SPENSER

NEWSLETTER

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INDEX TO SPENSER NEWSLETTER, *VOLUME 4*

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SOLO MUNITUS AMORE.

TO OUR READERS

We regret that our commissioned review-notice of *A Theatre for Spenserians* had not reached us at press-time, so that consideration of this collection of essays published by the University of Toronto Press will have to wait until our next issue. Other matters of interest await your attention in the present issue: a long and important article by Wilhelm Füger, bringing to a close the somewhat long period of silence on Spenser among German periodicals, a new concordance from Oslo, a striking solution to the long-standing puzzle of the partly circular, partly triangular frame of Alma's castle, and news of firm agreement from the University of Southern Illinois Press to publish a new collection of Spenser essays by various hands. The "developing critical tradition" and "common body of criticism" which heartened A. C. Hamilton in making his recent collection of reprinted pieces on Spenser continue to grow at what seems an unslackened rate in spite of financial stringency and expectations of a pause for stock-taking.

It should be gratefully pointed out that when the Newsletter passes into the hands of Donald S. Cheney, Jr., next September, the move will be made with the endorsement of the Renaissance Society of America, which similarly endorsed our inception.

Edward Doughtie feels that he must resign as corresponding editor for *SpN* because of the pressure of his new duties as editor of *Studies in English Litera-ture*. We are very sorry to lose his faithful assistance.

BOOKS: REVIEWS AND NOTICES

John MacQueen. *Allegory* (in series "The Critical Idiom," edited by John D. Jump). London: Methuen (distributed in U. S. A. by Barnes and Noble), 1970. (Paperback and hardback.)

Circumstances have combined to prevent any but a belated notice of this very important, straightforward, simple, knowledgeable little book, probably the best available for a beginning student of allegory, yet one from which the most advanced are likely to glean something valuable. Rather than beginning with traditional and in many contexts unprofitable literary distinctions ("allegory and symbolism," etc.) the author finds the vital religious root of allegory in myth regarded at a very early time as allegorical explanation of process. This he does in a perfectly plain, historical way, starting with Dis, Persephone, and Demeter but moving easily to introduce the matter of levels of meaning, with classical and modern instances. It is a great merit of the book that it moves so unpretentiously but surefootedly back and forth between mythological and sacred allegory and exegesis, employing a full range of instances from many periods. Valuable empirical data emerge constantly out of the theoretical dis-cussion. And all of this in 73 pages of text.

The first chapter continues with Orpheus and Eurydice (recalling MacQueen's earlier work on Henryson); the journey to the underworld as a new tradition in epic poetry, allegorized in turn; Plato's myth of Er; the *Somnium Scipionis*; the *Golden Ass*; Latin abstractly named divinities; attitudes of Plato and Aristotle towards the expedient of allegorizing narrative and myth; allegorization of myth under Julian the Apostate.

"Biblical Allegory" examines narrative and figural allegory; typology as a division of prophetic and "situational" allegory; concern with divinely operated

movements in history, even in some pagan allegory; numerical patterns and numerology, mainly in Revelation. "Allegory and the Course of Time" considers providential schemes of world history and their Jewish beginnings; the sacred calendar and its relation to liturgy; the development of an analogous providential pattern in the *Historia regum Britanniae* of Geoffrey of Monmouth and the allegory of the Grail Quest. "Medieval Theories of Allegory" takes into account the early adaptation of pagan mythology in Roman grammar school education to Christian purposes, the resulting allegorization of myth having an unbroken history to the seventeenth century; Quintilian, Bede, Aquinas, Dante, Boccaccio. "Allegory and the Individual" considers allegory in its relation to psychic interiorization: *Psychomachia*; Battle, Quest, Pilgrimage, Otherworldly Journey, etc., ending with Spenser's Letter to Ralegh. "Allegory and Satire" (a little huddled up) considers mainly the relation of the allegory of Moralitie to later satire, dramatic and otherwise. [A.K.H.]

Einar Bjorvand. *A Concordance to Spenser's Fowre Hymnes*. Oslo: Universitetsforl 1973.

The advantages of this useful exercise over C. G. Osgood's general concorda to Spenser's poetry are that it lists proportionately many more instances of fre quently used words and that it appends a comparative word-frequency index for al four hymns and a rhyme-word index for each. 1596 and 1611 textual variants from the Variorum text are included. Some care has been taken to avoid the usual problems of homographs and of words spelled in both one-word and two-word forms. Figures for end-stopped and run-on lines are also given, although the mechanical definition of end-stopped lines as only those ending with a punctuation-mark or a final parenthesis requires a user to make some adjustments. With a film-sette it has been possible to give the appearance of legible typography rather than of the usual print-out.

Dependable stylistic comparisons helping to determine the sequence in which the hymns were composed are only the most obvious possible products of using thi concordance. Einar Bjorvand announces in a footnote that his study "Spenser's Defence of Poetry: Some Structural Aspects of the *Fowre Hymnes*" is due to appear in *Fair Forms*, a collection of essays edited by M. S. Røstvig and to be published by Universitetsvorlaget, Oslo, in 1974. [A.K.H.]

The Oxford Anthology of English Literature. *The Literature of Renaissance England* edited by John Hollander and Frank Kermode. New York, London, and Toronto: Oxfor University Press, 1973. xxi + 1092 pp.

This portion of the new Oxford Anthology is edited by the General Editors c the entire work, and is available either as a separate paperbound volume or as part of the 4500-page cloth- or paperbound edition in two volumes. Since the anthology as a whole is a conspicuously strong competitor for adoption both by survey courses and by more specialized courses in the historical periods of English literature, it deserves attention as a work that will be giving undergraduates (and perhaps many beginning graduate students) their first taste of Spenser.

The selections from Spenser cover nearly 200 pages of the 1100 devoted to the Renaissance. From the minor poems: *SC* Oct.; *CCCHA* 835-94; *Am.* 1, 15, 16, 54, 63, 64, 75; *Epith.* From the *FQ*: Letter to Ralegh; I. Proem, i (complete),

iv.17-37, viii (complete), ix.33-54, x.46-68, xi.29-34, 46-49, xii.17-42; II. Proem, vii (complete), viii.1-2, xii.50-87; III.vi.1-53, ix.27-53, xii (complete); IV. Proem, v.32-46, x.23-58; V. Proem, vii.1-24; VI.x.1-28; VII.vii.3-27, 47-59, viii.1-2. Brief synopses establish context and some narrative continuity. Spenser's vocabulary is glossed by means of arrows directing (or distracting) the reader toward the margin; while bubbles lead him to interpretive notes and parallels at the foot of the page.

Kermode is identified as the editor responsible for the Spenser selections in the volume; and a reader might have guessed as much from the choice of passages as well as from the tenor of some notes. The Cave of Mammon is fully and usefully annotated from K.'s well-known essay; on the other hand, one may need to turn to his more recent writings on Book V in order to appreciate the association (p. 295) of Britomart's equity with Elizabeth's Chancery and Star Chamber. And the identification of the enervating fountain in I.vii with "corrupt Gospel" may seem similarly casual. (And though his contemporaries certainly identified Elizabeth with "the returned Astraea" [p. 291], is it clear that Spenser does so?)

But it would be unfair to suggest that Kermode offers a cranky or tendentious introduction to Spenser. Like any editor of Spenser, he steers a dangerous course between under-annotating his text and drowning it in a sea of dubious analogues. Readers may feel he does well to evade the much-labored crux of "forward/towards" in VI.x.4; they may be grateful for his honestly admitted puzzlement at Doubt's "sleeves dependant *Albanese*-wyse" (III.xii.10); they may wish he had said something about the odd use of "crime" in I.xi.46. But these are typical responses that any edition of Spenser (not least the Variorum) might provoke.

The most conspicuous quality of this edition, however--and the one most likely to change the way students will now come to Spenser--is its utilization of a vast wealth of literary and extra-literary material. There are pictorial examples (emblems, allegorical portraits) which are treated as "part of the anthologized material" in the editors' words--or at least they can be so treated by the instructor. The introductory essay on the Renaissance contains not only the familiar instances of Ptolemaic and Copernican systems, but an illustrated reference to Kepler's second law that may be even more useful to a teacher trying to talk about a "world picture." And a section on the Renaissance Ovid, giving the story of Pygmalion as treated by a number of writers, can be another valuable introduction to Spenser.

Kermode's notes to Spenser are able to draw on this material elsewhere in the volume; and he gains thereby an advantage lacking to isolated texts of Spenser. He can direct his reader (p. 243) to *Comus* for an enhanced understanding of the song in the Bower of Bliss. And his comparison of *Amoretti* 15 with Shakespeare's Sonnet 130 is equally helpful--perhaps even more so since K. would apparently deny Spenser any intent of humor or parody here, and so allows a student (or teacher) the chance of making an independent discovery. There is a similar advantage (partly offsetting the loss of coherence that printing a single Book in its entirety might provide) in the choice of a widely ranging selection of passages from the entire *FQ*: e.g., the reference to "*Nilus* inundation" in III.vi.8 can be compared with that in I.i.21. (It is a different matter when the two texts are not present for immediate comparison: we are told on p. 302, in a synopsis of Book VI, that "Meliboee attacks gardens, emblems of the interference of art with nature, rather as Marvell's Mower does [see below]"; but we are not given any evidence to support this questionable comparison. And the inscriptions in

Busirane's house are said to refer to an English nursery rhyme, alas unantholo-
gized.) In short, Spenser seems well served by an anthology which treats him
not as an odd though "major" poet writing in a language and a narrative world
of his own, but as a prodigiously various representative of the culture of his
time. If the availability of this anthology at an attractive price makes it
easier to offer courses placing Spenser in such a context, Spenserians should
rejoice. [D.C.]

ARTICLES: ABSTRACTS AND NOTICES

Wilhelm Flüger, "Ungenutzte Perspektiven der Spenser-Deutung, Dargelegt an 'The
Faerie Queene' I.viii.30-34,"*Deutsche Vierteljahrsschrift für Literaturwissenscha
und Geistesgeschichte*, 45 (1971), 252-301.

An examination of the Ignaro episode here attempts to illuminate the passa
and to provide a methodological model for such undertakings, looking towards a
future illumination of the whole *FQ* in the light of the many new approaches whi
have opened up since the publication of *The Allegory of Love* and on the basis o
such new materials as topoi, emblems, mythology, numerology, iconography, etc.
[not all employed here].

The associations of ignorance with pride and popery are commonplaces of th
period, and the identification of Ignaro with Bishop Bonner is quite possible.
But the causes for the effectiveness of this episode are to be found in the
specific way in which Spenser has transformed an abstract structure of ideas
into something poetically concrete. To understand this, we need a step-by-step
analysis of the successive layers of meanings, images, and symbols by the inter
action of which the total effect is achieved.

For the association of ignorance with 'darkness,' 'prison,' and 'weakness'
a range of useful references [6 pp.] from the patristic to the contemporary
exists, perhaps culminating in one from the *Zodiacus vitae*, surely known to
Spenser, in which the three concepts are shown together, along with the release
from what they stand for by grace (cf. Arthur). A further problem--the attribu
of the figure representing ignorance--immediately arises. Usually Ignorance is
woman, often an animal (sphinx, monster, dragon), rarely a man, except in the
case of the allied concept of the fool. Spenser seems to come to the idea of
an old man as Ignorance through English interludes, as where a male Ignorance
answers repeatedly "Ich can not tell" in John Redford's *Wit and Science* (early
version only, not 1570 or later), and most particularly in the figures of
Ignorance (old and thus reactionary, inclining towards or given to Papistry,
sometimes with failing sight) in Wager's *The Longer Thou Liuest, the More Foole
Thou Art* and *Inough Is as Good as a Feast* and in the anonymous *New Custom*. Als
important is the case of Youth's perceiving that Age, deceived by papistry, had
been ignorant (cf. *Lusty Juventus*), in contrast (startling for contemporary and
other readers) to the case of the standard, archetypal figure of the wise old
man, the *senex doctus*. A similarly archetypal figure is that of the porter or
watchman at the gate of some desired arcanum. The Gnostic and Hermetic develop
ments of this ideal give us guards who, with their reliance on mechanical pro-
duction of pass-words, etc., are inferior in intelligence to the enlightened
human soul. "Typologically" Ignaro belongs to this tradition's farcical
developments (particularly the porter in motley in a woodcut showing the

"palace of disordered liuers" in Bateman's *Trauayled Pilgrim*, 1569, known to Spenser; more generally, cf. the porter in *Macbeth* and Osmin in Mozart's *Abduction from the Seraglio*, not to speak of Kafka).

Ignaro's backward-turned face has been related to "a common medieval representation of bondage to the old law and the Old Testament" (Kellogg and Steele), but this is not the case with *Ignorantia* [who may, however, relate to *Synagoga*--A.K.H.]. But the well-known figure of a guard or porter who looks *both* ways was known to Spenser in Janus, who became a figure of *Prudentia*, one youthful face towards the future, an old one towards the past. It is only necessary to halve this figure to produce Ignaro, of opposite significance; generally such ambivalence of iconographical signs is not unfamiliar. The conventional Janus is sometimes described as having a key to release us from darkness. Spenser describes the porter in *FQ* IV.x.12 as resembling "Ianus auncient."

Possibly among Spenser's fashions of image-making are to be counted additive effects in depth by means of sub-surface connections to contrasting patterns latent in what is imaged at the surface of the narrative. The possible presence of such inversion and counterpoint ought to be investigated in other figures. Perhaps the investigation would help to solve the argument concerning the degree of literalness with which Spenser uses traditional iconographical material [footnote refers to Alpers' work]. Apparently Spenser did not turn this material directly into verbal narrative, but (in a highly masterly way) modified it, remolded it, recombined it, or startlingly reversed it. Rosemary Freeman's objection that Ignaro illustrates one of the great defects of the poem in being so schematic is only partly valid. Ignaro is indeed univocal, but his meaning is also rooted in deeper, more basic layers lying outside the allegorical scheme and in one sense bursting it open with a multiplicity of implications. Although more important characters take on various meanings, and Ignaro has only one meaning, nevertheless the reader's imagination has a larger space in which to operate in his case than Miss Freeman allowed for.
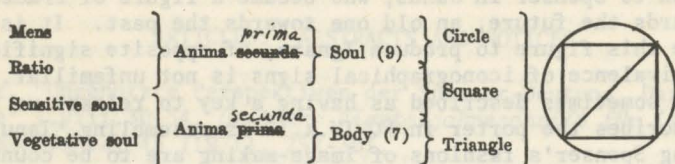
The historical persistence in English of the term 'ignaro' and of the episode itself is a matter of record. Perhaps detail-studies like this one will, at the moment, bring us closer to the living Spenser than will general studies of ideas. [An abstract cannot do justice to this interesting and potentially seminal article, which ought to be made available in English.--A.K.H.]

Jerome Oetgen, O. S. B., "Spenser's Treatment of Monasticism in Book I of *The Faerie Queene*," *American Benedictine Review*, 22 (1971), 109-120.

As Virgil K. Whitaker maintains, *FQ* I does not reflect Calvinistic or Puritan sentiments. Following the Anglican *via media*, Spenser condemns monastic abuse, not monasticism: Archimago's hypocritical humility, false hospitality, and witchcraft; Idleness dressed as a monk; Corceca's lack of hospitality and her merely external devotion; and Abessa's harlotry embody attacks on only such specific abuses, not a blanket condemnation. On the other hand, the figure Kirkrapine seems a condemnation of the rifling of the church's properties by lieutenants and favourites of Henry VIII. Also the House of Holiness is not unlike a monastery living in accordance with Benedictine Rule. Coelia counts her beads but stands otherwise in contrast to the apparent hermit Archimago and nun Corceca. Humilta shows outward humility like Archimago but also feels it inwardly. Coelia welcomes her visitors, as the Rule provides, and as Corceca did not do. The Seven Bedesmen, with their hospitality and communal life of prayer and good works, are distinctly monastic. The end sought by the monastic life is embodied in the hermit Holy Contemplation.

Jerry Leath Mills, "Spenser, Lodowick Bryskett, and the Mortalist Controversy: *The Faerie Queene*, II.ix.22," *Philological Quarterly*, 52 (1973), 173-86.

The fictional speaker Spenser's great interest in the "mortalist controvers in Bryskett's *Discourse of Civill Life* helps to explain and justify an interpret tion, imputed to both Bryskett and Spenser, for the circular, triangular, and quadrate features in this stanza:

| Mens
Ratio | } Anima ~~secunda~~ *prima* | } Soul (9) | Circle |
| Sensitive soul
Vegetative soul | } Anima ~~prima~~ *secunda* | } Body (7) | Square
Triangle |

"Quadrate" is assumed to mean 'quadrangle,' and, by a line drawn from one of its corners to the other, *two* triangles are formed. The *ratio*, or rational soul (th square), communicates on the one side with the *mens*, the *intelligentia* or con- templative faculty (the circle), and communicates on the other side with the passible (sensitive) soul (one triangle) and the vegetative soul (the other tri- angle). [The detailed evidence in the article for this elegant solution is impr sive, and ought to be looked at in connection with Mills' earlier work on the question, also cited there.--A.K.H.]

Lloyd A. Wright, "Guyon's Sin of Temperance: A Reading of the Cave of Mammon," *Notre Dame English Journal*, 8 (1973), 80-86.

In passing through the Cave Guyon sinfully misuses his virtue, in that while he resists temptation admirably and heroically like Christ, this resistan does not serve mankind or gain Guyon fame or happiness according to the require- ments of his own definition of temperance. He wastes heroism as Mammon wastes material wealth. This is why, in the rescue of Guyon in II.viii, we hear that God's grace comes to *wicked* man.

Harriet Hawkins and Arlene Okerlund, "Spenser's Wanton Maidens" (exchange of lette on Professor Okerlund's recent article, which was abstracted in *SpN*, Winter '73), *PMLA*, 88 (1973), 1185-88.

Professor Hawkins feels that the Okerlund article was wrong in claiming a univocal Spenserian message in the Bower of Bliss. In fact, H. H. says, Spenser demonstrates through Acrasia and her maidens as much the splendour of a fine excess as the sad consequences of intemperance. The scene points not only towar Circe but also towards Savonarola. Guyon, Acrasia, Medina, etc. "point in the direction of Shakespeare's wanton but glorious Cleopatra and in the direction of the virtuous but dull Octavia . . . " Professor Okerlund answers that perhap Spenser's idea of temperance differs from ours, but that in any case "How rare for Verdant" (H. H.'s paraphrase for the confrontation with Acrasia) is an ap- propriate exclamation only "if we ignore Mordant, Amavia, and that blood-stained orphan created by their self-indulgences." [For your abstractor, A. O. has the better of the argument. Not only has Acrasia killed Mordant and precipitated Amavia's suicide; she also has on her gate two scenes from the picturesquely

sensual career of Circe's aunt, Medea: Medea cutting the child her brother into bits and throwing them overboard to stop her father's pursuit of her and her lover; Medea destroying Jason's newly plighted bride with the garment that wracks that bride with fire. This blood-boltered Bower tries to bring time to a stop with an artificially durable mise-en-scène of metal, and tries to make us believe that we should give up every responsibility towards wife, child, and companions because sensual bliss can be had only in the present instant, never again. To which latter the Garden of Adonis is, point for point, part of the answer. According to H. H., Spenser reminds us that "the narrowly 'temperate' man may himself become a self-righteous prig" (as against the "pig" who is Grill) and "that a puritanical insistence on temperance-in-all-things is . . . at enmity with those forms of beauty, art, and sensuality that necessarily involve 'a fine excess'." Indeed Spenser does: that is why Britomart can unhorse Guyon, and why the bachelor Marinell, with his scornfully narrow rejection of love, is rendered insensible by her lance so that he may finally come to his senses. But Spenser gives his Bower enough tinsel, isolation, and directly orchestrated guilt and deceit to make it clear that here he is not writing *Antony and Cleopatra* (e.g., no asps) or creating *La Belle Otéro avant la lettre*.--A.K.H.]

Susumu Kawanishi, "Simplicity and Complexity in *The Faerie Queene*: An Analysis of the Temple of Isis," *Studies in English Literature* (Japan), 49 (1972), 17-29. (The following is based on the English summary, in this periodical's *English Number*, 1973, of the original article in Japanese.)

As an important "allegorical core" the episode of Isis Temple is a good illustration of Spenser's way of varying allegorical significances as his narrative proceeds. There is nothing arbitrary in the mutation of Isis from equity to "clemence," or in the mutation of the crocodile from "open force and forged guile" to Artegall and the "sterne behests and cruell doomes" of Justice. Britomart's dream of being transformed into Isis while the crocodile awakens, defends her, and then woos her is a new vision of justice, causing one to re-define this virtue. Spenser's confident ability to show justice working on a variety of planes depended on his belief in the order and unity of the universe behind the mysterious operations at the surface.

Humphrey Tonkin, "Theme and Emblem in Spenser's *Faerie Queene*," *ELH*, 40 (Summer 1973), 221-30.

In the *Faerie Queene* major themes are often prefigured in emblematic episodes. One such episode is the exchange of gifts between Arthur and Redcross in Book One, which symbolizes the relationship between Books One and Two. Belphoebe's intervention in Book Two performs a similar function for Books Three and Four, prefiguring in its mixture of the attributes of Venus and Diana the reconciliation of the cycle of generation with heroic action through the person of Britomart. Artegall's "quyent disguise" in Book Four prepares us for the savage strength of Book Five and the discrimination and sensitivity of Book Six. At first this disguise might seem to relate to two contrasting aspects of Artegall in Book Five, but his successes in that book are very incomplete, and the "finesse" of Book Six must complement the "salvagesse" of so much of Book Five. [H. T.]

Michael West, "Spenser and the Renaissance Ideal of Christian Heroism," *PMLA*, 88 (1973), 1013-32.

Like other Renaissance works the *Faerie Queene* subsumes many values, some incompatible, in the concept of Christian heroism. In creating a *gentle* hero

Spenser is ambiguous about the value of noble ancestry and at odds with epic's martial ideals. His contradictory treatment of war and peace lacks any central standard for assessing their relative merits. His concept of prowess excludes fear; for his knights physical courage always symbolizes religious faith. Similarly, he spiritualizes chivalric honor, divorcing it from economic and social reality. Unlike Homer, he finds consolation for our mortality not so much in glory as in love. Intellectual passion and heroic love are coordinated. Sympathetic to passionate love, Spenser is strikingly ambivalent in treating the passion of anger, and heroic wrath in particular. What he admires as a man and an epic poet he must condemn as a disciplined Christian humanist. Despi superficial Neoplatonism, his concept of divinity is orthodoxly Christian; unlik Homeric heroes, his knights do not strive for transcendence. Expanding the heroic ideal for didactic purposes until it blurs, he has trouble imagining worthwhile nonheroic activity. Spenser's ambiguities are not merely a function of his narrative technique: they reflect the precariousness of his intellectual synthesis, which speedily disintegrated in the seventeenth century. [M. W.]

Joan Larsen Klein, "The Anatomy of Fortune in Spenser's *Faerie Queene*," *Annuale Mediaevale*, 14 (1973) [pagination unavailable at press time].

As Spenser "anatomizes" (*OED*, 3) the medieval figure of Fortune, he assigns her various attributes to separate locations in *The Faerie Queene*. Chance, one of Fortune's principal attributes, is abstracted, disembodied, and unlocalized. It thus becomes a condition of human existence in fairyland's "middest." But Spenser relegates the figure of Fortune and her other attributes to hell under the figures of Lucifera and Philotime and to a long past golden age under the figure of Mutabilitie. When Spenser describes Lucifera and Philotime, he stresses those attributes of Fortune which were traditionally linked with Satan's temptation to the world, emphasizing Fortune's pride when he describes Lucifera and distinguishing between the gifts of Fortune and Nature when he describes Philotime. To the degree that Spenser emphasizes Fortune's unceasing change when he describes Mutabilitie, Mutabilitie becomes seen as an extension of Dame Nature in the way that medieval Fortune was seen as an instrument of Providence. However, that Spenser makes chance part of fairyland's "middest," and explicitly assigns Fortune to locales resembling hell or heaven suggests that he perceives a fundamental separation between empirical experience and faith in received, Christian tradition, a separation indicative of the distance between the Renaissance and the Middle Ages. [J. L. K.]

Charles Clay Doyle, "*Daphnis and Chloe* and the Faunus Episode in Spenser's *Mutability*," *Neuphilologische Mitteilungen*, 74 (1973), 163-168.

The episode of Faunus and Diana in Spenser's *Mutability Cantos* (VII.vi.37-5! has an obvious Ovidian prototype--the story of Actaeon and Diana. However, it was not Spenser's manner simply to retell a classical myth with different characters and a new setting. Rather, he customarily blended diverse native, classical, and other sources to effect his distinctive syntheses of allegory (on various levels) and romance. In some of its details and much of its tone, the Faunus episode has an affinity with an incident in Longus's *Daphnis and Chloe*-- the attack on Chloe by the rude cow-herd Dorcon, draped in a wolf's skin. The humor and the sense of melancholy in Longus's narrative were more compatible witl Spenser's immediate purposes than the brutal irony implicit in Actaeon's tragic

fate. Regarding the Faunus episode in light of the passage from *Daphnis and Chloe* also suggests a new connection with the Pastorella episode in the last four cantos of Book VI, of which the Greek romance is a recognized source. Both Faunus and the discourteous shepherd Corydon of Book VI thus typify the latent disharmony--hence inevitable destruction--of a fragilely idyllic world. [C. C. D.]

Brian Crossley, Paul Edwards, "Spenser's Bawdy: A Note on *The Fairy Queen* 2. 6," *Papers on Language & Literature*, 9 (1973), 314-19.

Extending Martha Craig's "The Secret Wit of Spenser's Language" and Ramist concern with logical, not simply etymological connections between words, the authors point to 'gondelay' as a suitably Italianate and disreputable vessel for Phaedria, 'frigot' and 'skippet' as having bawdy implications, 'boat' and 'boarding' as having even bawdier ones, as do the 'lay' of 'gondelay' and the various cases of 'lay,' with various interesting senses, in St. 14. Possibly "our sage and serious poet" had "more of a cheerful glint in his eye" than is usually allowed.

Linwood E. Orange, "'All Bent to Mirth': Spenser's Humorous Wordplay," *South Atlantic Quarterly*, 71 (1972), 539-547.

Spenser may have been a serious allegorist and a better teacher than Aquinas, but he sometimes shows a propensity for humorous wordplay similar to Shakespeare's in his early plays. In the shorter poems this is especially apparent in the "delectable controuersie" between Perigot and Willye in the "August" eclogue and in "Prosopopoia," which supply many whimsical examples of such figures as paronomasia, antanaclasis, and polyptoton. Spenser also indulges in occasional wordplay of this sort in *FQ*. Pyrochles floundering in the lake is in danger rather "to be drent than brent," and Arthur, in attacking the seven-headed beast, "that misformed shape mis-shaped more." In the catalogue of rivers in IV.xi Spenser employs mock etymology to explain the names of the rivers: e.g., the Tigris is as "fierce" as a tiger. The extensive sex life of the characters in *FQ* provides Spenser with several occasions for using cacemphaton or the bawdy pun, in which a word is "drawen to a foule and vnshamefast sence" (Puttenham). The jealous Britomart envisions Artegall "amongst loose ladies, *lapped* in delight." Paridell as a figurative pirate "layd abord" Hellenore, and as a falconist "filcht her bells"--the latter pun perhaps echoing the Wife of Bath's "belle chose."

Judith Kalil, "'Mask in Myrth Lyke to a Comedy': Spenser's Persona in the *Amoretti*," *Thoth, Syracuse University Graduate Studies in English*, 13 (1973), 19-26.

The persona of the poet in *Amoretti* "is not simply Petrarchanist or neo-platonist; he is . . . a middle-aged man who finds himself enveloped in a situation of love . . . [Spenser's] intent is to dramatize the comic dimensions of his persona's situation." "To the persona, the hero is the lover, but to the audience the hero is notably unsuccessful." XXII is set in Lent; however the persona's activities run counter to those prescribed by orthodox Christianity. He worships the creature, not the Creator. The religious metaphor calls attention to the profanity. The last line of LXVIII, for Easter, rings with ironies and ambiguities; "if read indulgently . . . the character of the lover who resorts to witty religious inversions . . . to win his love is comically realized." "If the lover . . . is

ineffectual in summer and spring, he is bootless in winter." "Winter . . . is all his year because the speaker's life is dead 'that wants such lively blis,' bliss which the youthful mistress could afford him, but, instead, adamantly denies him." [How did he get her then?--A. K. H.]

William C. Johnson, "Amor and Spenser's *Amoretti*," *English Studies*, 51 (June 1973), 217-26.

Spenser follows Ronsard, Desportes, and Drayton in not naming his sonnet sequence after his lady, but in treating it as a study of the various aspects of love. In this it is like a condensed version of Books III and IV of *FQ*, the sonnets forming the "little" examples or love-letters through which the poet describes in miniature the romance of his courtship. The *amor* of the *Amoretti* is not courtly, sensual, or Neo-Platonic love, though it contains elements of all these. It is rather akin to the Christian concept of love, which objectifies and makes practical the Neo-Platonic theories and reinvests the worn Petrarchan conceits with a *vita nuova*. Not just a human passion, it is a living, moving force which acts on the human level exactly as it acts on the cosmic. Hence the lady, the poet's "lower heaven," stands between earthly love and divine love as a new human ideal combining both.

William C. Johnson, "Rhyme and Repetition in Spenser's *Amoretti*," *Xavier University Studies*, 9 (Spring 1970), 15-25.

In the *Amoretti* rhyme words take on significance through position, and lend themselves in addition to varied forms of word play: homonymic repetitions, slight variations in form, broken, double and feminine rhymes. Sound patterns point to logical and imaginative interrelationships between parts of a verse. Rhyme-echo, moreover, serves to unify the whole series of sonnets as does the repetition from sonnet to sonnet of key words which are not placed in the rhyme position. The last three sonnets link back to the first three through direct echo and antithesis. Effects created through such unifying devices confirm the opinion that the existing order of the sonnets reflects Spenser's intention.

Frank B. Young, "Medusa and the *Epithalamion*: A Problem in Spenserian Imagery," *English Language Notes*, 11 (September 1973), 21-29.

The Gorgon's head, introduced in simile in stanza 11 of *Epithalamion*, points somewhat surprisingly, to the awesome impact of the bride's beauty upon the virgin spectators. Petrarch depicts Laura as Chastity, carrying a Medusa-shield: as such, she represents Minerva, conqueress of the Gorgon. Thereafter, Minerva, carrying Medusa, defends chastity in DuBellay's epithalamium and Milton's *Comus*, and Spenser uses the composite figure in *FQ* III.ix.22. But Medusa appears alone in *Epithalamion*, in a context where key words such as "astonished" and "[a]mazed" (most often used by Spenser to negative effect) suggest terror and horror. She is clearly the negative Medusa of Perseus's quest. The virgins carry into the stanza the classical appreciation of physical beauty, and, unprepared for the Platonized Christian beauty of the bride's soul, are emphatically "astonished." The alternative tradition (Minerva-Medusa: chastity) need not be summoned for a reading of the stanza.

Janet Levarie, "Renaissance Anacreontics," *Comparative Literature*, 25 (Summer 1973), 221-39.

After the poems of Anacreon were "discovered" and translated by Henri Estienne, friend to Ronsard and Sidney, the taste spread for light poems celebrating "wine, love and the life of pleasure." Two Spenserian poems dealing with a tiny winged Amor (the first and last of the four placed between the *Amoretti* and the *Epithalamion* show interesting variations upon an Anacreontic motif. [Spenser is dealt with directly only on p. 234.]

Kenneth John Atchity, "Spenser's *Mother Hubberds Tale*: Three Themes of Order," *Philological Quarterly*, 52 (April 1973), 161-72.

In *MHT* Spenser interweaves three themes, all treated in various ways before by Boethius, Dante, and Chaucer. The first is the pursuit of Fortune and false goods by men who are blind to the fact that they are subject to "inconstant mutabilitie," the second the contention between the "commune profyt" and the "synguler profit," the third the poet's role as instructor, ruler, and healer. The first two are exemplified by the antics of the Fox and the Ape, the third by Mother Hubberd, whose function resembles that of the poet. Her tale has a restorative effect on the diseased narrator, and she thus serves to console him in the manner of a Lady Philosophy or goddess Fortuna.

Robert R. Wilson, "Spenser's Reputation in Italy and France," *Humanities Association Review* (Canada), 24 (1973), 105-109.

Spenser never caught the imagination of a potential Italian or French translator in these countries until the nineteenth century. Tomaso Mathias' Italian translation of 1827 is rough and abstract [Martelli's of *FQ* I in 1831 is only cited in this article.] Spenser would not have been so completely ignored if it had not been for this lack. In French, Jusserand and others examined Spenser with clinical detachment. Denis Saurat has treated him, and Robert Ellrodt treats him, with specialized scholarship. Taine first made Spenser "respectable" in French, but created the rooted idea that to read Spenser is only to see beautiful images and to participate in an exquisite dream. Legouis and Cazamian follow him, with the added idea that the *FQ*-stanza is delightfully metronomic. All encyclopedias in Romance languages follow Taine, and even a critic like Praz is under the sway of these ideas.

NOTICES OF REVIEWS

Aptekar, Jane. *Icons of Justice: Iconography and Thematic Imagery in Book V of The Faerie Queene*. N. Y.: Columbia University Press, 1969. Reviewed by Charles B. Lower in *Style*, 7 (Spring 1973), pp. 217-22: "For students of Spenser, it is a useful reassessment, discovering patterned artistry, of the generally neglected Book V of *The Faerie Queene*. Mrs. Aptekar's book is afflicted with the limitations of its dissertation origin, its exclusive claims for the iconographic, its un-qualified commitment to recent critical predelictions in its determination to find both flawlessness and intricate consistency (mostly of paradox) in Book V . . . . Mrs. Aptekar's study is valuable not as the satisfying account of Spenser's treatment of Justice but rather as a storehouse of building blocks for integration within subsequent studies." [See *SpN*, 1 (Spring-Summer 1970), 2; 2 (Fall 1971), 8-9; 4 (Spring-Summer 1973), 11.]

Atchity, K. J. *Eterne in Mutabilitie: The Unity of The Faerie Queene. Essays Published in Honour of Davis Philoon Harding, 1914-1970.* Hamden, Conn.: Archon Books, 1972. Reviewed by Paul Theiner in *CLS*, 10 (1973), pp. 265-6: "The essays presented, taken as a whole, are earnest, thoroughgoing, and not given to extravagances of fancy . . . . They find the unity they are seeking in many different sorts of ways." Comments on essays by John E. O'Connor, Sherry L. Reames, Jean McMahon Humez, Judith Cramer, Gerald Grow, and Paula Johnson.

Cullen, Patrick. *Spenser, Marvell, and Renaissance Pastoral.* Cambridge, Mass.: Harvard University Press, 1970. Reviewed by Gerald J. Schiffhorst in *SHR*, 7 (Spring 1973), 224-25: "It would seem that the obvious differences between the poets tend to minimize the value of their being jointly studied . . . . Cullen's discriminating study is of great value in helping us to understand the expectations which poets as unlike as Spenser and Marvell consistently call upon us to have."

Fowler, Alastair. *Triumphal Forms: Structural Patterns in Elizabethan Poetry.* Cambridge University Press, 1970. Reviewed by Isabel Rivers in *N&Q*, 20 (May 1973), 185-87: "Dr. Fowler can be accused of attempting too much; his book is really a collection of linked essays . . . . There are some excellent points in his history of spatial structure; his indication of how the numerical structure can be used ironically against the reader's expectations, or how in Spenser structures are overlaid to imitate the complexity of life, are particularly revealing. But surely it is important, with a frame of mind that lasted from antiquity to the eighteenth century, to say why it came to an end? . . . Dr. Fowler's more fanciful structures might turn some readers against the whole idea of investigating numerical composition, and that would be a pity."

Patterson, Annabel M. *Hermogenes and the Renaissance: Seven Ideas of Style.* Princeton, N. J.: Princeton University Press, 1970. Reviewed by Ira Clark in *Style*, 7 (Spring 1973), pp. 198-201: "The volume accomplishes much toward recovery of Hermogenes' reputation, particularly of his impact on the Renaissance . . . [but] falls short in striving to base analyses of Renaissance poetic styles on Hermogenes' ideas . . . . *Hermogenes and the Renaissance* suggests a more flexible, perceptive rhetorical description of styles than do other studies that link rhetoric and poetry." [See *SpN*, 2 (Fall 1971), 2; 4 (Spring-Summer 1973), 14-15.]

Toliver, Harold E. *Pastoral Forms and Attitudes.* Berkeley, London: University of California Press, 1971. Reviewed by C. L. Morrison in *RES*, 25 (August 1973), pp. 323-25: "The term 'pastoral' which has suffered an enormous extension in recent criticism is here stretched again . . . . Some readers will feel that Professor Toliver has cast his critical net too wide and that not all he has taken is fish . . . . The book has serious faults. It is overweight . . . Occasionally the writing is curiously bad . . . There are mis-spellings . . . misprints and omissions throughout . . . . More serious are some misreadings of texts . . . . Mr. Toliver's interest in tensions yields perhaps its best fruit in his useful and suggestive first chapter, 'Pastoral Contrasts', and in his last, 'Frost's Enclosures and Clearings.'" [See *SpN*, 4 (Spring-Summer 1973), 1 and 16.]

Tonkin, Humphrey. *Spenser's Courteous Pastoral: Book VI of The Faerie Queene*. Oxford: Clarendon Press, 1972. Reviewed by Maurice Evans in *RES*, 25 (August 1973), pp. 325-27: "What Mr. Tonkin has to say about Spenser's conception of poetry and its modes is immensely stimulating and interesting and could well be extended into a fuller consideration of the rest of the poem; but his neglect of the Christian dimension of the pastoral leads, I think, to a distortion in his interpretation and gives to poetry too dominant a role, allowing insufficiently for its limitations." [See *SpN*, 3 (Fall 1972), 4-6; 4 (Spring-Summer 1973), 16-17.]

Tufte, Virginia. *The Poetry of Marriage. The Epithalamium in Europe and Its Development in England*. Los Angeles: University of Southern California Studies in Comparative Literature, II (distributed by Hennessey & Ingalls, 8321 Campion Drive, Los Angeles), 1970. Reviewed by Abraham Avni in *Comparative Literature*, 25 (Winter 1973), 89-90: "An eminently readable and informative book which provides a clear overview of the development of the English epithalamium with an understanding and distinction of its roots in Greek, Latin, Hebrew, medieval, and continental poetry of the Renaissance." [See *SpN*, 1 (Fall 1970).]

DISSERTATION ABSTRACTS

Corse, Larry Bailey. *"A Straunge Kind of Harmony": The Influence of Lyric Poetry and Music on Prosodic Techniques in the Spenserian Stanza*. North Texas State, 1972. *DAI* 33: 4404A. "An examination of the stanzas in *The Faerie Queene* reveals a structural complexity that prosodists have not previously discovered . . . . In an audible reading, elements are revealed that oppose the structural integrity of the visible form. The lines cease to be iambic, because most lines contain some irregularities that are incongruent with meter . . . . Spenser's free use of enjambment . . . create[s] a constantly varying structure of different line lengths in the audible form . . . . The analysis of the stanzas indicates that Spenser turned to music and poetry written for music to obtain the techniques that he used to order the prosodic forces of the audible form . . . . This study also examines precedents that Spenser could have known for the union of music and poetry . . . . Special emphasis is given to the musical association of the *Orlando Furioso* . . . . Evidence is offered to show that the processional masque is the unifying foundation for the whole of *The Faerie Queene*."

Davis, C. Pruitt, Jr. *"From This Darke World": The Active and the Contemplative Ways of Life in Spenser*. Texas Christian, 1972. Advisor: Ann Gossman. *DAI* 33: 3579A. "Throughout *The Faerie Queene* Spenser puts a premium upon the active life expressing the pursuit of honor, but he does not ignore the contemplative way of life to be derived from true contemplation. Contemplation for Spenser, however, . . . is essentially more rational than suprarational . . . not a way of life here and now, but only a foretaste of eternal life and a justification and ultimate rationale of the active obedience to God that still lies ahead."

Estrin, Barbara. *The Lost Child in Spenser's "The Faerie Queene", Sidney's "Old Arcadia" and Shakespeare's "The Winter's Tale"*. Brown, 1972. *DAI* 33: 4340A. "Two answers which Renaissance writers proposed to mutability--art in its eternal stasis and nature in its recurring cycles--proved, for some, unequal to the power of death. In using the foundling theme, such writers as Lodge, Greene, Spenser,

Sidney and Shakespeare sought a return to human form because the child, in its simultaneous newness and implicit connection with the past, provides another, and always possible, refutation of time and age . . . . the role of the poet's persona will be observed as it emerges in *The Faerie Queene* and the *Old Arcadia*. The poet's conception of his role influences his application of the foundling formula and reflects his readiness to accept its traditions. An effort will be made, therefore, to show why Spenser (appearing in the *Epithalamion* as an ardent husband refuses to allow nearly all the heroes of *The Faerie Queene* the earthly marriage which the lost child theme sanctions."

Ettin, Andrew Vogel. *Style and Ethics in the Pastoral Eclogues of Vergil and Spenser*. Washington U., 1972. Chairman: William G. Madsden. *DAI* 33: 1140A. "Pastoral poetry attempts to define the characteristics of a specially favored place, or state of mind . . . by exploring the various troubles that disrupt the inherent tranquility, thereby testing the real possibilities in human life to enjoy an ideal existence. Some poets . . . deliberately use these thematic characteristics of pastoral poetry in combination with an educative style, which draws the reader into the poetic world in order to lead him to understand and sympathize with the poet's construction of the ethical characteristics of his poetic world . . . , *The Shepheardes Calendar* . . . is . . . directed toward the ethical understanding, rather than purely the aesthetic appreciation of the reader . . . . The first and last poems . . . set the over-all pattern for the cycle. They both are laments of Colin, who, lovelorn, at last foresees his own death. The narrative of Colin's history . . . shows that love has led him to forsake his poetic capabilities, so that he is now totally engrossed in his own problems . . . However, through the poems in which he does not figure . . . we perceive the practical and spiritual dimensions of the world which he has forgotten . . . . we are directed toward engagement with the world, as well as understanding of the spiritual order, that will make our lives worth living."

Finley, Thomas Peter. *The "Faire Patterne": An Analysis of Book Six of Edmund Spenser's Faerie Queene*. University of Washington, 1972. Chairman: Roger Sale. *DAI* 33: 2324A. "In the Proem to Book VI, Spenser states his intention for that book . . . to discover the path to 'vertues seat' and to lead men into that path . . . . To accomplish his task . . . he must create a 'faire pattern' . . . . in creating it Spenser attacks allegorical modes of thinking in this his great allegorical poem and belittles the hero in what is clearly a heroic poem. By doing so, he disinclines the reader from the very aspects of his poem that he apparently encourages in his earlier books. But by creating that disinclination, he discover a path to virtue for the reader and leads him to that which he calls his 'wisemen' treasure' . . . a perception of the cosmos which both accepts and resolves many of the contradictions inherent in mankind's fallen state, principally those yearnings for permanence in a world of flux, for extrinsic sacrificial figures to atone for intrinsic, moral failures, and for simple, physical, heroical solutions to complex situations . . . . a pattern is established in every canto wherein simple modes of thinking, modes which assume permanent achievable solutions, are initially subscribed to by the narrator and acted upon by the protagonist; however, halfway through the canto the situation or action is repeated but in a far more complex form. The hero or his surrogate is caused to endure rather than succeed . . . . Second, Spenser analyzes allegory and the allegorical impulse by parading allegori before the eye of the reader beginning with a very simple, character-created figur and proceeding to increasingly complex, character-threatening figures . . . . this . . . demonstrates that those figures are essentially functions of the viewpoints

of the characters and reflect their common but misdirected desires for simplicity and stability . . . . Spenser ends his work by describing the paradox by which those impulses can be rectified and redirected in a fallen world, and by doing so he indicates the path of virtue. He indicates the concept of 'cherrying' . . . based on the idea of borrow and return of unseizable essences. The hero does not understand the concept . . . . On the other hand, his lady is allowed to partici-pate in a 'joining joy' . . . the recovery of a foundling . . . . It serves as an excellent means for the depiction of an emotion engaged in by fallen man that still remains relatively uninfected by his fallen condition. Spenser terms the joining joy a 'perfect forme,' and the reader can see in it the completion of the 'faire patterne' he sought in the Proem."

Gohlke, Madelon Sprengnether. *Narrative Structure in the New "Arcadia", "The Faerie Queene", and "The Unfortunate Traveller"*. Yale, 1972. *DAI* 33: 723A. "In each case, the form of the fiction simplifies itself or becomes discernible as the moral issues of the work are resolved. The reader's initial impression of con-fusion is gradually dispelled as the fundamental concerns of the work resolve . . . Structure, thus, is a function of internal organization, which in turn derives from a peculiar cast of mind, expressing a particular attitude towards the external world."

Hanson-Smith, Elizabeth Ann. *Be Fruitful and Multiply: The Medieval Allegory of Nature*. Stanford, 1972. *DAI* 33: 2892A. "Allegory as a literary form is the consequence of an idea, the concept that the world, because it was created by God, is in fact good, valuable, real, and not only knowable, but the proper object of man's investigation and the appropriate realm for his achievements in wisdom and virtue . . . . as writers turn their attention from the relationship of this world to the other world, and concentrate more closely on the problems of man in society, allegory gradually moves toward realism, the mimetic presenta-tion of character through dialogue, rather than description, and the use of metaphor and simile, rather than an imagery based upon cosmic correspondences . . . . The effects of allegory in the courtly romances . . . are concerned with social behavior and . . . display certain techniques of character portrayal . . . . Spenser's *The Faerie Queene* is shown to be a revival of the combined romance-allegory mode."

Jennings, Sister Vivien. *The Continental Backgrounds of Spenser's Marriage Poetry*. Fordham, 1972. Mentor: Paul E. Memmo. *DAI* 33: 3586A. "This study examines the marriage poetry of Edmund Spenser in the light of the continental tradition by relating it to the poetry of Catullus and Pontano. The epithalamium as a genre is looked at in the light of classical, Italian and English Renaissance customs; in the light of the several statements of the rhetoricians as to the prescribed *topoi* to be included; and in the light of attitudes toward marriage revealed in the marriage treatises and reflected in the poetry on the subject . . . . Spenser . . . emphasizes the wedding event with a special reverence . . . [which] seems rooted in a sacramental awareness that this union, which now begins a new life for man on earth, will extend into eternity. For Spenser, the bride is, more dynamically than in his predecessors, a helpmate to her husband in their mutual journey toward heaven . . . . The reality of the human experience is . . . seen to blend with a strong scriptural base to produce a concept of marriage that is both anthropologically realistic and eminently Christian."

Marre, Louis Anthony. *Spenser's Control of Tone as a Structuring Principle in Books Three and Four of The Faerie Queene.* Notre Dame, 1972. *DAI* 33: 1691A. ". . . there is an underlying structural principle which unites Books III and IV . . . a sequence of ironic tones employed by the persona of the poem . . . . It . . . offers a detailed explication . . . of Book III, showing how the Narrator shifts his tone to suit the moral implications of the actions for which he is supposedly historian, and particularly places emphasis on the use of ironic and satiric devices . . . . a close study of the principal episodes in Book IV is undertaken, proving that satiric irony is the prevailing tone for three quarters of that Book. The debt to Ariosto is examined closely . . . . The thesis concludes by showing how the non-ironic episodes in the Books, constitute the internal norm requisite to satire, in contrast to which the satire and irony of the other episodes define themselves."

Moody, Jo Ann. *Britomart, Imogen, Perdita, the Duchess of Malfi: A Study of Women in English Renaissance Literature.* University of Minnesota, 1971. *DAI* 33: 1146A ". . . sixteenth- and early seventeenth-century England produced several embodiments, both actual and artistic, of the magnanimous woman who unites what are conventionally regarded as 'feminine' traits of graciousness, chastity, and affection with conventionally 'masculine' traits of self-assurance, adventurousness, and independence . . . . Britomart shows how magnanimity can be expressed in a chivalric world beset with confusions; Imogen . . . in a fiercely nationalistic and selfish world; Perdita . . . in a world where life-giving sexuality and fertility have been perverted; and the Duchess . . . in a world of depravity . . . A cumulative (that is, a scene-by-scene or episode-by-episode) examination of the four literary works indicates how other characters in these masterpieces contrast with and counterpoint the four magnanimous women. Such a scrutiny . . . shows that the values personified by the four figures comprise the very centers of the dramas and the romantic epic."

Nilsen, George Howard. *The Faire Mirrhor: Nature in the "Faerie Queene", Book II.* Michigan State, 1972. *DAI* 33: 2337A. "Modern studies of the Tale of Temperance focus on it as a depiction of Nature, or of Nature and Grace, or of Vision and Reality, or of Heroism . . . . This study attempts an assessment of the aesthetic and thematic functions of Nature in Book II without recourse to such doctrines . . . . The primary functions of Nature--natural and unnatural--. . . are to express the traits of personages, and, by 'poetic action', to form a commentary on personages and on events. These functions suggest that Book II is an anatomy of the human mind during the quest for Temperance by the hero Guyon . . . . The damsels in the pool mirror Guyon's own latent lust. Heretofore denying his unity with the Nature of the poem, he comprehends that unity . . . . Spenser uses Nature, and nature imagery, to express Guyon's quest and his final achievement of self-discovery."

WORK IN PROGRESS

Patrick Cullen (Richmond College of the University of the City of New York) expects that his new book, tentatively titled *Infernal Triad: The Flesh, the World, and the Devil in Spenser and Milton*, will be published by the Princeton University Press early in 1974. His current area of research is Spenser and the Seventeenth

Century, with a view to a full length study of Spenser's influence on that century, and of the role of the neo-Spenserians in the cross-currents of the period. He hopes to learn more of Spenser by looking at him through the eyes of his imitators.

Contemporary Thought on Edmund Spenser, previously announced in *SpN* by its editors, Richard C. Frushell and Bernard J. Vondersmith, as being in the planning stage, is now promised for publication by Southern Illinois University Press in February 1975. The book contains six new essays by various hands. Further details next time, after ratification of terms.

Professor Joan Larsen Klein (University of Illinois) is working on a close comparison of the Errour episode and Guyon's voyage to the Bower of Bliss in the light of the late medieval and early Renaissance iconography of the Fall.

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