SPENSER NEWSLETTER

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CONTENTS

TO OUR READERS

In entering our third year of publication we have a pleasant announcement to make: without so intending we have become--in a modest way--a money-making organization. Rather than alter subscription rates (which would pose a number of immediate problems and might prove unwise in the long run) we have decided to extend *all individual subscriptions* to *SpN* by one year. Those who might have received a renewal notice prior to this issue are now marked "paid" until the end of 1973. All other expiry dates on individual subscriptions, however far they lie in the future, are similarly advanced by one year.

We ask, in return, your continuing communications. Send us offprints, news of papers, meetings, and work in progress. Arrange to have your publisher send us review copies of all books pertaining to Spenser. Draw to our attention sections of books, where relevant, especially if the title of the book might not prompt us to look therein for Spenserian material. We need and appreciate this help.

Mrs. Sharon Clark, who has typed the copy for most issues of *SpN* and has served as circulation manager this year, leaves the Department of English office staff as this issue goes into print. We thank her for her efficient offices for *SpN*, and we wish her well in the work she is assuming elsewhere.

BOOKS: REVIEWS AND NOTICES

Peter Bayley. *Edmund Spenser: Prince of Poets*. London: Hutchinson & Co. (Hutchinson University Library), 1971. (Hardback and paperback).

Roughly a hundred pages are devoted to the life and minor works and eighty to *The Faerie Queene* in this introduction to the poet. An introductory chapter, touching on initial difficulties for readers of Spenser, is followed by three chapters on *The Shepheardes Calender*, on *Complaints* and *Daphnaida*, and on the better known, later short works. The life is well covered *inter alia*. For *The Faerie Queene* there are one chapter on backgrounds and two on I-IV and V-VI. The concluding "The Faerie Queene: The Poetic Achievement," examines the quality of specific passages and emphasizes the poem's humanity and its relatedness to, and sense of, our life.

The book is obviously intended primarily for those who know little of Spenser or the Renaissance. But not only does it seem to me by all odds, now, the most appropriate book on Spenser in general for an initial recommendation to undergraduates and others who know little of the period; it goes beyond this primary function at a number of points. Generally it treads with assurance the razor's edge between independently interesting judgment and idiosyncrasy. It refrains from pushing any theory too far, and it is fair in including a sampling of opposed views that could have upset the book's focus and have become bewildering if they had been further multiplied. Frequently it quotes precisely the lines or passages that show Spenser to the greatest advantage; generally it is on the matter of poetic appreciation and on texture that the book is at its best. The chapter on *Complaints* is probably the very best essay that we have on these: *The Ruines of Time* and other such are brought alive skillfully and convincingly. Correspondingly the book is honest where the shoe pinches: on *The Shepheardes Calender*, "Some of it is sorry stuff."

However, the material on *The Faerie Queene* is rather huddled up and meagre. Also, why is there nothing in the backgrounds chapter on medieval literary gardens and moralized landscape, and later on only a little? Contrary to the remark (p. 108) that "Elizabethans were fully persuaded of the historicity of Arthur," sixteenth-century figures (e.g. Camden) expressed doubt about it; in an important sense the beloved of Colin Clout in the midst of the three Graces on Mount Acidale is standing in for Venus and not some more general "Virtue" (p. 151); a number of works cited in footnotes are (intentionally) not in the bibliography, but one also misses a number of other fairly recent works there (e.g. Don Cheney's on Book VI). The last words here, however, must be: a fine job, performing with considerable success a function that previously had to be served by more advanced, more specialized, or indifferent works. [A.K.H.]

R.M. Cummings, ed. *Spenser: The Critical Heritage*. London: Routledge and Kegan Paul, 1971.

The volume contains a selection of commentary on Spenser from the period between 1579 and 1715 (from E.K. to John Hughes). The bulk of the material is arranged chronologically within three broad groupings (1579-1600, 1600-1660, 1660-1715). Separate sections are devoted to obituary compliment, and to chiefly linguistic and biographical comment. Selections are headed by notes on their authors and occasionally on their specific cultural context. These are variable in the degree of their usefulness (and see the review in TLS, May 7, 1971, p. 536, for a correction of the entry on Chalkhill).

Apart from a few items, the material from before 1700 is now to be found also in the *Spenser Allusion Book*, to a typescript of which the editor had access. But though the definition of what is critically significant is perhaps a little stretched, the volume cannot be used as an allusion book. Many of the selections have little interest except in relation to what surrounds them, but the sum of the selections is intended to yield an image strictly of tendencies in criticism, not in a more general way, of Spenser's reputation.

The rather telegraphically-written introductory essay attempts to make explicit preoccupations common to the three chronological groupings, and also contains notes on such matters as the publishing history of Spenser's works, their reception abroad, and their critical reputation since 1715. It makes use of material not reprinted in the volume, most of which can now be found in the *Spenser Allusion Book*, some of which, such as recently discovered marginalia, cannot. Though its conclusions are tentative and sometimes obscured by irony, it should make intelligible, and in a novel way, the outlines of the history of Spenser's early reputation.

Illustrations, as from Peacham or from Hughes's edition, could unfortunately not be included.

The editor regrets the distressing number of misprints, and hopes they are in most cases obvious. References to modern editions of the material printed are not in all cases to the most recent or the most authoritative. They are intended to be to the most accessible. References to the original editions are also given. [R.M.C.]

Frank Kermode. *Shakespeare, Spenser, Donne.* London: Routledge & Kegan Paul, 1971.

The Spenserian portion of the volume consists of three essays first published in the early 1960's: "Spenser and the Allegorists," "'The Faerie Queene,' I and V," and "The Cave of Mammon." In his introduction Kermode explains that he was primarily interested at the time in Spenser as a maker of dark conceits, and that the three essays are attempts to work out some of the complexities of the historical allegory of *FQ*. He finds a "rather curious split" in recent Spenser studies between the "party of darkness," which includes the students of iconography and such arithmologists as Hieatt and Fowler, and the "anti-puzzlers," or those who, following Tuve's lead, are impatient with the more ingenious and esoteric modes of analysis. He is especially dubious of Alpers' argument that "In reading *FQ* one apprehends the depths only by staying on the surface," an approach he finds not very helpful in dealing with the darker and more conceited portions of the poem. In defending his interest in historical allegory Kermode writes that *FQ* "is, among other things, a very topical poem about events that were always seen as given meaning by reference to those great myths of religious and national history which provided structures for all time and the whole world; and in setting all that aside as of minor interest we deprive the work of a special density and relevance to the nature of human fictions without which it will always seem to the ordinary reader lacking in precisely that application to the human condition." A fourth essay of interest to Spenserians in the volume is "The Banquet of Sense," which fills in the background to Chapman's poem by tracing the development of the topos from its classical, biblical, and Florentine-Neoplatonic sources.

ARTICLES: ABSTRACTS AND NOTICES

A. Bartlett Giamatti, "Spenser: From Magic to Miracle," *Four Essays on Romance*, ed. Herschel Baker. Cambridge, Mass.: Harvard University Press, 1971.

Throughout the tradition of chivalric romance, moments of divine vision are often conveyed through the revealing of a divine face when a visor or helmet is removed, a gesture comparable in effect to the breaking of the sun through a cloud. These are visions of permanence and perfection suddenly emerging in a world of ceaseless flux and obscurity. The convention goes back to the revelations of Venus to Aeneas and of Aeneas to Dido in the *Aeneid*, and reappears in Dante's vision of Beatrice in the *Purgatorio*, and in Ariosto, Boiardo, and Pulci. Such moments are much more frequent in *FQ* than in any preceding romance, and range from the primary level of visors raised and veils laid aside, to the grand visions in the tenth cantos of Books I, IV, and VI, or the dream of Isis Church in V.vii. Through them Spenser tries to discover permanence behind change, to teach us to distinguish between magic and miracle, between what is only vain appearance and a moment of divinity. Books I and II introduce the difficult process of making this distinction, while Books III, IV, and V embody this process, and thus parallel the quest of Arthur for the Faerie Queene in the figures of Britomart and Artegall. It is Britomart's face, blazing through her visor, that reveals her divinity throughout. In reconciling the opposites of male strength and feminine grace, she embodies a Renaissance version of perfection

John Hollander, "Spenser and the Mingled Measure," *English Literary Renaissance* 1 (Autumn 1971), 226-38.

The music which emanates from Acrasia's bower in *FQ* II, xii, 70-1 has been seen as an "earthly music" in contrast to the music of the spheres which marks the betrothal of Red Cross and Una; but this "earthly music" is not easy to characterize fully. In its mingling of instruments, voices, and natural sounds, it suggests the Renaissance "broken consort" music which mingles winds and strings, but it extends that conventional category. The patterning is as suggestive of distemper as the phrase which denotes the originator of the music, "the faire Witch." Throughout the Verdant-Acrasia episode, music provides a correlative to the visual mixture of art and nature (II, xii, 59), as earlier it was also presented as mingled in both the Cymocles and the Phaedria narratives. A long literary tradition links actual music with the figurative music of natural sounds: Theocritus, Virgil, Sidney and Milton make use of it. Spenser, in using the convention in *April*, indicates that he does not regard it as necessarily sinister; but in the Gardens of Adonis, healthier far than the bower in the context of the *FQ*, he handles birdsong openly, candidly, with no metaphors to suggest musical artifice. As finally analyzed, the "mingling" represents "the total undermining of modes of [apprehension and] recognition."

Clyde G. Wade, "Comedy in Book VI of *The Faerie Queene*," *The Arlington Quarterly* (Autumn 1970), 90-104.

Arnold Williams has indicated (in *Flower on a Lowly Stalk*) "familiar" comic elements in Book VI which fit the tradition of classical comedy: in it the errors of life are ridiculed, in a fashion which gives rise to laughter. A further strain of comedy, akin to Shakespeare's romantic comedy, may be seen in the Mirabella episode (the trifler learns, and reforms) and in Calepine's story (chivalric action brings positive, yet quiet, joy). The specifically pastoral parts of the book are connected to this strain of romantic comedy. In the exchange between Calidore and Melibee, during which Calidore stands spellbound at the sight of Pastorella's beauty, comic effect is achieved through the old man's belief that his oratory has done that work. The handling of the scene on Mount Acidale tips the comic balance away from pastoral romance towards something like "festive comedy" (in C.L. Barber's usage), which "treats love as a compelling rhythm in man and nature." This Saturnalian "holiday" strain is central to *FQ*: the knights are sent on quest during the twelve days of Christmas. In the epic as a whole, Spenser exhibits the full range of comic performance, from earlier derogation and grim humour to romantic and festive comedy.

Judith H. Anderson, "'Nat worth a boterflye': *Muiopotmos* and *The Nun's Priest's Tale*," *Journal of Medieval and Renaissance Studies*, 1 (1971), 89-106.

The Nun's Priest's Tale, of which Spenser must have been conscious although he was not engaged in direct imitation, points up in *Muiopotmos* characteristics which show it to be informed by Calvinistic thought. *NPT* offers a vision, both serious and comic, of an imagined world which has a moral norm (the life of the widow), a moral imperative to the reader (to

"see" the relation between folly and vulnerability), and, as backdrop, a cosmic structure which makes sense in moral terms. Spenser's poem, in contrast, presents a world not merely less secure but one strongly hostile to the poem's protagonist, the butterfly Clarion. Whereas Chauntecleer (the names of the mock-heroes may be related) is kept by a technique of recurrent deflation more rooster than hero, Clarion's role is broadened at points beyond the mock-heroic by manipulation of the reader's point of view from one "plane of reference" to another--"from insect to man to God." The hostility of the external world to the butterfly (one is invited to read psyche here) is localized in Aragnoll's hatred. That, in turn, is given shape in the context of the myth of an innocent, Astery, whose misfortune derives from others' acquisitive attitudes to beauty, and the myth of a demonic Arachne, who has willed her own fall through pride. Moreover, as developed through the story of the tapestry context, Arachne's fault is seen as signifying a limitation of vision: truly creative vision, unlike hers, encompasses whatever it is that the butterfly in Athena's border represents. Calvin's sense both of beauty in the natural world and of the corruption which blights it accords well with the tonalities of the poem.

Roberts W. French, "Spenser and Sonnet XVIII," *Milton Quarterly*, V (October 1971), 51-2.

Milton's "Avenge O Lord thy slaughter'd Saints" contains several echoes of the two stanzas in *FQ* I.viii.36-7 where Arthur views the bloody interior of Orgoglio's castle. In addition to dealing with the martyrdom of true Christians and the call for God's vengeance, the two poets employ several of the same words and images, such as the slaying of sheep in the fold, the strewing of ashes, and the moaning and groaning of the victims.

SPENSER AT MLA

The 1971 convention of the Modern Language Association, held in Chicago on December 27-30, heard a number of papers on Spenserian topics. In the English I section, Sears Jayne (Brown University) spoke on Spenser's *Hymnes* (see below). The Comparative Literature 4 Group (The Renaissance) heard a series of papers on the topic "Esotericism in the Renaissance," including one by Philip Damon (Berkeley) on "Esotericism and Interpretation: Emblems in *The Faerie Queene*." The English 4 Group (The Renaissance before Milton) heard a paper by Ephim Fogel (Cornell University) on "Petrarchan Poetry and Paradigmatic History." And Carol Kaske (Cornell University) addressed the seminar on Medieval and Renaissance Symbolism and Allegory (see below). *SpN* hopes to be able to provide abstracts of the Damon and Fogel papers in a future issue.

Sears Jayne, "Attending to Genre: Spenser's *Hymnes*."

About 1579, and probably responding to current controversy about poetry concerning Cupid and Venus, illustrated on the one hand by *The Court of Venus*, and on the other by *The Court of Virtue*, Spenser wrote a long poem on Platonic love called *The Court of Cupid*. This poem was a versification of material from Ficino's *De amore*, as follows: Book III.1-4, Book V.3-5, and Book VI.6.

About 1590 Spenser broke up *The Court of Cupid* into two poems for Queen Elizabeth, the first a *Hymn to Cupid* and the second a *Hymn to Venus*. These are probably the poems mentioned in *Daphnaida* (1590):

> Ne let Eliza, royall shepherdess,
> The praises of my parted love envy,
> For she hath praises in all plenteousness
> Powr'd upon her, like showers of Castaly,
> By her own shepheard, Colin her own shepheard,
> *That her with heavenly hymnes doth deifie,*
> Of rusticke muse hardly to be betterd. (11. 225-231)

For some reason Spenser's attentions to Queen Elizabeth were resented, and he was banished the court, as he tells us in the *Complaints* volume. It was possibly for this reason that he did not publish his *Hymns to Cupid and Venus* separately. But in 1594 Chapman succeeded in publishing two Platonic hymns to Elizabeth, and thus usurped Spenser's claim to be the first poet to publish a classical hymn in English. In response to Chapman's two hymns, Spenser decided to publish his own two hymns, but in order to do so he had to revise them substantially, and for good measure, he composed two parallel counter-hymns, to Christ and Mary, to go with them; this latter idea he probably drew from Gianfrancesco Pico della Mirandola, whose *Hymni Heroici* he imitates. In the end, however, Spenser substituted for Mary the figure of Sapience in the second of the two new hymns. The present *Fowre Hymnes* consist then, of his revised *Hymns to Cupid and Venus* and his new Hymns to Christ and Sapience.

This hypothetical sequence of mutations of the materials in the *Fowre Hymnes* explains why the first two hymns combine abstract Platonism with personal Petrarchan celebration in so confused a way, and why the first two hymns have several sets of invocations and closing prayers, whereas the second two hymns constitute a unified poem celebrating Christian love, and have invocations and prayers appropriate to their models in Pico della Mirandola. [S.J.]

arol V. Kaske, "A Critique of Right Reason."

The oral presentation was an excerpt from a longer paper. The entire paper argues that in the first two episodes of *FQ* II, the Palmer and Amavia represent, respectively, the upper and lower limits of the human faculty of reason. In her oral presentation Mrs. Kaske developed Amavia's role as reason at its perigee. In Amavia, reason is limited not only by impotence but by ignorance of certain moral realities--specifically the role of concupiscence in the commission of actual sin, and the possibility of saving grace--and by outright error, i.e., denial of God's justice, despair, and suicide. At the conclusion of the episode the Palmer and Guyon in their obtuse comments (II,i,57-58) are "a chorus of classical philosophers ignorant--as choruses often are--of certain aspects of the action," specifically of the pertinence of the fall and the remedy of grace.

Thus, contrary to the contention of those who identify the Palmer's position with Spenser's, it is legitimate to "go beyond the Palmer and construct a theological reading wherever the action seems to call for one."

[F. Provost]

NOTICES OF REVIEWS

Fraser, Russell. *The War Against Poetry*. Princeton: Princeton University Press, 1970. Reviewed by Don Cameron Allen in *JEGP*, 70 (October 1971), 654-55: "Professor Fraser, who has gone through the whole literature and who has brought the material together with grace and intelligence, sees that the attackers of the English stage after 1570 were by no means animated by their pretended Christian piety, but first by a sense of utility.... 'The Vital Economy,' as he puts it, 'is the love of the Naked Truth.'" [See *SpN*, 2 (Fall 1971), 2.]

Evans, Maurice. *Spenser's Anatomy of Heroism*. Cambridge: Cambridge University Press, 1970. Reviewed by B.E.C. Davis in *RES*, 22 (November 1971), 476-78: "This book is designed to place emphasis on Spenser's didactic intention in *FQ*, together with the rhetorical techniques which he uses to enforce it, and to redefine the logic underlying the continuous argument of the six completed books and cantos of Mutability.... The quality of [the] book, in terms of scholarship and as a work of reference, is seriously impaired through inadequate consideration of primary sources, deficient documentation and errors uncorrected." Reviewed by Gilbert Thomas in *English*, 20 (Autumn 1971), 103: "Integral to Maurice Evans's commentary...is the author's conviction that the poem as we know it is complete, and that it is a firmly controlled 'organic unity', of which no book or canto, or even a single verse, must be viewed in isolation." Reviewed by Kathleen Williams in *JEGP*, 70 (October 1971), 656-58: "The attitudes and general meanings that Mr. Evans finds...are for the most part familiar enough, but they are so felicitously phrased and so deeply experienced that the insights are the author's own even in those cases where they are not novel ones....One interest of this book to other Spenserians is precisely Mr. Evans' civilized and unpolemical habit of setting other approaches into his own personal context and seeing how far they work. New and specialized views, like Mr. Alpers', tend to be stimulating but partial; Mr. Evans is rather good at putting them into focus...." [See *SpN*, 2 (Fall 1971), 10; 2 (Winter 1971), 1-4.]

Fowler, Alastair, ed. *Silent Poetry: Essays in Numerological Analysis*. London: Routledge and Kegan Paul, 1970. Reviewed by T.A. Shippey in *MLR*, 67 (January 1972), 161-63: "the most immediately successful articles in this collection are the three on Spenser and Milton...whose poems do not accept numerological criticism so much as demand it.... It is unsettling, though, to find that Spenser, and apparently Milton also in *Paradise Lost*, thought so little of his own constructions as to disrupt them by changing line-totals in later editions. The changes raise basic questions about numerology: though one may find that poems were *written* with concealed structures, is there any sign that even contemporary audiences could pick these up, and are they of more than passing relevance to the poem's total effects?" [See *SpN*, 1 (Fall 1970), 5; 2 (Fall 1971), 10.]

Fowler, Alastair. *Triumphal Forms: Structural Patterns in Elizabethan Poetry*. Cambridge: Cambridge University Press, 1970. Reviewed by Joost Daalder in *AUMLA* 35 (May 1971), 93-95: "An attractive aspect of Dr. Fowler's study

...is that in most instances the formal patterns 'fit' the meaning very smoothly, and in fact enrich it, or are part of it as he demonstrates in such a very intelligent and convincing discussion as that of the form and content of the episode containing the masque of Cupid, in *FQ* III.... No one should in principle doubt that the study of numbers may be 'essential'; we only need arguments to be convinced.... Dr. Fowler argues persuasively that many poems are symmetrically arranged so as to reflect the formation of those triumphs...in which sovereignty is centrally placed.... a book of genuine interest and merit." Reviewed by Gilbert Thomas in *English* 20 (Autumn 1971), 104: "Alastair Fowler's research into structural patterns in Elizabethan poetry has, with its numerological tables and diagrams, a somewhat daunting appearance, not wholly belied by the text." [See *SpN*, 2 (Winter 1971), 4.]

Kermode, Frank. *Shakespeare, Spenser, Donne*. London: Routledge and Kegan Paul, 1971. Reviewed by A. Bartlett Giamatti in *Yale Review*, 61 (Winter 1972), 298-300: "Because he is so haunted by collapses of power or apocalyptic seizures, by endings, Kermode finally comes perilously close to conceiving of the critic or teacher of literature as the sole transmitter of culture....This exalted view of the critic and the obsessions with apocalypse and survival produce the hortatory, often dogmatic tone of his writing and its vast, uneven quantity....The three essays on Spenser...are not as successful [as the others].... In a curious way, Kermode's own urgency regarding his learned perspective tends to limit, rather than enrich, the poem." Reviewed by R.A. Foakes in *English*, 20 (Autumn 1971), 99: "The best part of it is the first, containing his splendid essays on Spenser's *FQ* and on ...the theme in Renaissance literature of the temptation to succumb to a feast for the senses, to pleasure, and to reject virtue." Reviewed in *TLS* 8.10.71, 1205: "three erudite explorations of Spenserian allegory, which illuminate...the relationship between history and myth in different kinds of fiction and in critical method itself." [See p. 3]

Levin, Harry. *The Myth of the Golden Age in the Renaissance*. Bloomington: Indiana University Press, 1969; Faber and Faber, 1970. Reviewed by R.F. Hill in *MLR*, 67 (January 1972), 159-60: "It is the book's singular merit to open one's eyes to the Protean nature of the Golden Age myth which, as projecting man's eternal yearning for the good life, disconcertingly embraces not only classical loci in Hesiod, Vergil, and Ovid, but also Renaissance pastoral, utopian, and New World literature, terrestial Eden and celestial paradise; properly includes, too, such dystopias as *Gulliver's Travels*, *Erewhon*, and *1984*....it may be said that where Professor Levin has denied himself depth study of particular areas he has generously opened the way to such satisfaction for others." Reviewed by Patricia Merivale in *CL*, 24 (Winter 1972), 88-90: "With his customary elegance and skill, Professor Levin leads us through a 'golden labyrinth' indeed, one where every key word contains an ambivalence, every key concept a paradox." Reviewed by Gilbert Thomas in *English*, 20 (Autumn 1971), 103: "Through stimulating comment on individual writers Mr. Levin reaches the conclusion that 'the golden age resides within us, like the kingdom of heaven, so far as we may have contact with either.'" [See *SpN*, 2 (Spring-Summer 1971), 3; 2 (Fall 1971), 11.]

Praz, Mario. *Mnemosyne: The Parallel Between Literature and the Visual Arts.* Princeton: Princeton University Press, 1970. Reviewed by Ralph A. Smith in *Comparative Literature Studies*, 8 (September 1971), 266-67: "The notion of parallels between literature and the visual arts could be...a working hypothesis, a conceptual grid which, when superimposed upon the artistic output of an age, would reveal as much through correspondences as it would through divergences. However, it appears that Professor Praz's work has fallen short of providing such a useful critical tool." [See *SpN*, 2 (Fall 1971), 3, 11.]

Struever, Nancy S. *The Language of History in the Renaissance.* Princeton University Press; Oxford University Press, 1970. Reviewed by Donald Weinstein in *JHI*, 33 (Jan.-Mar. 1972), 171-74: "shares with...the Kristeller school the conviction that Renaissance humanism was a part of the rhetorical rather than the philosophical tradition. Unlike them, however, she sees the rhetorical tradition deriving from a specific view of the nature of reality and giving rise to fundamental changes in language theory and historical consciousness in the Renaissance.... What she contributes is a brilliant fabric of explanation as to the ways and modes in which this new consciousness appeared." [See *SpN*, 2 (Fall 1971), 3, 11.] [L.M.]

COMPLETED DISSERTATIONS

Minichino, Patricia Josephine. *Vergil in Spenser's "Faerie Queene."* Columbia, 1971. *DA* 32: 3262A. "Spenser's imitations are of two kinds: language closely echoing Vergil's in episodes which are also Vergilian, and larger, looser imitation in such areas as the use of allegory and the choice of a hero....we note in both poets, especially in their style, a seriousness, grandeur and restraint which moved Spenser's seventeenth-century admirers to call him England's Vergil."

Prokesh, Mary Jane. *Marriage in "The Faerie Queene" as a Reflection of the Divine Order.* TCU, 1971. Advisor: Ann Gossman. *DA* 32: 2702A. "In *FQ* marriage becomes his central symbol to express the reconciliations of opposites: integrity and love, chastity and pleasure, mercy and justice, the one and the many, Christ and His Church, God and man."

Ramsey, John Stevens. *Magic and Festivity in English Renaissance Poetry.* Maryland, 1971. Supervisor: Professor Charles C. Mish. *DA* 32: 3265A. "The use of magic and festive materials in English Renaissance poetry begins faintly in the poetry of Wyatt, Surrey, and the contributors to the Tudor miscellanies; it develops into a substantial critical issue in the poetry of Spenser, Jonson, and Herrick; and it suffers a clear, though heroic diminution in the major poems of Milton....Especially in the poetry of Spenser, Herrick, and Milton and in the masques of Ben Jonson, the opposition of magical threat to festive liberation forms a basic paradigm of the work which reinforces its theme and disciplines its structure."

Sandstroem, Yvonne Luthropp. *Spenserian Influences in the Poetry of Andrew Marvell.* Brown, 1970. *DA* 32: 398A. "A comparison of Marvell's 'The Nymph Complaining for the Death of Her Faun' with Spenser's *Daphnaida* shows

that Marvell modeled his complaint on the allegory of the White Lioness in Spenser's elegy. Furthermore...Marvell's poem is an 'Ovidian' myth of his own contemporary history, and Marvell learned this form from Spenser, who had employed it in *Muiopotomus* and *Vergil's Gnat.*"

Sheehan, James Clement. *Form and Tradition in English Epithalamion, 1595-1641.* Michigan, 1971. Chairman: Hubert English. *DA* 32: 3964A. "Spenser's 'Epithalamion' began a rich and varied tradition of classical wedding poetry in seventeenth-century England....Spenser Christianized the epithalamion for the seventeenth century with his use of Biblical imagery and a modern, Protestant view of marriage."

Sims, Dwight Johnston. *Syncretic Neoplatonism in the Imagery and Structure of Book III of "The Faerie Queene."* UCLA, 1971. Chairman: Professor James Emerson Phillips, Jr. *DA* 32: 3965A. "*FQ* III is examined in the light of the syncretic Neoplatonism of the tradition of Pico della Mirandola and Leone Ebreo. The poem is treated from several perspectives in order to show that it makes use of syncretic conceptions of cosmology, allegory and literary organization....The complex allegorical and cosmological structure that Spenser derives from syncretic Neoplatonism allows him to be comprehensive in his examination of the varieties of love and extremely subtle in the moral judgments he makes about each example he considers."

Wanamaker, Donna Sue. *The Circle of Perfection: A Study of Love in "The Faerie Queene."* UC. San Diego, 1971. Chairman: Professor T.K. Dunseath. *DA* 32: 2656A. "The Renaissance motif of circularity is one source of the much-sought-after unity of the third and fourth books of *FQ*. It makes of them an imagistic core upon which the rest of the books centre like a series of concentric circles....In *FQ* this concept of circularity proliferates in suggestivity, involving a multitude of other myths and images....Virtue, Love, Concord, and Providence are conceived by Spenser as essentially circular, and the Neoplatonic Circle of Love, finally proved identical with God's Providence, defines the world of *FQ*." [L.M.]

WORK IN PROGRESS

A. Kent Hieatt, presently on leave from the University of Western Ontario, reports as of 31 January that he has a draft of half (the latter half) of a study *Chaucer, Spenser, Milton: Continuities and Interpretations*, which will be finished by September.

Bernard J. Vondersmith, Indiana State University, plans to edit, paginate, and index the "Greenlaw Papers," which are the record of Edwin A. Greenlaw's Seminary "C" in Johns Hopkins University from 1925 to 1931.

Clyde G. Wade, University of Missouri-Rolla, expects to complete his book-length study of comedy in *The Faerie Queene* this year. (See also p. 4 this issue.)

BOOK NEWS

As several readers informed us, we were in error last time in reporting that Gregg International Publishers' reprint of Bryskett's *A Discourse of Civill Life* is the first since its original appearance in 1606. It has been edited by Thomas E. Wright for the Renaissance Editions series put out by San Fernando Valley State College Press (Northridge, Cal., 1970). Another reprint of Bryskett has been announced in The English Experience series published jointly by Theatvm Orbis Terrarvm Ltd. and Da Capo Press.

As another of its Renaissance Editions, San Fernando Valley State College Press will shortly issue a translation of Vincenzo Cartari, *Le Imagini de I Dei de gli Antichi* (Venice, 1566), by John Mulryan.

Lenox Hill Publishing (Burt Franklin) is reissuing the fifty-five volumes of Elizabethan reprints published by the Spenser Society between 1867-1894. A catalogue may be obtained from the publisher at 235 East 44th St., New York 10017.

NEW JOURNAL

Clio: An Interdisciplinary Journal of Literature, History, and the Philosophy of History will be edited at the University of Wisconsin-Parkside. The editors would welcome MSS. relating Spenser to the journal's interdisciplinary concerns. They should be sent to Robert H. Canary and Henry Kozicki Editors, *Clio*, The University of Wisconsin-Parkside, Kenosha, Wisc. 53140.

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