *FQ*, for instance in the shepherd's community in Book VI. The antithetical tradition of Cockaigne or the paradise of sensual pleasures, stemming from Circe's isle, the *Satyricon*, and *The Golden Ass*, has analogies in the House of Pride, Phaedria's isle, the Cave of Mammon, and the Bower of Bliss. The philosopher's Utopia, which incorporates these disparate groups into a single society that is harmonious rather than self-destructive (cf. the *Republic*, Erasmus, More, and Bacon), is represented in Gloriana's city, Cleopolis, the closest earthly counterpart to the heavenly New Jerusalem. In *The Tempest*, Cockaigne is embodied in the two sets of characters ruled by appetite, Alonso-Sebastian-Antonio and Caliban-Stephano-Trinculo, the Golden Age in Gonzalo's commonwealth and the uncompleted wedding masque, and the philosopher's Utopia in the regenerated society governed by Prospero. Prospero has to learn, like Spenser's Golden Age shepherds, to acknowledge not only the existence of evil in a fallen world but also the rational man's responsibility for controlling the appetite of others as he controls his own.

Lewis J. Owen, "Mutable in Eternity: Spenser's Despair and the Multiple Forms of Mutabilitie," *Journal of Medieval and Renaissance Studies*, 2 (Spring, 1972), 49-68.

The last two stanzas of the Mutabilitie Cantos come as something of a shock because their tone has not been prepared for. There seems to be nothing in the preceding cantos that precipitates a disenchantment so great as to make the poet suddenly loathe life and eagerly cast away vain things. Spenser prepares for the change, however, by showing that Nature does not succeed in answering Mutabilitie's case so as to reaffirm and preserve the order Mutabilitie challenges. Nature fails to dispose of Mutabilitie's claim that both the terrestrial regions below the moon and the celestial regions above are subject to change. At Cambridge Spenser was probably aware of, and indeed may have been disturbed by, the recent attacks on the Aristotelian cosmology, or the "new astronomy" which questioned the traditional distinction between the sublunary and celestial realms and found evidence for change in the heavens in the Nova of 1572 and the comets of 1577. In his own treatment of the planets, Spenser represents them as changeable and imperfect mythological deities, and repeatedly deflates Jove's majesty through compromising details. Another preparation for the final stanzas appears in the Diana-Faunus episode: just as Arlo's purity and sweetness is corrupted by Diana's verdict, so the fancied perfection of the heavenly regions is corrupted by Nature's tacit admission that changes occur there as well as on earth. Mutabilitie herself personifies the variety and changeableness expressed by the triple goddess Cynthia-Diana-Proserpine, who operates on all three levels of the created universe, or in Heaven, Earth, and Hades. Spenser's retreat at the opening of Canto VIII may be a retreat not only from the universe of change, but also

from that imperfect trinity whose essence is Mutabilitie, to that perfect and indivisible Trinity, whose nature is One.

W. N. Knight, "'To Enter lists with God': Transformation of Spenserian Chivalric Tradition in *Paradise Regained*," *Costerus, Essays in English and American Language and Literature*, 2 (Summer 1972), 80-108.

In setting, language, and action *PR* owes more to the medieval romances and *FQ* than to any other sources save the Bible. Although Milton ultimately rejected Arthurian legend as a subject for epic, he was always attracted by the serious moral aspects of the chivalric tradition and consistently employed its vocabulary. Christ in *PR* has courtly as well as saintly virtues and his encounters with Satan are described in terms of knightly combat. Like Spenser's heroes, Christ is also like the wandering knight on spiritual quest in the wilderness. Several episodes in *PR* have some specific and direct correspondence to *FQ*: for instance, Belial's proposal to tempt Christ with sensual delights to the Bower of Bliss, Christ's looking down on Jerusalem to Redcrosse's viewing the New Jerusalem on the mountain, the storm scene to Redcrosse in the Wood of Error.

O. B. Hardison, Jr., "*Amoretti* and the *Dolce Stil Novo*," *English Literary Renaissance*, 2 (Spring 1972), 208-16.

Charges of disunity against *Amoretti* are countered when the contrasting images of saintly lady and "cruel fair" are seen to derive from the *stil novo* tradition, and to cohere in a developing pattern which is Spenser's own. Adopting Alexander Dunlop's hypothesis that the sonnets span, not two years, but a period of months in 1594 from January to Easter and beyond, one can divide the sequence into a symmetrical "trilogy": the first panel, to 21, introduces the conflicts of early courtship; the second and longest, to 68, develops concurrently with the Lenten season and culminates at Easter; the third balances its 21 sonnets depicting fruition of love against the first panel. The Italian *donna angelicata* is, properly, a lady become a saint, and a saintly influence upon her poet, after her death, but the motif of a virtuous living beloved was used by other poets before Spenser. The "cruel fair" derives as an image from the poet's anguished frustration when his desires are not granted by a virtuous lady who appears indifferent to the suffering she causes. In the first panel Spenser is artfully juxtaposing the images to depict the poet as divided against himself under conflicting claims of spirit and flesh. In the 46 sonnets of the second panel the apparent impasse is surmounted: gradually, through stages of vacillation, the poet moves into a new attitude which creatively reconciles the earlier impulses in the ideal of "Eros sanctified" in married love. The third panel forms a coda in which the poet explores the implications of what he has learned. The originality of Spenser's use of the motifs from the *stil novo* shows in the contrast between *Amoretti* and Petrarch's *Canzoniere*: there the motifs remain irreconcilable, Laura seeming cruel when living and *angelicata* after death. During life, flesh and spirit remain at war. Spenser's sequence, the "truest" of the 1590's, is almost alone among Renaissance cycles in celebrating love as a benign life force.

W. Speed Hill, "Order and Joy in Spenser's 'Epithalamion,'" *Southern Humanities Review*, 6 (Winter 1972), 81-90.

We need a reading of this work which recognizes the significance of various rigorous studies, of which Hieatt's is the most elaborate, but which also accounts, as they do not, for its poetic success with readers.

The poem orchestrates a set of antinomies which are made beautifully to concord: Renaissance sonnet sequence blended with Classical epithalamium; man and woman joined and the warfare of the sexes resolved in mutual triumph; the usury of anxiety summed up and struck out in delight; sexual union and socially founded contract; individual intimacy and cosmic formality; nature and celestial benediction in the church; the fragile, threatened uniqueness of the day and its transcendence in an entirely credible mythological clothing for the actors' and the poet's roles; the comfort but also the danger of isolation for an English couple in Ireland. Finally, in terms made possible by Hieatt's analysis, process, duration, generation, and time encounter achievement, permanence, and repose, multifariously embodied but culminating in eternity.

Formally "the counterclaims of stasis and movement" are beautifully balanced in stanzas partaking both of the sonnet and of the *FQ*-stanza, which both link together in continuity and pause in separate lyrics.

Jack B. Oruch, "Imitation and Invention in the Sabrina Myths of Drayton and Milton," *Anglia*, 90-1/2 (1972), 60-70.

Milton's Sabrina draws upon Drayton's in *Poly-Olbia* more than upon Spenser's in *FQ* II. x. 17-9. Dismissed with Spenser as major influence is the standard opinion that Milton's use of the Sabrina figure departs radically from sources.

#### NOTICES OF REVIEWS

Allen, Don Cameron. *Mysteriously Meant: The Rediscovery of Pagan Symbolism and Allegorical Interpretation in the Renaissance*. Baltimore: The Johns Hopkins Press, 1970. Reviewed by Robert E. Carter in *QQ*, 79 (Summer 1972), 271-272: "an 'annotated bibliography' or a detailed handbook to which scholars may profitably turn when tracing the allegorical Renaissance interpretations of Homer, Plato or Ovid.... There are several references to Protestant allegorical interpretations, but no attempt is made to indicate whether such readings are in accord with Catholic interpretations.... it is a defect of Allen's book that he does not compare Protestant and non-Protestant interpretations." [See *SpN*, 2 (Fall 1971), 1, 8; 3 (Spring-Summer 1972), 9.]

Evans, Maurice. *Spenser's Anatomy of Heroism*. Cambridge: Cambridge University Press, 1970. Reviewed by R. F. Hill in *MLR*, 67 (July 1972), 613-614: "although his book is based upon much that is familiar critical material its synthesis and refinement are such as to constitute a fresh viewpoint.... Professor Evans rightly asserts that the Elizabethans accepted as normal the now unfashionable distinction between tenor and vehicle.... This is not an easy book to assimilate since the argument is composed of a complex interweaving of many strands. Yet it offers things of value to both the novice and the experienced Spenserian." Reviewed by William C. Johnson in *ES*, 53 (August 1972), 354-355: "In an

anatomization as precise as Vesalius' and as comprehensive as Burton's, Professor Evans first cuts through contemporary commentary to reveal that Spenser's didacticism is not of the sort we have been led to believe it was, and next directs the reader's attention to the complex moral allegory which suffuses the entire *corpus* of Spenser's works.... Professor Evans insists that 'the whole being' of *The Faerie Queene* results from Spenser's profound sense of the Fall.... In drawing together and expanding on the various previous critical approaches, Professor Evans also draws together and illuminates the great poem. In this he is ambitious, commendable and successful." [See *SpN*, 2 (Fall 1971), 10; 2 (Winter 1971), 1-4; 3 (Winter 1972), 7.]

Fletcher, Angus. *The Prophetic Moment: An Essay on Spenser*. Chicago: University of Chicago Press, 1971. Reviewed by Hugh Maclean in *JEGP*, 51 (April 1972), 243-246: "Frye's criticism and Harry Berger's work on the retrospective realization of myth in the Renaissance are influential throughout.... a stimulating book which makes a substantial contribution to Spenser scholarship, whatever exceptions may be taken to particular aspects of the argument." Reviewed by B. E. C. Davis in *RES*, 23 (August 1972), 333-335: "The interpretation of allegory in *The Faerie Queene* in terms of typological iconography stems from the author's belief that Spenser anticipates the 'typological perspective' characterizing the seventeenth- rather than the sixteenth-century notion of the heroic poem.... Such an approach is obviously valid, wholesome, even enlightening if it quickens understanding and appreciation of Spenser by twentieth-century standards, always provided that it is not incompatible with Spenser's own exposition of his 'whole intention'.... the value of the study is heavily impaired through inept and indiscriminating layout, which savours more of a variorum commentary than of an 'essay'.... throughout this book, there is overmuch *about* the content of *The Faerie Queene*, its origins and the criticism it has inspired, too little first-hand of the work itself." [See also *SpN*, 2 (Spring-Summer 1971), 1-2; 2 (Fall 1971), 10.]

Forster, Leonard. *The Icy Fire: Five Studies in European Petrarchism*. Cambridge: Cambridge University Press, 1969. Reviewed by C. Schaar in *ES*, 53 (August 1972), 356-357: "The book supplies a wealth of information; the author has great learning carried lightly; his examples are generally well chosen and do not smack of handbooks, and his five essays make very pleasant reading indeed.... Though there are many useful references to other books and articles one sometimes wishes there were more." [See *SpN*, 2 (Winter 1971), 4-5.]

Fowler, Alastair. *Triumphal Forms: Structural Patterns in Elizabethan Poetry*. Cambridge: Cambridge University Press, 1970. Reviewed by Neil L. Rudenstine in *ELN*, 9 (June 1972), 295-300: "Mr. Fowler... pays attention to the theoretical basis for a numerological approach, considers problems of evidence, and sets out to establish two main patterns or forms, the triumphal and temporal, which seem to be particularly interesting from a numerological point of view.... Critics disturbed by the apparent lack of clarity or consistency in Spenser's design for *The Faerie Queene* ... will find that Mr. Fowler's argument on behalf of the poem's Mannerist structure is illuminating and fundamentally persuasive.... Far-fetchedness... is a criticism that applies to several

portions of Mr. Fowler's book.... While there is much to disagree with, both substantively and methodologically, in *Triumphal Forms*, the book is clearly the fresh and stimulating (as well as learned) contribution which Mr. Fowler intended it to be." [See *SpN*, 2 (Winter 1971), 4; 3 (Winter 1972), 8.]

Heninger, S. K., Jr., ed. *Selections from the Poetical Works of Edmund Spenser*. New York: Houghton Mifflin Company, 1970. Reviewed by Charles B. Lower in the *South Atlantic Bulletin*, 37 (May 1972), 95-96: "Heninger provides editorial matter encouraging a reader's experiencing Spenser as he is: a single-page 'Basic glossary of archaism' ... rather than pampering a reader with repetitious glossings; marginal glossings offering immediate clarification but employed with a judicious restraint.... Heninger provides a superior text of *F.Q.* by merely reproducing the *Variorum* text....his notes are concise, identifying but--rightly, I believe--not providing a sustained commentary."

Murrin, Michael. *The Veil of Allegory*. Chicago and London: University of Chicago Press, 1969. Reviewed by A. C. Hamilton in *MLQ*, 33 (June 1972), 190-191: "important because it substitutes the antirhetoric of allegorical rhetoric for the current rhetorical approach to *The Faerie Queene*, and timely because the rhetorical approach has been so overextended lately that a major critic upholds a 'simple, even simple-minded understanding' of one of the most complex cantos of a poem which the poet himself held to be a 'dark conceit'....My major criticism of his thesis is that I cannot see how it applies to *The Faerie Queene*. In this extended and enormously complex poem where does Spenser ever deliberately seek to conceal his meaning?... he forces us to recognize that *The Faerie Queene* is an allegory whose meaning is veiled, by the subject if not by Spenser." [See *SpN*, 1 (Fall 1970), 4-5; 2 (Fall 1971), 11.]

Patterson, Annabel M. *Hermogenes and the Renaissance: Seven Ideas of Style*. Princeton: Princeton University Press, 1970. Reviewed by David Newton-DeMolina in *CritQ*, 14 (Spring 1972), 87-89: "Professor Patterson...finds Hermogenes' Ideas as omnipresent as quincunxes, and *Hermogenes and the Renaissance* is a striking example of how *not* to interpret Renaissance rhetoric or poetics." Reviewed by Dominic Baker-Smith in *UTQ*, 71 (Summer 1972), 371-372: "Professor Patterson bases her approach to the *Concerning Ideas* squarely on the work of renaissance editors and commentators....There is no area touched that is not also illuminated....*Hermogenes and the Renaissance* will interest all readers of renaissance poetry--it may even excite them." Reviewed by John F. Fleischauer in *Criticism*, 14 (Summer 1972), 311-314: "Miss Patterson has allowed herself to become convinced that the Ideas of Hermogenes form a primary basis of Elizabethan art, that they are more 'satisfying and comprehensive' than the guidelines of Cicero and Quintilian....It is a shame that Miss Patterson is so driven to exalt Hermogenes, because she displays a real talent ... to generalize complicated concepts and present them clearly to the reader....Her outline of Platonism (pp. 35-40) is one I would like to require my students to read." Reviewed by R. S. Sylvester in *MLQ*, 33 (June 1972), 188-189: "This is an ambitious book that by no means manages to substantiate the claims which it makes." Reviewed by Joan Grundy in *MLR*, 67 (October 1972), 868-869: "the argument for Hermogenes's influence on Spenser, in *The Faerie Queene* as a whole and

elsewhere, seems to rest mainly on the fact that Gabriel Harvey called himself Pseudo-Hermogenes. But Spenser was quite as capable of resisting Harvey's influence as of succumbing to it." [See *SpN*, 2 (Fall 1971), 2.]

with, Charles G. *Spenser's Proverb Lore*. Cambridge, Mass.: Harvard University Press, 1970. Reviewed by R. F. Hill in *The Yearbook of English Studies*, 2 (1972), 251-252: "It is suggested ... that Spenser probably came by several proverbs from the Irish, but of the long list of proverbs which we are invited to consider one third are from *The Shepheardes Calender*, written before Spenser went to Ireland, while all the proverbs in that list are fully paralleled in English and Latin works.... Nonetheless, an important job has been done. Of the 892 proverbs listed, 743 have been recognized for the first time as proverbs in Spenser." [See *SpN*, 2 (Fall 1971), 11-12; 3 (Spring-Summer 1972), 10.]

#### WORK IN PROGRESS

ssertation: Under direction of A. Kent Hieatt, University of Western Ontario (begun under direction of Robert Ellrodt, University of Nice, before Mrs. Thacon's move to Canada): Brenda Thacon, "A World of Waters: A Study of Water Imagery in *The Faerie Queene*."

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