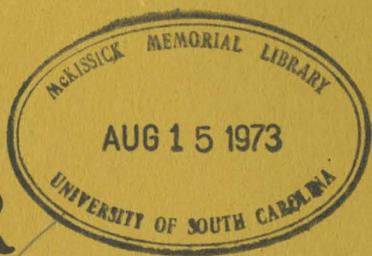


SPENSER NEWSLETTER



ng-Summer 1973

Volume 4

Number 2

BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

NEWS OF CONFERENCES

NOTICES OF REVIEWS

WORK IN PROGRESS

SPENSER ESSAYS IN BOOK FORM: ADDENDUM

Co-editors: A. Kent Hieatt, Elizabeth Bieman, David Kaula

Corresponding Editors: Jane Aptekar, Donald S. Cheney, Jr.,
R. M. Cummings, Edward O. Doughtie, William and Betty Ingram,
Judith Kennedy, Waldo F. McNeir, Jerry Leath Mills

Assisted by: Linda Dawson, Stanley Johnston

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CONTENTS

BOOKS: REVIEWS AND NOTICES

Peter V. Marinelli, <i>Pastoral</i> .	1
Harold E. Toliver, <i>Pastoral Forms and Attitudes</i> .	1
Elizabeth D. Kirk, <i>The Dream Thought of Piers Plowman</i> .	2

ARTICLES: ABSTRACTS AND NOTICES

Michael Murrin, "The Varieties of Criticism...."	2
Humphrey Tonkin, "Some Notes on Myth and Allegory in <i>FQ</i> ."	3
James V. Holleran, "A View of Comedy in <i>FQ</i> ."	4
Taqi Ali Mirza, "The Theme of Courtesy in... <i>FQ</i> ."	4
Humphrey Tonkin, "Discussing Spenser's Cave of Mammon."	4
Robin Kirkpatrick, "Appearances of the Red Cross Knight in <i>FQ</i> II."	4
Clarence Steinberg, "Atin, Pyrochles, Cymochles: on Irish Emblems in <i>FQ</i> ."	5
Humphrey Tonkin, "Spenser's Garden of Adonis and Britomart's Quest."	5
Douglas A. Northrop, "Mercilla's Court as Parliament."	6
Michael West, "Spenser, Everard Digby, and the...Art of Swimming."	6
Alice Fox Blitch, "Proserpina Preserved: Book VI of the <i>FQ</i> ."	6
A. Kent Heatt, "A Numerical Key to... <i>Amoretti</i> and...House of Mammon."	7
Peter M. Cummings, "Spenser's <i>Amoretti</i> as an Allegory of Love."	7
Ted-Larry Peabworth, "The Net for the Soul...."	8
James Neil Brown, "...A Virgilian Orphic Allusion in...'Avgvst'."	8
Paul Alpers, "The Eclogue Tradition and the Nature of Pastoral."	8
Daniel Javitch, "Poetry and Court Conduct: Puttenham...[and] Castiglione."	9
John Mulryan, "The Occult Tradition and English Renaissance Literature."	9

NEWS OF CONFERENCES

9

NOTICES OF REVIEWS

(Authors' names alphabetically; reviewers' names in brackets.)

D. C. Allen (J. Seznec, J. Steadman); J. Aptekar (W. N. Knight);	11
P. Bayley (B. E. C. Davis, R. A. Foakes, M. Evans, J. T. Shawcross);	12
J. B. Bender (A. M. McLean, J. T. Shawcross); C. Butler (S. K. Heninger);	12
P. Cullen (A. D. Nuttall, M. Hugues, W. C. Johnson, D. M. Friedman,	13
R. F. Hill); M. Evans (R. F. Hardin, Anon.); A. Fletcher (R. Freeman);	14
A. C. Hamilton, ed. (J. T. Shawcross); J. E. Hankins (Anon., J. B. Ludwig,	15
R. O. Iredale, J. T. Shawcross); F. Kermode (G. Watson); A. M. Patterson	16
(A. Bongiorno, T. M. Greene); H. E. Toliver (J. Buxton, Anon., G. de F.	16
Lord); H. Tonkin (Anon., R. A. Foakes, John T. Shawcross); D. D. Waters (V.	17
K. Whitaker).	

WORK IN PROGRESS

17

SPENSER ESSAYS IN BOOK FORM: ADDENDUM

17



TO OUR READERS

We are happy to announce that Professor Donald S. Cheney, Jr., of the Department of English of the University of Massachusetts, will be taking over the newsletter in September 1974, after he has completed a sabbatical leave. We do not know how we could have better honoured our initially proclaimed intention of passing on the management of the newsletter to others interested in Spenser after we had the privilege of inaugurating it and of conducting it for a few years.

We had expected the present Spring-Summer issue to be slim, as in the past, to find a larger volume of articles in hand than ever before. We must delay some material until the next issue.

BOOKS: REVIEWS AND NOTICES

John V. Marinelli, *Pastoral*. London: Methuen, 1971.

Richard E. Toliver, *Pastoral Forms and Attitudes*. Berkeley: University of California Press, 1971.

Unlike such recent studies in Spenserian pastoral as those by Cheney and Rankin, the two books here noticed focus primarily upon the genre and almost incidentally on Spenser. Each is recommended reading, for rather different reasons.

Pastoral, like companion volumes in the Critical Idiom series (John MacQueen's *Allegory*, for instance, for which see our next issue), offers highly useful summary statements concerning the tradition, its classical and subsequent exemplars; in the process it offers nice insights upon the literature it touches, often phrased with striking felicity. Marinelli looks back at the start from our post-Romantic understanding of pastoral to argue that "every private [modern] Arcadia...really looks back to the original.... That is why this volume is devoted largely to the complexities of the older pastoral and...to the serious rather than to the decorative pastoral."

Spenser figures in three chapters. First on the Golden Age. Since only in that mythic past can sexuality and innocence coincide, Spenser's gardens are Arcadic [the context of subsequent discussion is *FQ* II although the statement is general]. Postlapsarian man, as Guyon comes to recognize, can only dream of an innocent "pastoral of happiness"--he cannot experience it. *SC*, however strangely this consorts with its rough Lancashire setting, belongs to the category of Arcadian poetry: "pastoral constantly strives to acclimatize and domesticate the distant vision" and "Spenser is the first English poet to reinvigorate the Arcadian tradition." The vulnerability of the pastoral world of *FQ* VI demonstrates the constant truth that Sparta is very near Arcadia.

Whereas Marinelli deliberately restricts himself to traditional aspects of the genre (apart from his post-Romantic introduction, a final chapter on the retreat to childhood, and a neat epilogue on possibilities latent in this "age of plastic") Toliver expands the frame of reference far beyond the history of the tradition and the genre. Once the net is cast for "pastoral attitudes" the catch will be limited only by the boundaries of the critic's interests and the content of the literary sea. He hauls in extensive readings from Sidney, Spenser, Herbert, Milton, the Augustans, Wordsworth, Keats, Hardy, Stevens, Frost; and categorical discussions of aesthetic theory, elegiac tonalities, Platonic and Christian modes of thought, the relationships seen between nature

and art in many periods. To Toliver's credit, as he sorts his catch he is usually able to keep his reader aware that the net was cast for pastoral. The book is rich in the reading, and evocative, if neither crisply illuminating nor powerfully synthetic.

The chapter on "Spenser: The Queen and the Court Singer" presents "the impression that the poet's relationship with the court was never easy." All the eclogues of *SC* deal with the ambition-humility complex. Yet *FQ* VI exalts the court, and with it the heroic ethos, above the pastoral bowers. The knight must not play truant. One might wish that Toliver saw (as Spenser did, in the reviewer's judgment) Arcadia and court as complementary ways to Grace in an ungracious world. But the argument is provocative. [E.B.]

Elizabeth D. Kirk. *The Dream Thought of Piers Plowman*. New Haven: Yale, 1972.

While it is not really concerned with Spenser at all, this study may be of interest to Spenserians. The analysis of the ways in which the "B-poet" and, to some extent, the "C-poet" (how many Langlands we are thus discussing being largely irrelevant for her purposes) re-shape, illuminate, and/or re-interpret the A-text materials indicates various possible analogies with the growth and apparent changes of direction of *FQ*. The most suggestive aspect of the book for those interested in Langland's influence on Spenser, however, probably lies in its discussion of "dramatic structure," which is seen as largely a pattern of "echo and response" or "completion" among the images and characters of the poem.

[C. B. Heatt]

ARTICLES: ABSTRACTS AND NOTICES

Michael Murrin, "The Varieties of Criticism," "Review Article" feature in *Modern Philology*, 70 (May 1973), 342-56.

Paul Alpers (*The Poetry of FQ*) is right in his attention to the surface of the verse as it blends description, metaphoric action, and commitment into one experience, and in his contention that *FQ* cannot be reduced to the iconography of its time. He is wrong in claiming that *FQ* has no significant narrative or characterological dimension and only develops responses and attitudes in the reader. He is also wrong in rejecting allegorical and structural theory concerning *FQ*. New Criticism sits curiously as a revolutionary doctrine after thirty years. Jane Aptekar (*Icons of Justice*) takes an opposite line in using contemporary emblem material extensively. Although she does so cautiously and with due respect to Spenser's free handling of it, her good results do not make us see why we should go further in this direction. *The Prophetic Moment* by Angus Fletcher exemplifies its author's personal virtues and failings, not those of a school. He is good on the subject of typological matrices of *FQ* as "temple and "labyrinth," and on mythological criticism in general. But he throws his net too wide, and his style is unfocused. T. K. Dunseath (*Spenser's Allegory of Justice*), with more limited goals than Fletcher's, is good on Artegall and the Hercules myth, but many of his ethical judgments are obtuse because he handles character analysis wrongly, or because he shows characters developing when in fact they are static (a procedure carried to "absurd lengths" by Maurice Evans). Characters in a dream vision may develop where they are projections of a speaker's psyche. Uniquely in *FQ*, however, the reader is the dreamer, although this

"objective" dream does not project his psyche.

Aptekar, Fletcher, and Dunseath have helped to rehabilitate *FQ* V, but its story is still less significant than that of the other Books, because V does not end on a high, mythic note, but only in political allegory.

Harry Berger's *Allegorical Temper* began modern Spenser criticism, and his articles over ten years have been stimulating and helpful. Berger's notion of "period imagination" leads him to a conception of a new Renaissance artistic consciousness - that of creating a world but of recognizing that this creation is an artificial construct. The world of *FQ*, however, is not really a spatially recognizable one, like Ariosto's, and so does not conform to Sidney's recipe for a new or golden world [What does Murrin mean? Certainly Sidney did not require a *geographical* continuum. - AKH]. Also Berger's use of Florentine painting as a paradigm is unjustifiable, because England did not know Italian painting. The use of an evolutionary paradigm does violence to the common 16th-century English paradigm of decline. Finally Berger generally tends to remake the past in a modern image.

The commentary form of most modern books on Spenser is unfortunate (cf. Evans, Roger Sale), not least when it repeats a narrow argument through various contexts (cf. Patrick Cullen). Perhaps we do not need more explication, having K. Williams and T. Roche. New possibilities are cultural history, myth criticism, numerology, and (most hopefully) "rhetorical" criticism. Contemporary modes have succeeded so well that we must start asking new questions.

Humphrey Tonkin, "Some Notes on Myth and Allegory in the *Faerie Queene*," *Modern Philology*, 70 (May 1973), 291-301.

Most general theories of allegory will not serve to define what Spenser does in *FQ*. C. S. Lewis's careful distinction between allegory and symbol in *The Allegory of Love* is too neat; so is Graham Hough's "allegorical wheel." Lewis's best insight comes incidentally when he is discussing *FQ*: "all allegories ... are likely to seem Catholic to the general reader." Angus Fletcher, who also demonstrates a concern with the strong ritualistic element in allegory, emphasizes the nonmimetic nature of the mode. A. D. Nuttall, discussing *The Tempest*, points towards a suggestion that an allegorical work *is* allegorical by virtue of the fact that its narrative will not stand without support from a larger frame of reference. Critics who take as their point of departure the literal level of *FQ* can testify that there are difficulties in explaining certain features of the narrative without recourse to allegorical implications. Even Book I, which seems to have a free-standing and logical narrative sequence, has it really by virtue of RC's associations with Everyman and Christ. Yet Book I is more amenable to reading as "continued allegory" than subsequent books in which "continued allegory" gives way to "dark conceit." Berger quotes Whitehead on modern physics in analogical denial that incidents and images may ever be understood in fixed isolation from the flux of the whole. The dynamic principle within the flux of *FQ* is discerned, long before Book VI, as love, or loving harmony, and in Book VI is seen to embrace both cosmic and poetic harmony. Exegesis is usually sequential, reducing simultaneity to rational sequence, but (to quote Fletcher) we should never "lightly assume that clarity is an unclouded aim of most allegory." Love, as Spenser understood it within a 16th-century Neoplatonist framework, is not answerable to discursive reason. Allegory is the

essential human speech because it relates cosmos to individual by exploring, but not explicating, hidden truths. Eliade, when he speaks of "the dramatic breakthrough of the sacred into the world," describes Spenser's amalgams precisely.

James V. Holleran, "A View of Comedy in *The Faerie Queene*," in *Essays in Honor of Esmond Linworth Marilla*, ed. Thomas A. Kirby and William J. Olive. Baton Rouge: Louisiana State University Press, 1970, pp. 101-14.

FQ reveals a variety of humorous and comic effects, but seeing them clearly is sometimes difficult—Spenser's authorial observations are not given to laughter: Although characters within the narrative frequently are described laughing, as at Braggadocchio's cowardice, the comedy need not depend on the characters recognizing it. Frequently the reader need only visualize the action to recognize the inherent comedy, as in imagining Britomart in full armor at Malecasta's formal dinner party. Other comic effects are achieved through parodic distortion of a convention, genre, or myth. Guyon puts a lock on Occasion's tongue, overgoing the emblem books; Redcrosse repeatedly bungles his role as hero of a romance; the events at the house of Malecasta mirror crazily the Venus-Adonis myth. Exploring Spenser's deadpan humor is, however, only one of many valid ways of reading even the funny episodes.

Taqi Ali Mirza, "The Theme of Courtesy in Spenser's *Faerie Queene*," *Osmania* 3 (1971), 12-17.

In trying to fashion a gentleman, it is safe to assume that Spenser drew freely on Hoby's translation of *The Book of the Courtier*, and perhaps others of the genre.

Humphrey Tonkin, "Discussing Spenser's Cave of Mammon," *Studies in English Literature*, 13 (Winter 1973), 1-13.

The episode of the Cave of Mammon has produced a number of very different interpretations, varying from Kermode's suggestion that it parallels Christ's temptation in the wilderness, to Berger's that it represents Guyon's succumbing to the sin of *curiositas*. Alpers finds little evidence for Kermode's reading and doubts the basis for Berger's judgments, since they imply a completeness of characterization which Alpers does not find in Spenser. But Berger seems right to ask what Guyon's separation from the Palmer means. As with the Red Cross Knight's separation from Una it suggests that Guyon is weaker and more vulnerable to sin. Mammon's strategy is two-pronged. If Guyon is attracted by wealth he will fall; if he resists, he will exhaust himself. The Garden of Proserpina is primarily intended for this second eventuality; hence Tantalus and Pilate, who both followed the line of least resistance, and who both denied their gods and hence, by implication, chose Mammon. Socrates, Tantalus, and Pilate also present a parody of the Tripartite Life. Guyon is not a Christ figure, and his faint represents weakness of the flesh. [H. T.]

Robin Kirkpatrick, "Appearances of the Red Cross Knight in Book Two of Spenser's *Faerie Queene*," *Journal of the Warburg and Courtauld Institutes*, 34 (1971), 338-50

The figure who appears (II. viii) to the Palmer as attending on the unconscious Guyon after the latter's ordeal in the House of Mammon is in one sense

Redcross [In refuting the notion that this figure is mainly an angel why does not Kirkpatrick take into account the generally entertained theory that Guyon has been imitating the 40-day ordeal of Christ in the Wilderness after which angels ministered to Him? However, see H. Tonkin's preceding abstract. - AKH]. "Guyon, the Palmer, and the Angel would all be aspects of one personality . . . a mind already versed in Holiness." Also, the unnamed figure in the "second roome" of the mind in the House of Alma is Redcross. "Sir Guyon recognizes himself as he was when he first . . . saw the New Jerusalem . . . St. George, who in the new phase of his spiritual life goes under the name of Sir Guyon, sees that a part of himself remains, as he wished to, dedicated to contemplation of the highest things."

The pair Redcross and Guyon correspond to Contemplation and Action, to Aristotle's Philosophic Wisdom and Practical Wisdom, and to Plotinus's (1) contemplation of the One and descent from it into creation, and (2) generation under guidance of a forming power. The clearing of the Bower of Bliss after Guyon's other experiences would, according to Plotinus, have required supremely the concord of contemplation and action.

Further, as Redcross becomes Guyon, so Guyon begins to become Britomart. Love enters with the comparison of the angel, above, to Cupid. Also Prays-desire (for Arthur) and Shamefastness (for Guyon) in the House of Alma signify Britomart's two characteristics, her longing for Artegall and her purity. In an emblem of Achille Bocchi, Athene, Hermes, and Eros are shown linked. Britomart, and also Shamefastness, with her owl, are Athene; Guyon is Hermes, because the Palmer extends a caduceus over the beasts outside the Bower of Bliss; Eros is like Redcross. Together, as in the emblem, they overcome monsters.

Much of the interpretation depends on the *Enneads*, but it is not contended that Spenser read Plotinus.

Clarence Steinberg, "Atin, Pyrochles, Cymochles: On Irish Emblems in 'The Faerie Queene,'" *Neuphilologische Mitteilungen*, 72 (1971), 749-61.

Spenser's intention in regard to Atin, Pyrochles, and Cymochles (*FQ* II.iv.viii) may lie in an Irish derivation for "Atin." The Anglicized Irish *athainne* "embers," or Ir. and O.I. *aithinne* "firebrand," are likely etymons for the name, and perhaps a transferred sense "violent youth" also may apply. A further clue to an Irish identity for the trio is in the several resemblances they show to the characters in the Cuchulain tale, especially as they appear in the fight between Cuchulain and Ferdiad at the ford. For instance, Pyrochles' slogan, "*Burnt I do burne*," would also suit Cuchulain, who, when provoked, bursts into flame; and Atin's deadly darts correspond to those of Cuchulain's man, Laeg. Conclusive proof of Spenser's familiarity with Cuchulain appears in a canceled section of the *View of the Present State of Ireland*, where he refers to "*the olde Cullaine*." His association of the Irish hero with the trio would be consistent with his pejorative use of "pagan" Irish material in *FQ* and elsewhere.

Humphrey Tonkin, "Spenser's Garden of Adonis and Britomart's Quest," *PMLA*, 88 (May 1973), 408-17.

Two allegorical movements dominate the central books of the *Faerie Queene*, the generative cycle and Britomart's quest for Artegall. Britomart's assumption of her role as mother of the British line depends on the reconciliation of these two movements, the one natural, the other historical. The Garden of Adonis presents an emblem of the generative cycle, the desire of Venus for Adonis mir-

roring the desire of Form for union with Matter. This search of the Female for the Male is presented sequentially in the story of Florimell and Marinell, whose adventures are juxtaposed with those of Britomart and therefore form a bridge between the emblem of the Garden and the sequence of Britomart's quest. We see the coalescence of the two in Isis Church, where Britomart's dream has both sexual and historical significance, and in her resumption of femininity after her rescue of Artegall from Radigund. (H. T. - MLA Abstract) [Is it a sound working premise that form desires matter and not vice versa? This is a reversal of the medieval and Renaissance commonplace *Materia appetit formam ut virum femina*. A result is that Adonis, father of forms, is identified here as matter and Venus as form. The sun fructifying and giving form to matter is then identified with Venus; this consorts a little strangely with the sun's relation as the father of generation to his sister the moon, who provides matter for him to formulate in the same passage (III.vi.9). Florimel as form pursuing Marinell as matter seems a little more curious. A. K. H.]

Douglas A. Northrop, "Mercilla's Court as Parliament," *Huntington Library Quarterly*, 36 (February 1973), 153-8.

The trial of Duessa at Mercilla's court (*FQ* V.ix) shows a number of similarities to contemporary accounts of the trial of Mary Stuart in the Parliament of October 29, 1586. Not only does Mercilla's court generally correspond to Elizabeth's, but Spenser's description of Mercilla's throne, her symbolic accoutrements, and her attendants and councillors would remind the reader of the actual Parliament.

Michael West, "Spenser, Everard Digby, and the Renaissance Art of Swimming," *Renaissance Quarterly*, 26 (Spring 1973), 11-22.

In his account of Artegall's aquatic combat with Pollente in *FQ* V.ii.16, Spenser speaks of swimming as a proper knightly activity, thus countering the prevalent negative view of swimming in the English educational and medical treatises. His more favorable view may have been influenced by Digby's *De Arte Natandi* (1587), where swimming is cleared of the imputation of ungentlemanliness. The Digby work as well as other treatises may account for the curious air of unreality in the Artegall episode, in particular Spenser's assumption that knights could swim in full armor. Spenser's description of swimming derives not from personal experience but from Renaissance lore on the subject, much of it ill-founded.

Alice Fox Blitch, "Proserpina Preserved: Book VI of the *Faerie Queene*," *Studies in English Literature*, 13 (Winter 1973), 15-30.

Spenser places Calidore in Arcadia because of the allegorical relationship between courtesy and pastoral. The key to the allegory is Pastorella's resemblance to Proserpina. Spenser's imagery and narrative reflect the components of the myth: the colorful Pastorella, taken from Arcadia to the underground den of the brigands, enacts a ritual death in the company of the Pluto-like captain. Calidore, like Ceres, restores the girl to life and reestablishes the pastoral community. Such names as Pastorella, Rose, and Melissa are directly related to the story of Proserpina. Calidore's Arcadian adventure should thus be read in

terms of Renaissance conceptions of the meaning of this myth. Such readings suggest that far from condemning the pastoral world, Spenser would have viewed it sympathetically. His descriptive passages are indeed positive. Spenser is drawn to both court and country while recognizing that neither is self-sufficient. Their joining at a time of crisis for each is mutually-productive: not only does the pastoral world begin anew, but the knight is also renewed: now perfected in courtesy, he can achieve his quest. The ultimate union of Calidore and Pastorella will lead to the rebirth of the Golden Age, predicted in Spenser's use of the Proserpina myth. [A. F. B.]

A. Kent Hieatt, "A Numerical Key to Spenser's *Amoretti* and Guyon in the House of Mammon," *Yearbook of English Studies*, 3 (1973), 14-27.

Spenser probably thought of *Amoretti* and *Epithalamion* as one work. For him *Epithalamion*, the first original English *canzone*, would derive traditionally from the archetypal "sonnet sequence" — Petrarch's — which contains *canzoni* and ends with one which may relate to *Epithalamion*. A new theory of calendrical organization in *Amoretti*, published by A. Dunlop and by O. B. Hardison, Jr., agrees with Hieatt's earlier one for *Epithalamion*. However, the new theory needs one large modification to conform to the curve of experience in the sequence and to illuminate it: the 47 central sonnets, explained by this theory as running from Ash Wednesday to Easter (the fortieth corresponding to Lady Day in 1594), in fact split otherwise into 40 sonnets corresponding to the 40 fast-days of Lent, followed by one unit of 7 "Sunday sonnets." Various felicities follow from this pattern, but an additional reason for supposing that Spenser follows it is his preoccupation with the graver notion of the 40-day fast in Guyon's *imitatio Christi* in the House of Mammon. Guyon remains there for the space of exactly 40 stanzas, and what follows resembles the 40th and certain succeeding sonnets in the other series. In *Amoretti* the remaining, symmetrically arranged sonnets (22 preceding, 22 following) may have been an emergency measure. As Spenser followed Virgil numerically in pastoral and epic plan, so he may have wished to follow Petrarch's exemplar of sonnet sequences so as to present 366 or 365 units, but then have confined himself to a *canzone* of 365 long lines. [A. K. H.]

Peter M. Cummings, "Spenser's *Amoretti* as an Allegory of Love," *Texas Studies in Literature and Language*, 12 (Summer 1970), 163-79.

Usually approached as autobiographical record, the *Amoretti* may be more profitably read as an allegory of love in which a specific man and woman become the exempla of Man and Woman. In treating the book as an entity separate from the poet, the first sonnet intimates that the account of love that follows is something less ephemeral than a particular courtship. The second initiates the preoccupation with "unquiet thought" and "troubled wits" that runs through the sequence, inviting the reader to observe and participate in the restless mental processes of the poet-lover, the frenetic, often contradictory succession of moods and attitudes. There is a constantly shifting view of the relationship. The idealistic vision of the lady is qualified by criticisms of her flaws, and the poet resists the conventional role of abject lover. Both are thus brought together on the level of ordinary humanity. The various imaginative resolutions the poet arrives at--e.g. in the Easter sonnet (68), which suggests a reconciliation of spirit and flesh through "incarnation"--are only temporary. The

concluding sonnets return to irresolution. The four brief Anacreontic poems at the end serve as a coda; naively allegorical, they reflect in their details the larger structure of the sequence.

Ted-Larry Pebworth, "The Net for the Soul: A Renaissance Conceit and the Song of Songs," *Romance Notes*, 13 (1971), 159-64.

The conceit, used and transmitted by Petrarch to Tasso, Ariosto, Sidney, and Spenser, *inter alia*, describing the beloved's hair as a net for the soul comes from Song of Solomon 7:5. Other Semitic wedding songs (wasfs) employ the conceit: *The Arabian Nights*, which could not have influenced the Renaissance directly, provides at least six instances.

James Neil Brown, "'Hence with the Nightingale Will I Take Part': A Virgilian Orphic Allusion in Spenser's 'Avgvst,'" *Thoth*, 13 (Winter 1972-73), 13-18.

The reference to "the Nightingale" in "Avgvst" is a previously unnoticed, and very important, Orphic allusion, helpful towards understanding the character of Colin Clout and the nature of his tragedy. Spenser's description of Colin's condition (173-82) is strikingly similar to Virgil's description in the fourth *Georgic* of Orpheus's condition after the loss of his love--which also compares the disconsolate lover, as he sings to creatures of nature, to the nightingale. Thus Spenser, in imitation of Virgil, shows Colin to be a prematurely failed Orpheus, a poet who has abandoned his civilizing poetic function to retire and "avgment" his woe. Ironically, both Orpheus and Colin are seen to be poets who are able to command and subdue the forces of nature and hell, but as men who cannot control their own passions. In *SC*, "Avgvst" marks an important stage in Colin's disintegration.

Paul Alpers, "The Eclogue Tradition and the Nature of Pastoral," *College English*, 34 (December 1972), 352-71.

The eclogue tradition, running from Virgil to Milton, shows that the pastoral is not merely a matter of projecting imaginary worlds either golden or savage, "soft" or "hard." Instead, the great pastoral poets are directly concerned with the extent to which the shepherd's song can confront and, if not transform and celebrate, then accept, and reconcile man to, the stresses and realities of his situation. Isabel G. MacCaffrey's allegorical reading of *The Shepherdes Calender* (*ELH*, 1969) is questionable because it sees human fulfillment only in terms of complete transcendence of the natural world, but if we look to the human speakers and singers of the poem we find no difficulty in conceiving men who fully realize their own natures, while still bound, and accepting their bondage, to the earth from which they came and to which they will return. *SC* assumes the proportion between man and nature basic to Renaissance pastoral. Just as Spenser takes seriously the pastoral of youth and spring, so he takes seriously the pastoral of winter and rough weather. The severities and disappointments of the later eclogues register a coming to terms with reality and not merely a negative process of disillusionment. When Colin hangs his pipe on a tree in "December" he is neither expressing despair nor confessing failure, but performing the traditional act of an old shepherd who submits to the nature of things.

Daniel Javitch, "Poetry and Court Conduct: Puttenham's *Arte of English Poesie* in the Light of Castiglione's *Cortegiano*," *Modern Language Notes*, 87 (December 1972), 865-82.

Puttenham shows the poet fulfilling his vocation by doing precisely what is expected of the proper courtier. The *Arte's* analogies of poetry and court conduct must not be seen reductively in the context of flattery. Puttenham genuinely believed in their mutuality.

John Mulryan, "The Occult Tradition and English Renaissance Literature," *Bucknell Review*, 20 (Winter 1972), 53-72.

The various occult philosophies--Pythagorean, cabalistic, Hermetic, and Platonic--were reinterpreted and synthesized by Ficino, Pico, Nicholas of Cusa, Agrippa, et al., who in turn passed them on to the Platonizing poets and writers of the English Renaissance. While Spenser's use of the occult is spotty, he did subscribe to the occult notion that the truth was only for the elite and must be hidden, and his use of magic and allegory in *FQ* inevitably involved some association with the cabalistic, Pythagorean, and Neo-Platonic traditions. He professes the doctrine of learned obscurity in the Letter to Raleigh and the proem to Book II, and suggests it in the veils of Venus in Book IV and of Nature in the Mutability Cantos. He shows occult magic being used for either good or evil purposes by Archimago, Merlin, and Coelia, and in the church of Isis and Osiris; and he utilizes occult metaphors to describe the paradox of the one and the many, a single god and the multiplicity of creatures. In contrast to Chapman and Bacon, Spenser is a true occultist, turning occult materials into the essential stuff of poetry.

SPENSER PAPERS AT THE PACIFIC NORTHWEST RENAISSANCE CONFERENCE

University of Oregon, March 9-10, 1973 [from W. F. M.]

Georgia Ronan Crampton (Portland State University), "Meeting Belphoebe, Coming from a Traditional Direction."

Spenser repeats motifs in Belphoebe's first two appearances in the *FQ* (II. iii.37 ff. and III.v.27 ff.): the concern with glory, the assumption that the huntress is a heavenly being, her entrance in pursuit of a wounded beast, the recumbent knight. On the second occasion, Spenser reminds the reader that he has met Belphoebe before, perhaps a hint that we should take the two scenes together. When we do, we see that Belphoebe is spokeswoman for complementary views, first, that man must strain muscle and nerve to act in his immediate career; and second, that man is nevertheless not an actor, but ultimately a frail, exposed sufferer. To Braggadochio she recommends a Spartan regime; one must sweat for honor. To Timias she offers a comprehensive sympathy that puts her fellow feeling for the wounded boy in poignant terms of human vulnerability. The widely separated scenes form a kind of diptych, Belphoebe supplying the needed half-truth relevant to each character's situation. The configurations of a medieval and Renaissance commonplace, *agere et pati* ("to do and to suffer"), emerge in the scenes. Together, they are like the decorative title pages of the period in which on one side stands a figure with a spade for labor, and on the other a figure with the cross of suffering.

John C. Bean (Gonzaga University), "Cosmic Order in *The Faerie Queene*: From Temperance to Chastity."

Early Renaissance humanists praised Temperance, achieved through reason but excluded Spenser's Neo-platonic vision of a dynamic and creative Chastity. They would have recognized Guyon, but not Britomart. All the great visions of cosmic order in the *FQ*, e.g., the recognition scene between Britomart and Artegall, are joyful and occur under the agency of love. Spenser's concept of order springing from the right kind of human sexual love contrasts with Sir Thomas Elyot's good woman Zenobia, in *The Defense of Good Women*, who is wise and passionless, like Alma and Medina. In Book III we move from a man's to a woman's world. A feminine perspective on the natural world, which values release of the generative powers of nature, is alien to the restraint of human sexuality transmitted by St. Augustine. The Garden of Adonis celebrates miraculous cosmic order, man's link with it not through reason but through the spontaneous flesh. Spenser's vision of growth is similar to that in Shakespeare's comedies of people immersing themselves in disorder to produce change and a closer relationship between man and nature. In the encounter of Britomart and Artegall spontaneity and law are conjoined: heavenly beauty reflects divine love and transforms chaos to order; earthly beauty inspires sexual desire; Artegall's masculine reason restrains the energies Britomart arouses (4.6.33). Concord, as a balance of masculine and feminine powers, can occur only in the context of Chastity, and Chastity releases and celebrates the passions which Temperance tries to suppress.

John Folsom (Montana State University), "Allegory and Realism in Spenser: Guyon's Perilous Voyage."

Guyon's voyage illustrates the difficulty of dealing simultaneously with allegorical and natural components on many levels of illusion-making, for Spenser wants the reader to recognize the duality of abstract and particular as well as the underlying unity of the two. Guyon, the Boatman, and the Palmer undergo experiences that define the conceptual perils by amplifying the perceptual perils. The pattern of Spenser's sequence moves from the sea as malevolent through triumph over superhuman odds, to more hideous dangers as the goal approaches. Yet all the perils are imaginary, products of Acrasia's magic. Where does the illusion end? The allegory posits an ending to illusion as Acrasia's bower is smashed. But in the triumph of Temperance, we still have an illusion, in this case the triumph of one illusion over another. We recognize an endless cycle of illusions, some obstructing man's progress toward redemption, and some enhancing his belief that his spiritual goals can be achieved. The only certainty is that Change is inevitable. Guyon's voyage offers an experience of that conception. The changeable sea of the natural world and the artistically transformed (but still changeable) sea of allegory both affirm the unity of existence: stability and flux cannot be separated or even understood apart from each other. Spenser's allegory thus serves mainly to dispel any illusion we have that conditions remain static. This is the lesson of the sea voyage and the life voyage.

NORTHEAST MODERN LANGUAGE ASSOCIATION, BOSTON, APRIL 6-8

David Lampe (State University College at Buffalo) delivered "The Double Role of Care in Colin's Complaints: Some Structural Patterns in Spenser's *Shepherd's Calendar*." Thomas P. Roche (Princeton) delivered "The Enchanted Wood in Vergil, Ariosto, and Tasso." A. Kent Heatt (Western Ontario) delivered "Italian Narrative Line and Elizabethan Symbolic Network: Spenser Multiplies Tasso's Rose by Seven" (We regret that we do not have abstracts of these papers, like the excellent ones provided by W. F. McNeir for another conference, for which much thanks).

NOTICES OF REVIEWS

Allen, Don Cameron. *Mysteriously Meant: The Rediscovery of Pagan and Allegorical Interpretation in the Renaissance*. Baltimore & London: Johns Hopkins Press, 1970. Reviewed by Jean Seznec in *ELN*, 10 (December 1972), 144-146: "It covers several fields, most of which have been ploughed in the last few decades; it is, in a way, the sum of these prior researches....Professor Allen did not content himself with digesting the material collected by others, and benefitting from their analyses.... He goes back to the sources, and does his own abstract of every text; he does not ignore any controversialist, any mythographer, any commentator, however minor.... The reader had been duly warned: 'I do not need interpretation,' Professor Allen stated at the start, 'endurance is all that is required.'" Reviewed by John M. Steadman in *MP*, 70 (May 1973), 357-360: "...it combines the history of ideas approach ...with... the exploration of metaphoric traditions and of the relationship between abstract idea and literary symbol.... Particularly valuable is the attempt to place Renaissance attitudes toward pagan myth in the context of a tradition stemming from classical and patristic antiquity.... This brilliant and exciting book should be indispensable for students of the allegorical tradition." [See *SpN*, 2 (Fall 1971), 1, 8; 3 (Spring-Summer 1972), 9; 3 (Fall 1972), 12.]

Aptekar, Jane. *Icons of Justice*. New York and London: Columbia University Press, 1969. Reviewed by W. Nicholas Knight in *CE*, 34 (December 1972), 440-442: "Aptekar does not play the 'relevance' game. However, the complex judicial experiences of our own times seem often to supplement her own ingenious connections between Spenser's text and such works as Cesare Ripa's *Iconologia*.... Perhaps the most valuable contribution Aptekar makes is to show Artegall to be a type of Hercules, 'the champion of true justice.' This crucial connection elevates Spenser's use of Artegall from a weak justification of Lord Grey to the portrayal of a legendary hero engaged in the labors of justice.... In making a case for Radigund as Omphale in the Hercules story, Aptekar ignores Spenser's iconographic representation of her as false Equity, a counterfeit of Isis. Spenser's professional connection with Chancery and Grantorto's representation as 'tort' or fraud are missed.... the book does meet its purpose: to reveal Book V as a richer tapestry of scene and insight, a technically more profound entity, with deeper philosophical reservations, implications and control than have hitherto been suggested." [See *SpN*, 1 (Spring-Summer 1970), 2; 2 (Fall 1971), 8-9.]

Bayley, Peter. *Edmund Spenser: Prince of Poets*. London: Hutchinson University Library, 1971. Reviewed by B.E.C. Davis in *RES*, 23 (November 1972), 478-480: "This is a compact and readable study, presenting a judicious reappraisal of Spenser in the role which he claimed and established for himself. The argument is supported by sound scholarship covering a wide range, put to service pertinently and unobtrusively. The author has made sparing use of recent comment on Spenser . . . and the value of his criticism is enhanced rather than impaired through his independence. . . . One could wish . . . that Mr. Bayley had devoted rather more space to Spenser's imagery, visual and aural, together with related topics in particular similes and prosody, which are treated rather perfunctorily." Reviewed by R.A. Foakes in *English*, 21 (Autumn 1972), 107-110: "Peter Bayley's introduction to the life and writings of Spenser makes agreeable reading, and it is written out of sympathy for the subject." Reviewed by Maurice Evans in *DWJ*, 65 (March 1973), 222-223: "Mr. Bayley insists on the essential homogeneity of all Spenser's verse and shows convincingly that even such neglected pieces as those in *A Theatre for Worldlings*, for example, are concerned with the same theme of mortality which is at the heart of *The Faerie Queene*. . . . Mr. Bayley is at his best on the minor poems, though his enthusiasm occasionally leads him to make claims for them which it might be difficult to sustain. . . . When he comes to *The Faerie Queene*, however, Mr. Bayley's treatment seems to me less adequate. One reason for this . . . is the impossibility of dealing with the whole poem in the brief compass of two chapters. . . . A more serious shortcoming . . . is . . . a failure . . . to come to terms with allegory, which he treats as an occasional dimension of the poem rather than as the fundamental medium and mode of expression. . . . Like one of the Romantics, he is always warning us not to seek too hard for a meaning." Reviewed by John T. Shawcross in *SEL* 13 (Winter 1973), 180: "...a digesting of criticism without argument, and rather than a thesis [sic], is most useful. . . . Bayley knows his subject and the criticism, and knows them well. The result is a smooth rendering of matters of moment—form, language, patterns, interrelationships, among them—with occasional reconsiderations as new alignments are given or connections are made that we may have forgotten." [See *SpN*, 3 (Winter 1972) 1-2.]

Bender, John B. *Spenser and Literary Pictorialism*. Princeton, N.J.: Princeton University Press, 1972. Reviewed by Andrew M. McLean in *LJ* (October 15, 1972) 3314: "He groups Spenser's pictorial effects and devices under three headings: 'Focussing' . . . 'Framing' . . . 'Scanning' These different pictorial techniques are brought together brilliantly in a concluding examination of Bowre of Blisse. An original study for the scholar." Reviewed by John T. Shawcross in *SEL* 13 (Winter 1973), 179: "...Bender is concerned with what he calls 'Focusing: the fixation of an image encrusted by an accumulation of metaphors around a complex visual phenomenon. . . . His perception of this art of focusing enhances our sense of meaning and accordingly our appreciation. It is clear that Bender's exposition of the rhetorical device will be evaluated properly only when we reread *The Faerie Queene* with it specifically in mind. It is clear that it offers an exciting entry into Spenser's craftsmanship and an avenue for further study." [See *SpN*, 3 (Fall 1972), 1-3.]

Butler, Christopher. *Number Symbolism*. New York: Barnes & Noble, 1970. Reviewed by S.K. Heninger, Jr. in *RenQ*, 25 (Autumn 1972), 352-356: "He clearly feels the need to offer academic justification for what until now his fellow numerologists have blithely perpetuated without bothering much about theory. . . . By means of

historical survey, he reconstitutes the major traditions for number symbolism which coalesced in Renaissance numerology, and then he examines the practice of several Renaissance authors who employed this lore in their works.... A chapter on 'Number Symbolism in England',...is largely a mishmash of poetic passages containing numbers and summaries of previous attempts at numerological criticism.... Mr. Butler is the victim of having to write a manifesto for someone else's revolution....there is too much scampering from one topic to another and too great dependences upon the published work of others rather than a thoughtfully reasoned exposition of numerical composition.... Until the numerological critics do a better job of explaining their method, they will generate more alienated scoffers than recruits. Meanwhile, Mr. Butler's *Number Symbolism* is the best introduction to the subject that we have." [See *SpN*, 1 (Fall 1970), 5-6; 2 (Fall 1971), 9; 3 (Spring-Summer 1972), 9.]

Cullen, Patrick. *Spenser, Marvell and Renaissance Pastoral*. Cambridge, Mass.: Harvard University Press, 1970. Reviewed by A.D. Nuttall in *RES*, 23 (November 1972), 480-482: "Mr. Cullen is an essentialist disguised as a pluralist....if the *Calendar* is less Puritan than A.C. Hamilton would have it, it is...rather more Puritan than Mr. Cullen will allow.... On Marvell as on Spenser, Mr. Cullen is blinded by his own categories.... His argument is invertebrate, but his book contains much information, some wit, and a little grace." Reviewed by Micheline Hugues in *Revue de Litterature Comparée*, 46 (April-June 1972), 298-300: "L'exercice ne laisse pas d'exiger une certaine attention, mais qu'importe s'il est excitant pour l'esprit et s'il renouvelle la lecture de Spenser et de Marvell!" Reviewed by William C. Johnson in *ES*, 54 (February 1973), 68-69: "The moral eclogues of *The Shepherdes Calender*...are not viewed in terms of E.K.'s definition as it is presented in the General Argument; rather...[as] the exploration of the 'conflict of perspectives and meanings that, by the time of the Renaissance, pastoral was fitted to express'. What this also implies is the taking of a critical *via media*, and in viewing the 'debates' not as debates but as 'explorations' one arrives at the end of them at no conclusions at all.... For readers of Spenser, Professor Cullen's book affords a revisionary, well-documented and thorough examination of the pastoral elements in *The Shepherdes Calender*.... For students of Marvell the book offers an interesting reading of selected poems, but it is by no means thorough." Reviewed by Donald M. Friedman in *RenQ*, 26 (Spring 1973), 78-81: "...what he has to say in his scrupulous, alert, and supple explications of Spenser's twelve eclogues has important implications for much of our reading of Renaissance pastorals....the value of Cullen's contribution is in his ability to show how the dialectic between these two evaluative positions [Arcadian and Mantuanesque pastoral] is exhibited not only in the sequence of eclogues but within each eclogue as individual speeches and the juxtaposition of speech, event, and fable reveal the incompleteness of each position.... In short, Cullen treats the eclogues as dramatizations of the central process of pastoral, in which human values are given forms and voices, and then weighed in the act of comparison." Reviewed by R.F. Hill in *YES*, 3 (1973), 269-270: "Professor Cullen's strenuous attempt to relate the tragic figure of Colin to both Arcadian and Mantuanesque attitudes runs the risk of over-interpretation. Credulity is strained at the heavy moral analysis which finds in Colin an illustration of the 'dangerous seeds within the two different pastoral perspectives'.... A rather novel effect of this book is to make Spenser seem a more difficult,

and Marvell a less difficult, poet. The Arcadian and Mantuanesque strategy of analysis, though sometimes overstrained, has resulted in clear and fresh approaches to the poetry considered—a signal merit." [See *SpN*, 2 (Fall 1971), 3 (Spring-Summer 1972), 1-3.]

Evans, Maurice. *Spenser's Anatomy of Heroism*. Cambridge: Cambridge University Press, 1970. Reviewed by Richard F. Hardin in *EnLE*, 2 (Fall-Winter, 1971), 215-217: "Mr. Evans...deplores the excesses of formal critics who have somehow neglected the didactic element in Spenser, and reaffirms Lewis' argument that the poem must be read as a 'translation' of life.... The most valuable, if the most controversial, point of the study is that there is neither inconsistency nor heterodoxy in Spenser's religion or in his attitude toward fallen man: 'The world is irreparably fallen and true goodness and virtue, therefore, exist only in heaven.' Arthur is thus Christian perseverance rather than Aristotelian magnanimity.... Mr. Evans takes a 'traditional' stand, but one that is bolstered by arguments as original, in the main, as they are provocative and convincing." Reviewed in *FMLS*, 8 (April 1972), 194-195: "The author has done great service with his emphasis on the overall cohesion and organic unity of the poem: to give a broad sweep of the underlying logic is no easy matter.... This important study firmly restores Spenser to his major place in the great Christian-humanist tradition of English poetry after Chaucer." [See *SpN*, 2 (Fall 1971), 10; 2 (Winter 1971), 1-4; 3 (Winter 1972), 7; 3 (Fall 1972), 12-13.]

Fletcher, Angus. *The Prophetic Moment: An Essay on Spenser*. Chicago: University of Chicago Press, 1971. Reviewed by Rosemary Freeman in *YES*, 3 (1973), 270-271: "The chief problem to any reader of his discussion lies in its extreme obscurity. A labyrinth needs a clue; translations of 'entropy', 'aiton', 'syncretism', 'exfoliating', 'mantic' might have helped.... That *The Prophetic Moment* is a scholarly study is evident, that it is readable is more doubtful.... His production leaves a general impression of over-erudition which detracts from its merits as a valuable contribution to the investigation of Spenser." [See *SpN*, 2 (Spring-Summer 1971), 1-2; 2 (Fall 1971), 10; 3 (Fall 1972), 13.]

Hamilton, A.C., ed. *Essential Articles for the Study of Edmund Spenser*. Hamden Conn.: Archon Books, 1972. Reviewed by John T. Shawcross in *SEL*, 13 (Winter 1973), 178-179: "It is curious...to discover that nothing of Paul Alpers's reading or Hamilton's own book...appears; that space is given to such matters as Robert Hoopes's criticism of Woodhouse's article on 'Nature and Grace' and then to Woodhouse's rejoinder; that there is no indication of numerological analysis.... Hamilton laments that there is nothing from Don Cameron Allen here, but omits such an important study as his essay on 'Muiopotmos'.... I doubt that many Spenserians will be happy with this collection as a usable survey, although it is good to have many of these articles readily available again....it would have been wiser to omit all items now reprinted in fuller books (like Hankins's or Roche's) and other articles included, particularly for the minor poems." [See *SpN* 3 (Fall 1972), 7-8; 4 (Winter 1973), 11-12, 15-17.]

Hankins, John Erskine. *Source and Meaning in Spenser's Allegory*. Oxford: Clarendon Press, 1971. Anonymous review in *TLS* (December 22, 1972), 1559: "Mr. Hankins's recognition of 'the major source for Spenser's use of the virtues' in the *Universa Philosophia de Moribus* of Francesco Piccolomini... is important, certainly, but his book goes far beyond the exploitation of that discovery... Mr. Hankins's chapter on historical allegory, which is mostly concerned with Book I, enlarges upon the interpretation suggested by Sir Walter Scott in a review of Todd's edition of Spenser, in the *Edinburgh Review*, 1806: "The Church in the reign of Constantine, triumphed over Paganism, but was polluted by Error in consequence of its accession to temporal sovereignty." Reviewed by Jay B. Ludwig in *Criticism*, 15 (Winter 1973), 86-89: "Professor Hankins's approach to *The Faerie Queene* is... in the tradition of Spenser scholarship represented by and monumentalized in the Johns Hopkins *Variorum Edition*.... Therein lie the study's virtues, which are considerable, and its limitations.... The study's insistence at looking at psychomachia produces unhappy results. The conclusion that Red Cross and Duessa are not illustrations of the sin of lust, for instance, is simply and obviously wrong.... Whatever Red Cross *is* in the episodes with Duessa, what we read about there is a man who leaves his bride-to-be in a fit of jealousy and takes up with the first woman he meets.... By insisting on the importance of sources and of the internal allegory, Professor Hankins has traded away some parts of *The Faerie Queene* to make our understanding of others the richer." Reviewed by Roger O. Iredale in *RES*, 24 (February 1973), 65-67: "...effectively a series of essays, very loosely connected by a main theme which centers in an attempt to interpret Spenser's allegory in a manner largely unused by previous commentators.... Mr. Hankins argues that *The Faerie Queene* can best be interpreted in the tradition of the *Psychomachia*, so that the allegorical actions of the poem can be, in many cases, interpreted as internal struggles of vices and virtues taking place within the human soul and reflecting external actions at which we can only guess.... like most kinds of Spenserian exegesis, it rests almost entirely upon the persuasive power of the interpreter.... The significance of the whole book is not that it presents a sustained, internally consistent study, but that it provides guidelines for the further exploration of specific paths." Reviewed by John T. Shawcross in *SEL*, 13 (Winter 1973), 180-181: "...a necessary corrective to Paul Alpers's almost one-dimensional reading (meaningful as that reading is)." [See *SpN*, 3 (Fall 1972), 3.]

Kermode, Frank. *Shakespeare, Spenser, Donne: Renaissance Essays*. London: Routledge & Kegan Paul, 1971. Reviewed by George Watson in *RES*, 23 (May 1972), 204-207: "Along with C.S. Lewis's *Spenser's Images of Life* (1967), this is surely the best book on *The Faerie Queene* that was ever written... he attempts to reinstate *The Faerie Queene* as a Protestant and imperial allegory.... Mr. Kermode believes that Spenser in Book I never abandoned himself to archetypes, but sought in them the complexity of the Elizabethan situation.... It does not make it easier to read *The Faerie Queene*, but the densities of the poem take on richer and more firmly Elizabethan contours as he explores." [See *SpN*, 3 (Winter 1972), 3, 8.]

Patterson, Annabel M. *Hermogenes and the Renaissance: Seven Ideas of Style*. Princeton: Princeton University Press, 1970. Reviewed by Andrew Bongiorno in *RenQ*, 25 (Winter 1972), 448-451: "The reader cannot but be struck by the difference in methods by which the author reconstructs the history of the *Art Rhetoric* in Europe and then ascertains its influence on English poetry. The history is firmly established on external evidence; the conclusions on Hermogenes' influence rest, as she candidly admits, 'almost entirely on internal evidence.' Reviewed by Thomas M. Greene in *MP*, 70 (February 1973), 263-265: "This account of an ancient rhetorician's fortune in the Renaissance belongs to a once potent but now dwindling class of scholarly books — the influence study... despite her intimate knowledge of Renaissance poetry, to say nothing of her considerable ingenuity, it must be admitted that in most cases her argument falls well short of persuasion... It is not perverse to suggest that one may profit most from this study if one ignores the argument... There are instructive juxtapositions of passages from Puttenham and Sidney with others from their European predecessors and there are helpful connections made between English theory and poetry, connections whose relevance emerges once the Hermogenic ghost is exercised... we ... can hope that the materials assembled with learning in a book like this one will not suffer the oblivion which only its method deserves." [See *SpN*, 2 (Fall 1971), 2; 3 (Fall 1972), 14-15.]

Toliver, Harold E. *Pastoral Forms and Attitudes*. Berkeley and London: University of California Press, 1971. Reviewed by John Buxton in *RenQ*, 25 (Autumn 1972), 356-358: "The suggestion that the idea of the *locus amoenus* can be related to the poet's demand that the reader accept his imaginative world by a suspension of disbelief... is the significance of the episode of Calidore's intrusion on Colin Clout's vision in *Faerie Queene* VI, which vanishes not because Calidore represents the Court but because, like the reader whom Spenser laughs at in the proem to Book II, he has failed to submit unquestioningly to the poet's imagination... There is an astonishing number of misquotations and 'misprints'... Spenser, Shakespeare, Herbert, Marvell, Milton, Wordsworth, Keats are all alike subjected to these metricidal assaults... and the insensitivity which perpetrates or allows, them seems a poor qualification for writing a book on one of the two great modes of poetry." Reviewed in *SCN*, 30 (Fall-Winter 1972), 63: "... a curious book, exciting in some ways and disappointing in others... Toliver is not interested in, and totally ignores, the allegorical level of early Renaissance pastorals. He certainly knows the allegorical veil is there but refuses to lift it... In his discussion of specific works, Toliver performs best in his analysis of Book VI of the *Faerie Queen* and 'Lycidas'." Reviewed by George de F. Lord in *MLQ*, 33 (December 1972), 449-453: "For me the chapters on Sidney and Spenser outshine the rest, perhaps because of the tact with which Toliver treats the exquisite ambiguousness of the pastoral vision in these two writers... *Pastoral Forms and Attitudes* fails to provide the synoptic vision one would like to have of an extremely complex genre, but it does give us numerous critical insights."

Tonkin, Humphrey. *Spenser's Courteous Pastoral*. Oxford: Clarendon Press, 1972. Anonymous review in *TLS* (December 22, 1972), 1559: "In Book VI, as Mr. Tonkin puts it, Spenser 'by examining poetry through courtesy and courtesy through poetry, examines the success and limitations of his own poem'.... Sir Calidore

may return from the contemplative world of pastoral 'with a richer and more coherent view of order and beauty' as Mr. Tonkin says, but he can only fulfill himself as a Christian in the world of action." Reviewed by R. A. Foakes in *English*, 21 (Autumn 1972), 107-110: "This is an important study, which succeeds in demonstrating the profundity of Spenser's conception of courtesy, and the extraordinary range of associated ideas explored in the poem. At the same time, the author overcomplicates in his anxiety to find complexities everywhere, and to extract from the poem 'a total system of living'." Reviewed by John T. Shawcross in *SEL*, 13 (Winter 1973), 181: "Tonkin is not afraid to agree or disagree with others, but he is committed to presenting a coherent and total picture of Spenser's work and its significance.... I like particularly his discussion of art and grace (Chapter 8) since it corrects the excesses and ambiguities of others on the subject and his differentiation of pastoral and myth (Chapter 10) with the necessary weight being given to the usually ignored mythic proportion of the poem." [See *SpN*, 3 (Fall 1972), 4-6.]

Waters, D. Douglas. *Duessa as Theological Satire*. Columbia, Mo.: University of Missouri Press, 1970. Reviewed by Virgil K. Whitaker in *RenQ*, 25 (Autumn 1972), 359-361: "Readers...are apt to recall Francis Bacon's aphorism that the human mind, having once formed an opinion, draws all things to support it. For this reader at least, the evidence adduced does not establish the thesis that 'Duessa functions as a symbol of the mass personified as a witch and a whore', and that 'Duessa's symbolic and structural role provides the key not only to the poet's theology but also to his artistic handling of the formal, logical, and psychological aspects of the degeneration and regeneration of the Knight of Holiness.' ... For the scholar who knows his way through the poem it will prove useful. The danger is that it may lead the beginning student into some very bad habits of reading and interpreting.... The weaknesses in the book...are...errors in scholarly methodology....a very real value of the book may be that it raises fundamental questions about the interpretation of Spenser's allegory." [See *SpN*, 1 (Fall 1970), 2.]

WORK IN PROGRESS

John Mulryan (St. Bonaventure University) will be working at the University of Texas and at the Huntington Library this summer on a book on Spenser and the mythographical tradition. This work is supported by grants from the American Philosophical Society, the Huntington, and his own university.

COLLECTIONS OF SPENSER ESSAYS IN BOOK FORM: ADDENDUM

Although it is not principally Spenserian the following should have been included in our survey in the last issue, because it contains seven essays on Spenser: Paul J. Alpers, ed. *Elizabethan Poetry: Modern Essays in Criticism*. N.Y.: Oxford University Press, 1967. \$2.50. An asterisk indicates that an essay appears in at least one other collection.

Paul J. Alpers, "Narrative and Rhetoric in the *Faerie Queene*"

Martha Craig, "The Secret Wit of Spenser's Language"*

G. Wilson Knight, "The Spenserian Fluidity" (from *The Burning Oracle*)*

Thomas B. Roche, Jr., "The Nature of Allegory" (from *The Kindly Flame*)

Roger Sale, "Spenser's Undramatic Poetry"

Rosemund Tuve, "The Medieval Heritage of Spenser's Allegory" (from *Allegorical Imagery*)

A. S. P. Woodhouse, "Nature and Grace in *The Faerie Queene*"*

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