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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

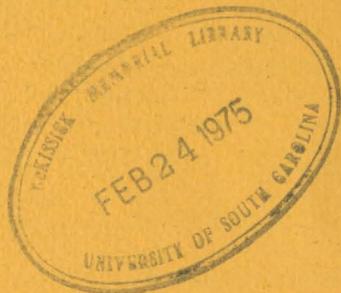
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IN MEMORIAM

The recent sudden and untimely death of Kathleen Williams was a sad loss to Spenser studies. *SpN* joins with her colleagues in other fields in honoring the memory of this most widely admired of Spenserians. We hope that her understanding of Spenser and of humane discourse among scholars will have a lasting influence on our profession.

TO OUR READERS

With this issue, *Spenser Newsletter* begins publication in Amherst. We regret that the mechanics of moving from Ontario have resulted in a delay for this "Fall" issue. We hope to bring out our Winter issue sometime before our last New England snowstorm, and to mark somewhat better the starres revolution in the time to come.

After a brief but intensive introduction to these editorial responsibilities, we feel doubly impressed by the achievement of our predecessors -- not merely for their high standards of comprehensiveness, accuracy and tact so far as editorial content has been concerned, but equally for their meticulous and voluminous attention to business matters, as attested by the cartonsful of documents delivered to us at the MLA meeting in December. We shall try to trace their footing as skillfully as possible, and hope our stumbling will cause no permanent offense to our subscribers' intelligence, their taste, or their computers.

This may be the time, also, for a few apologies and appeals to our readers. We are grateful for any and all information which you can supply, so that all the divisions of this newsletter can be as complete and up-to-date as possible. Please keep us informed of book-length work in progress, forthcoming, and published. Please send us notices, offprints, or best of all abstracts of your articles: we much prefer to print an author's own abstract when it is available in time, both from laziness and from our desire to give our readers an accurate, neutral summary of all articles [with the occasional editorial query or quibble clearly bracketed]. Please inform us of reviews, especially if they appear in journals we might not be expected to search. Please, if you have seen your dissertation abstract abstracted to the point of unrecognizability, forgive us; we have tried to give something more than the simple title, in the hope of luring some readers further in your direction. Here, too, we would welcome authors' abstracts of their abstracts, if they can send them to us in advance of *DAI* publication.

And finally, please don't ascribe to simple malice what is almost certainly the product of incompetence compounded with inexperience.

BOOKS: REVIEWS AND NOTICES

S. K. Heninger, Jr. *Touches of Sweet Harmony: Pythagorean Cosmology and Renaissance Poetics*. San Marino: The Huntington Library, 1974. xvii + 446 pp.

Reacting against the subjectivism and phenomenism of much of the recent new criticism, Heninger has approached literature "from the opposite direction." Placing himself in the tradition of Hardin Craig, Theodore Spencer, and E. M. W. Tillyard, he is primarily concerned with the relationship of renaissance poetics to cosmology: convinced that Pythagorean cosmology "was the most forceful orthodox determinant of renaissance thought," he has attempted in this study "to reconstruct the conservative cosmology on the eve of the scientific revolution and the concomitant beliefs that sprang from it, including a poetics." The result is a thorough and massively documented study of ancient and renaissance Pythagoreanism. Apparently assuming that few of his readers will have a working acquaintance with this philosophy, Heninger has written a comprehensive survey of the teachings of Pythagoreanism, including a biography of Pythagoras and a history of his school, chapters on the main tenets of Pythagoreanism, and a thorough history of the tradition as it came down through the renaissance. Extensive quotation from renaissance texts indicates the popularity of Pythagoreanism in the sixteenth century, liberal illustration and documentation assist in coherent elaboration of Pythagoreanism. The result is a book essential to an understanding of the influence of Pythagorean theories of number, cosmos, time and deity on the renaissance.

Heninger credits Pythagoreanism with the classical and renaissance theory of cosmos. Numbers were held by the Pythagoreans to be "the ultimate constituents of reality which served as archetypes in the mind of the creating deity (p. 146);" creation is, then, ordered according to number. He argues that on the mathematical notions of cosmos as *concordia discors* and *e pluribus unum* were predicated and articulated the renaissance notions and metaphors of universal order; and it was in terms of the four Pythagorean mathematical disciplines -- arithmetic, music, geometry and astronomy -- that cosmos was to be understood. Central to this mathematical explication of cosmos was the tetractys, the number of cosmos: the doctrine of universal analogy was based on the theory that there were four basic principles governing all levels of creation. The harmonious arrangement of these four principles created universal harmony, conceptually and physically, in the great world and in the microcosm of man. "The pattern of the tetrad is omnipresent, providing a common origin for all natural systems in the world, and thereby interrelating them (p. 168)." From Pythagoreanism, then, came the notion of man as "a little world made cunningly," the microcosm-macrocosm analogy in which "man held a central position in the chain of being, serving as nexus between the world of spirit and the world of matter. As such, he subsumed the virtues of the lower orders -- the stones, plants, and animals --

while at the same time he participated through his reason in the intellectual life of the empyrean (p. 191)."

After chapters on Pythagorean concepts of Deity and Time and the Pythagorean contribution to the occult sciences and moral philosophy, Heninger proceeds to the third main section of the book, "Poetics," an examination of renaissance poetic theory in terms of Pythagorean cosmological influences. This section of the book will be of most immediate concern to Spenserians, and its content is in many ways disarmingly predictable. Under the rubrics, "Poet as Maker," "Metaphor as Cosmic Correspondence," and "Poem as Literary Microcosm," renaissance poetic theory is discussed as derived from Pythagorean-Platonic cosmology: the poet in the act of "making" emulates the Timaeian godhead in creating a universe which bodies forth his fore-conceit (Idea) in characters, actions, and settings; "and just as the great world of nature is a metaphor for the creating deity as well as by him, so also the poem is a metaphor for as well as by the poet." Like the physical universe, the poem "must disclose the plenitude and comprehensiveness of its maker. The poem must possess the same inner ordered completeness and outer exhaustive completeness of the universe. Since the poet performs the role of a creative deity, his poem to be true must reproduce the cosmos. In the poetics of making, a poem should be a literary microcosm (p. 364)." After the work of Heatt, Fowler, Røstvig and, indeed, Heninger (*Studies in the Renaissance*, 9 (1962), 309-21), we will not be surprised to find Spenser extolled as the renaissance poet *par excellence*, according to this theory: *The Shepheardes Calender* is discussed in terms of its calendrical form as a fore-conceit emblematic of cosmos showing the correspondence of the cosmoi of *homo*, *mundus* and *annus*; Book I of *The Faerie Queene* is examined as an example of the most difficult type of cosmic metaphor of all, wherein human and heavenly are interrelated by metaphoric technique alone, without reliance upon a subject matter which subsumes the relationship in advance; and *The Shepheardes Calender*, the projected twelve-book *Faerie Queene*, *The Teares of the Muses*, *Epithalamion*, and *Fowre Hymnes* are mentioned as exemplary poetic representations of cosmos. Other poets, and Shakespeare in particular, are also fleetingly discussed; but in so severely theoretical study as this, a paucity of concrete literary analysis is perhaps inevitable. Extensive poetic analyses are notably lacking; this reader wishes that Heninger had reacted against new criticism with a little less vigour. (Sceptical readers may especially be tempted to cavill at an interpretation of *The Faerie Queene* as exemplary of cosmos on the basis of Spenser's unexecuted twelve-book plan.) Throughout his discussion of renaissance poetics and Spenser's poetry, Heninger's argumentation seems tendentious: in arguing for Pythagorean influence, he may have ignored other and perhaps equally influential philosophies and cosmologies; the reader searches in vain for any consideration of the eclecticism of renaissance philosophers, mythographers and poetic theorists.

Heninger's book is an important source-study of Pythagoreanism and its impact on renaissance poetics; its conclusions remain tentative

primarily because of the brevity of concrete substantiating critical evidence and analysis. Spenserians may, nevertheless, be grateful to Heninger for at least two reasons: he has exhumed and rendered comprehensible an important component of renaissance thought; and he has argued for Spenser's supremacy among renaissance poets on the basis of his theory of renaissance poetics. Like the poetry with which it is concerned, this book deserves careful analysis: it is one of the better recent studies in renaissance cosmology and poetics, and adds substantially to our understanding of both. [J. N. B.]

Thomas R. Edwards. *Imagination and Power: A Study of Poetry on Public Themes*. London: Chatto and Windus, 1971. 232 pp.

Edwards examines the poetic value of the "public poem." He proposes that in the successful public poem -- his examples range from *Tamburlaine* to Robert Lowell's "July in Washington" -- as opposed to the poem of propaganda, a dramatic tension is fostered among poet, political subject, and non-poet, non-politician reader. The resolution of that tension, Edwards feels (p. 1), forces the poet to "a fuller consciousness of what he, as artist, has in common with the general condition of men in his society," commoner and politician alike. In the process of turning an essentially private, meditative art, poetry, to the services of the controlling power-structure, the poet also confronts an inescapable analogy between the ways and means of political power and those of his own art. Both affect the audience by appeal to the imagination on the basis of known desires and fears. The poet, then, if he chooses to expose the politician's methods of manipulation and the selfish drive for power and fame that often motivates such public men, risks the revelation of his own duplicity toward his audience.

The age of the epic (if such ever existed except in the minds of readers of a later age) ended certainly by the 1590s when Spenser wrote both the bulk of *The Faerie Queene* and the poem Edwards explores in detail, *Colin Clouts Come Home Againe*. Edwards makes few references to *The Faerie Queene*, not because its length would prohibit a full study, but because he does not see it as an essentially public poem of the dramatic sort he singles out. He assigns it to a group of poems which he labels belated epics (in contrast to the *Iliad* or the *Aeneid*). He explains that "*The Faerie Queene* needed a virtual horde of heroes (and heroines -- a sign of decadence there?) to fill up its limitless landscape (17)." These multiplied characters lack psychological depth, having the epic or heroic sanction to be merely "representative emblems (33)." *Colin Clout*, on the other hand, deals with "the operations of political power in the poet's own world, rather than with the indirect, slanting relevance to that world of some remote heroic image (47)."

In Chapter III, "The Shepherd and the Commissar," *Colin Clout* is compared to Marvell's *Horatian Ode*, the two poems providing alternative ways for poets "to express their relation to political power (47)." Colin's position is that of the disappointed but not disillusioned unsuccessful public poet; the speaker in Marvell's ode, on the contrary,

has retreated in disillusion from the Cromwellian center of power. Edwards finds *Colin* cumulative rather than sequential and approaches the poem through Colin's tangential description of the romance of the rivers Mulla and Bregog. Bregog is seen as a metaphor of Colin's own experience at court. Appropriately, in view of Edwards' theory of dramatic tension, Bregog's name means "deceitful" and his achieved intercourse with Mulla constitutes a disobedience of both lover and beloved. Mulla's father, Mole, punishes the unwise daughter by stilling the stream that has led her astray. He obliterates Bregog's course and name. Colin, however, treats Bregog's love as continuing despite this action. Bregog, like Colin, is forced underground but promises to emerge at some future point. The Bregog passed through Spenser's Irish estate, Kilcolman; therefore, Edwards conjectures that Colin is an autobiographical projection of the poet.

The art of Colin -- and of Raleigh too, Edwards suggests -- is treated as a response to banishment in which the chief desire is reunion with the lost love (Elizabeth as Rosalind or Cynthia). For Colin, love is another metaphor for force. Denied return, the poet assumes the role of detached ironist, making his enforced banishment seem a matter of choice. Thus dignity and pride can be regained as the poet rationalizes that not love, the gift he offers, but force is the basis of political order. The Court, however desirable, becomes an unfit mistress and Colin returns to contemplation of the original shepherdess, Rosalind. Marvell's speaker, on the other hand, becomes the true satirist, fully convinced of the incompatibility of poetic gift and political power. Justice, possible within the former, does not exist within the latter. Self-exile is for him the only way a poet can retain integrity and save his gift from the corruption that infects the public domain. Cromwell, stripped of claims to religious and legal sanction in the poet's imagination, lacks totally the mythological appeal of Elizabeth. He is seen as a man whose drives to power are the same as the poet's own and whose methods are remarkably akin to poetic devices used by the persona. Charles's execution is seen as an effective tragic device: Cromwell's followers, like an audience, appreciatively clap "bloody hands."

Edwards' basic distinction is that Marvell's speaker demystifies the wielder of both political and poetic power, while Colin retains and magnifies the myth. He concludes that Colin (like Spenser) does not attain the distance the true satirist must attain. Instead, like the Bregog, he waits for a future moment when his loyalty will be recognized and his fame brought to the surface. So valuable is that end in Edwards' estimation that Colin is eager to sacrifice life to achieve it: "hers I die. . . / This simple trophe of her great conquest." The dramatic confrontation in Marvell makes his ode "a poem about how public action resists final moral categorization; it represents a man trying to make up his mind and finding that the impossibility of doing so, conclusively, makes *having* a mind all the more imperative and exciting (81)." [M. W. C.]

ARTICLES: ABSTRACTS AND NOTICES

Jon A. Quitslund, "Spenser's *Amoretti VIII* and Platonic Commentaries on Petrarch," *Journal of the Warburg and Courtauld Institutes*, 36 (1973), 256-76.

The article opens with a description of the kind of "Platonism" found in Renaissance love poetry, noting that some of it was merely conventional but finding in Spenser a poet who consciously voiced sentiments and ideas which were considered distinctly Platonic at the time. Renaissance writings about love and beauty, added to medieval love literature, made a mixture in which much that has been called Platonic is only remotely related to the writings of Plato or his most serious interpreters. A discussion of *Amoretti VIII* (written c. 1580 in the company of Sidney, Dyer, and Greville, and thus an indicator of Spenser's interest in Platonism at an early date) offers a case study in the nature of popular Platonism and its influence on poetry: the poem's "Platonic" content is traced to Petrarch's *Rime* 154 and the commentary of Giovanni Andrea Gesualdo. Verbal and structural similarities between the two poems are discussed, and significant differences are also noted; these are referred to Gesualdo's commentary, in which Laura, and Petrarch's love of her, become more celestial and edifying than the poetic text alone would suggest. Discussion of Gesualdo's edition of the *Canzoniere* continues, with references to other poems which Gesualdo considered Platonic, and examples of his remarks on the "sentimento Platonico" of *Rime* 72, "Gentil mia donna."

Gesualdo's Platonizing interpretation of Petrarch took shape in the Neapolitan Academy, meeting at the house of Sannazaro with lectures on Petrarch and other poets by A. S. Minturno (this historical context is explored in an appendix, pp. 271-76). These discussions in Naples, c. 1526, were followed by further attention to Petrarch's Platonic learning in the reorganized Florentine Academy in the 1540s. These developments may have been known in the Sidney circle when it included Spenser; the second half of the article discusses this literature: G. B. Gelli's lecture on *Rime* 77 and 78, Sebastiano Erizzo's treatise on *Rime* 71-73, and Benedetto Varchi's discussion of *Rime* 132 are chosen as representative of the tendency to emphasize the spiritual or idealistic aspect of Petrarch's poetry, and to treat him as a learned poet who revealed his learning, especially its Platonic element, in his love poetry. The point is made throughout the article that in the sixteenth century Petrarch was read as though he had enjoyed all the benefits of Renaissance scholarship and philosophical speculation (texts unknown in the fourteenth century, and ideas stemming directly or indirectly from Ficino's *Commentary on the Symposium*); Quitslund questions Ellrodt's thesis that Spenser's Platonism was, until late in his career, medieval and free from Florentine influence.

[J. A. Q.]

Rawdon Wilson, "Images and 'Allegoremes' of Time in the Poetry of Spenser," *English Literary Renaissance*, 4 (1974), 56-82.

Spenser's use of time-imagery is both complex and pervasive. Separate concepts of time are reflected in Spenser's imagery. These concepts are fundamental to the understanding of Spenser's poetry since they create a substructure of ideas that determines narrative situation, theme, and imagery. Most of the traditional Renaissance concepts of time are to be found in the substructure of Spenser's poetry but the most important -- uniting *The Faerie Queene* and *The Shepherdes Calender* in a single vision of human experience -- is that of time as the condition of action, the unfolding moral dimension in which people experience, learn, fulfill themselves, and, perhaps, win salvation. Spenser employs three distinct kinds of imagery to express his varied sense of time: configurational imagery, eidetic imagery, and "allegoremes." The last implies a brief but inseparable episode -- a fabric woven of narrative and allegoric materials -- in which through the combination of character, incident, and action one of the several concepts of time is made inescapably clear. It is argued that Spenser's use of time-imagery is most distinctive, and most satisfying, on the level of "allegoreme." [R.W.]

Michael O'Connell, "History and the Poet's Golden World: the Epic Catalogues in *The Faerie Queene*," *English Literary Renaissance*, 4 (1974), 241-67.

In the historical catalogues of *The Faerie Queene* Spenser shows his characters' search for the past as a context and incentive for action in the present. The catalogues encapsulate, in Vergilian fashion, the myth and history of Britain from the Troy story up to the reign of Elizabeth. In the reader this amalgam of myth and history evokes a consciousness of the turbulent amorality of history. To this consciousness Spenser juxtaposes the moral possibilities of the golden world of his poem; each of the passages modeled on historical chronicles ends with a fictional image which gestures toward the present. But in the second half of the poem, Spenser insists less on the distinction between history and the ideal world of poetry; on the one hand (Book V) the poem moves closer to actual history, but in other moments, it moves back and asserts the self-sufficiency of the poet's vision. One such moment, the marriage of the Thames and the Medway, is a version of the historical catalogues, but one which emphasizes the mythopoeia of the poet. Insisting on the specificity of his vision, Spenser celebrates the geography of Britain by weaving its rivers into a poetic tapestry which includes the mythopoeia of classical poetry. [M. O'C.]

C. R. B. Combellack, "Spenser's *Shepherds Calender* (November), 158-62," *The Explicator*, 33 (1973), Item 5.

Interprets these lines as follows: All that it is possible for a fleshly form to possess. . . That did her now buried body possess, and that I still saw when her body was on the bier (that is, she was

still beautiful even in death). This reading places metrical stress on *that* in line 159, and adds this line to those with initial trochaic substitution given by A. C. Partridge, *The Language of Renaissance Poetry*, 1971, p. 71.

H. Gaston Hall, "Castiglione's 'Superbi colli' in Relation to Raphael, Petrarch, Du Bellay, Spenser, Lope de Vega, and Scarron," *Kentucky Romance Quarterly*, 21 (1974), 159-81.

Arguing that a category such as "la poésie des ruines" is inadequate to embrace the tradition surrounding Castiglione's sonnet, and that it is dangerous to assume that a translation not analysed in detail is "almost exact," Hall examines *Superbi colli* first in relation to a similar sentiment expressed by Raphael in his letter to Leo X, and secondly in relation to the structure and system of Petrarch's *Trionfi*. Castiglione in turn inspires du Bellay's translation in *Antiquitez* 7 and his adaptation in *Antiquitez* 27, both of which are translated, with significant alteration of the former, by Spenser in *Ruines of Rome: by Bellay*: "Ye sacred ruines, and ye tragick sights" and "Thou that at Rome astonisht dost behold." Remarking that Spenser's version "seems better as a translation than as a poem," Hall notes however that Spenser eliminates personal and paradoxical notes in du Bellay and stresses the tragic implications and a moralistic attitude closer to the tradition of *aurea mediocritas*.

Stan Hinton, "The Poet and His Narrator: Spenser's Epic Voice," *ELH*, 41 (1974), 165-81.

Separation of narrator ("the artistic self in the artifact") and the artist's self creates an artificial point within the work where the reader/critic senses that the mask of narrating persona has been shed by the poet. That point has more to do with the critical limitations and interests of the reader than with the poem. Focusing on Books III-V of *The Faerie Queene* suggests that the narrator and poet are inseparable and that their complex union is an essential part of the impact of the poem. The focal tale is Britomart's search for Artegall. Digressions from that tale are seen as additional angles of vision from which the major theme (Cupid's ambiguous nature) must be seen if the true complexity of the poem is to be understood. The role of narrator extends beyond the surface intrusions examined by most commentators, into the deep structure of the poem. And the personality of the narrator varies from the naive, formulaic follower of tradition to the complex confronter of paradox, ambiguity, experience. That very complexity is used as a method of poetic control. At its most intense it reveals the narrator as Spenser's own projection. The revelation occurs through a "subjective, gradual, semi-conscious familiarization with the narrator's personality and habits down to the levels of word choice and poetic structure (175)." Discussions of word choice and methods of structuring are suggestive and deserve further attention.

Dwight J. Sims, "The Syncretic Myth of Venus in Spenser's Legend of Chastity," *SP*, 71 (1974), 427-50.

The structure and meaning of Book III of *The Faerie Queene* derive from Neoplatonic pagan mysteries which many Renaissance intellectuals used in their treatments of love. Scholars have not been able to account adequately for Spenser's almost exhaustive treatment of love when they base their analyses on Ficino, Castiglione, and the older courtly tradition of love because these failed to distinguish between the lascivious and the procreative aspects of sexual generation in their dual treatment of Venus as Angelic Mind and Venus as World Soul. Although derived from Ficino, the philosophically distinct branch of the syncretic Neoplatonist tradition is the key to an analysis of Book III. The syncretic Neoplatonists do not deny man's sexual nature as did the Christian, courtly, and Ficinian traditions; but they account for the whole of man's being and employ allegorical language and mythological structure easily adapted to the form and content of *The Faerie Queene*. Spenser's allegory in Book III is based on Pico's conception of three Venuses: *Venere Urania*, *Venere Pandemos*, and *Venere Volgare*. Basing himself on the Renaissance concept of Venus-Concordia or "Virtue reconciled with pleasure," Spenser conceives of Diana as a *Venere Celeste* (Pico's *Venere Urania*), the ultimate Beauty and object of heavenly love. The Venus active in Book III in the confrontation with Diana while searching for Cupid and in the Garden of Adonis represents Venus Pandemos, goddess of procreative love and chaste passion. The Venus of the past is for Spenser an emblem of vulgar love (Pico's *Venere Volgare*), seen in the Venus of the tapestries. The three Venuses have their counterparts in the world of faerie: Belphoebe, the step-daughter of Venus-Diana, is the highest celestial love and heavenly beauty; Amoret, the step-daughter of Venus Pandemos, is the properly oriented procreative love and human beauty; Florimel, distinct from celestial and higher human love, is natural sensual beauty together with a good sense of proper conduct. False Florimel and Proteus, other forms of vulgar love, show the dangers of following exclusively natural beauty because it can be deceptive and illusory. This syncretic treatment of the Venus myth thus provides a background against which to evaluate the careers of Britomart and other characters in Book III. Unlike many of his predecessors, Spenser does not concentrate mainly on the top of the Neoplatonic ladder of love. In emphasizing Venus Pandemos over the other facets of the Venus myth, Spenser extols chaste sexuality and human love while exploring the limitations inherent in sexual love.

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*; *SpN* provides here only portions of the authors' abstracts. Copies of the dissertations themselves may be purchased, at a flat rate of \$5 per microfilm copy or \$11 per xerographic copy, from Xerox University Microfilms, Dissertation Copies Post Office Box 1764, Ann Arbor, Mich. 48106; orders should provide publication number and author's name.

Becker, Robert Stephen. *Milton and Spenser: The Other Line of Wit*. University of California, Berkeley, 1973. DAI, 35:393A. Order No. 74-14,795, 228 pages. "The demonstration of a vital and many-sided connection between Milton and Spenser substantiates a poetic lineage which should be recognized, as it was in the Renaissance, alongside the 'line of wit' represented by Donne and Shakespeare. By emphasizing what these poems achieve in a reader's mind, this dissertation connects *The Faerie Queene* and *Paradise Lost* not so much in terms of their formal structures but in the similar ways both poets control the reader's experience. By 'the reader's experience,' I refer to the mental operations which the text asks us to perform. Spenser and Milton wrote not only in the classical rhetorical tradition of moving the will, but in the Christian moral tradition of improving it. . . Unlike the poetry of Donne or Shakespeare, in which we follow thoughts that reflect the dramatic development of a single mind, in Milton and Spenser we follow images which reflect a suprarational reality."

Brazeau, Peter Alden. *A Study of the Poet's Private Role in Edmund Spenser's The Shepheardes Calender*. University of Connecticut, 1973. DAI, 34:5957-58A. Order No. 74-7112, 169 pages. "The Renaissance was primarily concerned with the poet's public role, his societal obligations to teach and delight. When Edmund Spenser develops a portrait of the artist in *The Shepheardes Calender*, however, he expands this view. He is concerned with the artist's effect on himself as well as on his audience when dramatizing Colin Clout as an artist with Orphic potential who fails to realize his promise. . . Indicating that the poet succeeds in his personal role as he uses poetry to harmonize with nature, Spenser expresses a view one might expect of a Christian humanist who emphasized the importance of man's accord with the laws in the book of nature. . . Colin fails in his personal role because he does not learn that he is part of a providentially ordered universe to which he should adapt."

Brown, James Neil. *This Brittane Orpheus: The Orpheus Myth in the Poetry of Edmund Spenser*. University of Massachusetts, 1973. DAI, 34:6583-84A. Order No. 74-8576, 303 pages. "Two allegorizations of the Orpheus myth predominated among Renaissance mythographers. Perhaps the most popular treatment was that of Orpheus the civilizer, symbol of the humanistic ideal of verbal eloquence popularized by Boccaccio and Comes. . . The poet of the 1590 *Faerie Queene* unequivocally and subtly chooses Orpheus as his poetic antecedent. What Orpheus did for ancient civilization, he will do for England. And he writes an inspired poem of praise, creating a transcendent world in which Elizabeth will be deified, and men will be inspired in virtuous and gentle discipline. Complementary to this allegorization of Orpheus as the archetype of the triumphantly effective culture-hero is the Neoplatonic allegorization of Orpheus as priscus theologus, well-spring of mystical truth and source of all Greek theology. . . Juxtaposed with this Orphic poet of love who creates a world in which all elements are joined and harmonized by love are

demonic Orphei, figures from the demonic underworld of Night, Chaos, Disorder, who seek to subvert natural harmony. . .The 1596 *Faerie Queene* progressively suggests a loss of faith in poetry's social effectiveness, while simultaneously reasserting the value of the private poetic vision. As history is increasingly revealed to be a record of the rule of Discord, the poet increasingly turns inward to find order. Book VI marks a return to the lyric mode of *The Shepheardes Calender* and acts as coda to the heroic *Faerie Queene* (Books I-V, the epic proper) as *The Shepheardes Calender* had served as its introduction."

Cognard, Anne Maria MacLeod. *The Classical Affinity of Spenser and Keats: A Study of Time and Value*. Texas Christian University, 1973. DAI, 34:5903A. Order No. 74-5102, 252 pages. "The classical concepts of time and time-process and the relationship between time and the creation of value were noted and were used to show the essentially Greek views of Spenser and Keats. . .Homer, Hesiod, Greek Drama, Aeschylus, Aristotle, and Ovid were examined to establish the general classical background. Spenser, then, was seen in relation to these writers and was shown, in the Garden of Adonis, the Mutability Cantos, and Mount Acidale, essentially to perceive life in terms similar to his classical predecessors. . .Both poets accepted not only cyclic change, with its inherent transcendence of apparent chaos and chance, but also the more positive position that the cosmos itself is a unified whole working through process toward greater perfection. In other words, Spenser and Keats assert the life process itself, by means of a firm comprehension and acceptance of reality. To both, time itself is a means of creating value. Finally, both employ mythology as the primal utterance of mankind and as the means by which their personal poetic visions are given universal validity and meaning."

Copeland, Marion W. *The Voices of The Faerie Queene: The Development of a Poetic Technique*. University of Massachusetts, 1973. DAI, 34:6584-85A. Order No. 74-8567, 362 pages. "Spenser develops in his poetry a complex orchestration of voices which expands the expressive possibilities of English verse beyond the achievements of his predecessors. His technique of interacting voices has had a profound effect on English poetry. Essentially, three voices emerge in Spenser. Basic to the opus is a traditional narrative voice, Spenser's inheritance from both continental and native sources. It reflects the voices of epic and romance narrators, the Chaucerian Narrator of the late *Troilus and Canterbury Tales*, and the Narrator of the Anglicized sonnet sequence. Since the Elizabethan *Zeitgeist* is defined by paradox, contraries, and skepticism rather than by a single perspective, Spenser adds a voice, lyrical to the extent that his Narrator's voice is narrative, to counter the certainty of the Narrator. The lyric voice functions through the consciousness of a third voice, that of the informed reader. . .*The Faerie Queene* acquires meaning only in the interrelation of its voices, in the meeting of its predecessors and heirs."

Davidson, Richard Bartlett. *Yeats's Images of Spenser: A Question of Literary Influence*. University of Colorado, 1973. DAI, 34:7700-01A. Order No. 74-12,365, 200 pages. "At three distinct points in his career Yeats consciously addressed himself to Edmund Spenser. From 1880 to 1885 he imitated Spenser in his earliest lyrics and in his verse drama. In 1902 he edited and wrote an introduction for a book of selections from Spenser's poetry. . . The introductory essay is revealing both because it contains in embryo Yeats's later theories of history as expressed in *A Vision*, and because it demonstrates what appears to be a necessary stage in the relationship between artist and precursor, that stage at which the artist finds it necessary to turn on a precursor in order to free himself of the bondage of that precursor's influence. In 1918 Yeats turned again to Spenser. He modeled 'Shepherd and Goatherd' and 'In Memory of Major Robert Gregory' upon Spenser's 'Astrophel,' a poem which he had not included in the 1902 selections and which, according to his statement in the introduction to the Spenser selections that he only included passages he liked, we may conclude had not been pleasing to him sixteen years before. A change had taken place. Yeats no longer felt the need to expunge the influence of Spenser. In 1918 he had resolved the need to free himself from the bondage of tradition, and was content to participate in it."

Davis, Charles Roger. *Petrarch's Rime 323 and its Tradition through Spenser*. Princeton, 1973. DAI, 34:5163A. Order No. 74-2322, 226 pages. "Petrarch's *Rime* 323, 'Standomi un giorno solo a la fenestra,' has its place in the story of his love for Laura. That love has many aspects, and most show themselves here in what can truly be called a paradigm of all Petrarch's work. This paper seeks to show how, and why, this canzone was singled out for a life of its own in translation, adaptation, and illustration that extended through the sixteenth century. It also tries to tell what the poems mean, and in the process means to suggest how much Edmund Spenser inherited from his sources and how well he endowed his successors."

Davis, Robert Irwin. "*In the Wide Deepe Wandring:*" *The Archetypal Water-Motif in Spenser's Faerie Queene*. University of Pittsburgh, 1974. DAI, 35:2262A. Order No. 74-20,829, 183 pages. "This study examines selected images of water and other fluids in *The Faerie Queene* in terms of Carl Jung's concept of the individuation process. Individuation is essentially that process of self-realization which, beginning in psychic conflict, works toward resolution by the uniting of the conscious and the unconscious. Since water is the most general symbol of the unconscious, images of water play a major part in Spenser's evocation of the development of some of his major figures, most notably the Redcrosse Knight and Marinell. . . The two largest clusters of water-imagery in the poem -- Guyon's voyage to the Bower of Bliss and the marriage of the Thames and Medway -- are discussed at some length."

Deleppo, Ralph Anthony. *Spenser's The Shepheardes Calender: The Poet's Search for his Ultimate Identity*. Fordham, 1974. *DAI*, 35:1618-19A. Order No. 74-19,648, 264 pages. "The purpose of this study is to show how Spenser, in his first major poetical work, *The Shepheardes Calender*, employed the figure of Colin Clout and the microcosm of the pastoral world to treat among other problems that of the reconciliation of classical art and Christian morality which the sixteenth-century poet sought in his quest for his ultimate identity. . . Colin Clout in the quest that takes place during the cycle of the year finds in Elisa the symbolic center of the Arcadian world over which she presides in the April ode. Through her many opposites underlying the *Calender* are reconciled and united. . . However, the present study considers Dido of the November elegy to be the lady that both absorbs and transcends the qualities of Elisa. . . Dido ultimately represents the ideal fullness of being toward which he must aspire as man and poet and therefore, she anticipates the ladies in the *Amoretti*, the *Epithalamion*, and *The Faerie Queene*."

Dillard, Nancy Frey. *The English Fabular Tradition: Chaucer, Spenser, Dryden*. University of Tennessee, 1973. *DAI*, 34:7186A. Order No. 74-11,241, 220 pages. "In the fables in *The Shepheardes Calender* and *Mother Hubberds Tale* Spenser continues the complex development of fable begun by Chaucer, but with more emphasis upon satire. The fables in *The Shepheardes Calender* convey both topical comment on ecclesiastical affairs and general moral instruction. *Mother Hubberds Tale* is more limited and concentrates almost exclusively upon pointed satire. It is in this poem that Spenser brings the satirical fable to its highest development before Dryden."

Fleming, Bernard James. *Erected Wit and Infected Will: The Critical Milieu of Spenser's Shepheardes Calender*. University of Nebraska, 1973. *DAI*, 34:5099A. Order No. 74-600, 208 pages. "My study of Spenser's *Shepheardes Calender* examines the poem in terms of Renaissance aesthetic theories. Horace and Aristotle are established as the ultimate classical sources for the principles of mimesis, unity, decorum, and verisimilitude in the *Calender* while the principle of allegory, although not derived from this classical tradition, is shown to be affected by Spenser's commitment to Horatian and Aristotelian aesthetics. . . Unity is considered in terms of Colin's central role. . . Decorum is examined in terms of Spenser's use of his pastoral sources. . . Verisimilitude, through the portrayal of particular men and women, conveys general moral truths in the eclogues. The women are patterned after the 'Bonibell' of 'March,' *Rosalind*, and *Eliza*, and the males are either Orpheus-types or Narcissus-types. The male-female relationship thus illustrates in a particular way a general truth about the relationship between nature and art. . . *The Shepheardes Calender* becomes both a defense of poetry and a literary manifesto that represents art as the ultimate expression of man's erected wit and his best means of participating in Christ's victory over nature."

Goode, Richard Terrell. *Spenser's Festive Poem: Elizabethan Royal Pageantry and The Faerie Queene*. University of Texas, Austin, 1973.

DAI, 34:5910-11A. Order No. 74-5241, 193 pages. "This dissertation examines the influence of Elizabethan royal pageantry on the rhetoric and design of Spenser's *The Faerie Queene*. Based on the premises that *The Faerie Queene* is a poem of praise celebrating the accession of Elizabeth and that Elizabethan pageantry celebrates the same event, this study argues that Spenser describes, 'mimes,' and alludes to various pageant forms to activate the rhetoric of pageantry in his poem. . . Spenser alludes to Elizabeth's Coronation Entry by representing the motif of 'Truth Delivered by Time' in the first canto of his poem. This allusion establishes an imperial eschatology for Book I: it creates a pageant context for Spenser's fiction and makes that fiction an apocalyptic interpretation of English history and a celebration of England's 'rite of passage'. . . Like the festive place of the Royal Entry, Spenser's Faery Land is a mirror of England and an ideal to be achieved, and it is 'localized' at certain points with pageant displays (Arlo Hill, Acrasia's Bowre) depicting images of praise and blame."

Kane, Sean Hugh Whitford. *Spenser's Moral Allegory*. University of Toronto, 1972. DAI, 34:5106A. (Microfilms available from National Library of Canada, five years after degree granted.) "While Spenser's poetry is highly schematic, it should not be read in terms of strict allegorical levels. One can isolate beneath his specific allegorical values an internal amalgam or dynamic in which story and expository plan imply each other in a progressive self-definition. This structure may be called the 'frame' of the legend (see *F.Q.*, II,xii,1), and it is primarily moral in reference, being a construct of objectified personifications of the hero's faculties and impulses. The structure allows Spenser to present an anatomy of the mind moving through regular stages of apprehension and temptation in matters of faith, temperance and love, where the antagonists exemplify errors and vices while often embodying psychological qualities at the same time. In such an identification of conceptual with narrative schemes Spenser achieves a sustained allegory that is not merely a sequence of exemplary episodes but is rather (like symbol) a mode of thought."

Shaver, Anne. *Spenser's Transformations of Classical Goddesses in The Faerie Queene*. Ohio University, 1973. DAI, 34:7723A. Order No. 74-13,143, 240 pages. "Spenser has both simplified and expanded the idea of Venus which was traditionally available to him. First he divested her of almost all of her associations with the sinful aspects of lust by transferring these to other characters in the poem, characters such as Phaedria, Malecasta, and Acrasia. . . As the poem progresses and the concept of love is expanded to enclose ideas of friendship, justice, courtesy, and eternity, the figure of Venus also expands, touching and claiming attributes of other goddesses, until she is transformed, in Book VII, into God's own vice-regent, Natura. The goddess Diana, on the other hand, is neither simplified nor expanded. What emerges is that the poet of love views the Goddess of Chastity as a less than sympathetic figure, in spite of the fact that her virginity, majesty and active heroism are ideal emblems for Elizabeth. . . This study concludes that Spenser, one of the most skillfully original of all con-

ventional poets, transforms the inherited images of these two goddesses, using one negatively, the other positively, to show his own loving and generous view of the world."

Shirk, Henrietta Nickels. *Iconography of the Goddess Natura in Spenser's Faerie Queene*. Bryn Mawr College, 1973. *DAI*, 34:6661-62A. Order No. 74-8958, 353 pages. "The Goddess Natura of Spenser's *Mutabilitie Cantos* is an archetype whose meaning defines *The Faerie Queene*. As the most brilliant of Spenser's beautiful ladies and as the most cosmological in significance, she is indeed the heroine of the whole poem, for she is 'Nature' in both its noumenal and phenomenal senses. Spenser's Natura is part of a tradition that goes back to ancient fertility figures like 'The Great Mother of the Gods,' as well as early renditions of 'Natura' in Lucretius and Claudian. . .The setting containing Natura in the *Cantos* is governed by the topos of mutability. . .In treating Natura's role as 'Mother' of creation, Spenser employs both benign (Mother Earth) and malign (Mother Night) parodic opposites to indicate Natura's genealogical relationships, which finally culminate in her 'ironic daughter,' *Mutabilitie*. . .As an agent in Spenser's Humanistic Neoplatonic metaphor in *The Faerie Queene*, Natura's image fragments into dualistic icons like Concord and Discord and into triadic icons related to Love, Beauty and the Heavenly and Earthly Venuses, in whose conceptual matrixes most of the beautiful heroines of the poem participate. . .Aspects of Natura's allegorical iconography provide visual patterns of organization throughout the whole *Faerie Queene*. Spenser consistently uses demonic parody in most aspects of her iconography in order to point to the contrasts necessary for the context of ethical choice."

Young, Frank Bernard. *Epiphanal and Dramatic Insight in the Poetry of Edmund Spenser*. Ohio University, 1973. *DAI*, 34:5936A. Order No. 74-7662, 207 pages. "The terms *epiphanal insight* and *dramatic insight* denote intense qualities of poetic achievement which assume participation of both poet and reader. Poetry of this kind results from the artist's intense experience and from the reader's response to verse carefully designed to evoke sudden responses beyond the scope of pictorial description. Unlike the epiphanies of Joyce, Spenser's insights deal with those rare and ethereal qualities which the human imagination only occasionally perceives in pure, unallegorized forms -- love, beauty, holiness, etc. . .Chapter two is an investigation of Spenser's use of epiphanal insight in the minor poems, with particular emphasis on *Colin Clouts Come Home Againe*, *Amoretti LXXXVIII* and the *Fowre Hymnes*. Chapter three continues the investigation into *The Faerie Queene*. The vision of the New Jerusalem of Book I, canto x is analyzed as an epiphanal insight. Canto xii of Book II, the Bower of Bliss passage, is explicated in terms of dramatic insight. The vision atop Mount Acidale in canto x of Book VI is the final example and includes elements of both qualities."

NOTICES OF REVIEWS

Bender, John B. *Spenser and Literary Pictorialism*. Princeton: Princeton University Press, 1972. Reviewed by R. F. Hill, *MLR*, 69 (1974), 618-19: "A virtue of Professor Bender's important book is that, while resting firmly on researches into the iconographic dimension of Spenser's poetry, it draws attention to the character and importance of the image as a visual experience. Fundamental to this book is a discrimination between what is descriptive and what is pictorial in poetry. . . Professor Bender enriches one's experience of Spenser's sensuous detail at a level that is, and is more than, aesthetic for he is constantly aware of the power of the visual in defining meaning. The visual ambiguity of the fountain is reiterated in the description of the grapes hanging about the porch and in the veiled person of Acrasia herself. That the bower was made by art we knew, but recognition of its visual ambiguity, its power to baffle the eye, deepens one's realization both of Spenser's fear of the power of illusion, and of the mastery of his art in its depiction." Reviewed by Stanley E. Fish in *Medievalia et Humanistica*, n.s.4 (1973), 239-41: "This is a well written book with a sharply defined thesis. . . The discussion of the stanza in which Acrasia is described (2.12.77) or, as Bender puts it, revealed, is particularly fine, but it is only one among many, and the delicacy and toughness of Bender's sensibility is evident on every page. And yet, when all is done, the book is finally less than completely satisfactory, in part I think because its success is a function of its limitations. . . The analyses of individual stanzas constitute almost the [book's] entire value. . . It may seem unfair, and even ungracious, to fault a book for what it has not attempted to do, especially when what it does do it does perfectly well, but . . . while the modesty of Bender's self-imposed limitations is in many ways admirable, it finally places his book in the category of 'valuable, but not essential.'" Reviewed by Morris Brownell, *JAAC*, 33 (Summer, 1973): "The result is a sophisticated and subtle evaluation of Spenser's pictorial imagery which a number of modern critics, reacting against the traditional view of Spenser as a painter poet, have practically excluded from the discussion of Spenser's rhetoric. At the same time Bender's fairly narrow range of examples. . . the specialized cinematic techniques which he admits are difficult to isolate, and a restrictive theory of the pictorial which excludes almost everything except 'analogues of vision' (p.29), raise doubts whether his study succeeds in its ambitious attempt to provide 'the prolegomena to a critical history of pictorial rhetoric which would classify the diverse uses of visual materials in poetry' (p.3). But Bender succeeds brilliantly in demonstrating how the peculiar quality of Spenser's pictorial imagery contributes to the visionary, illusory world of *The Faerie Queene*." [See *SpN*, III.3, 1-3; IV.2, 12; V.2, 11.]

Bjorvand, Einar. *A Concordance to Spenser's Fowre Hymnes*. Oslo: Universitetsforlaget, 1973. Reviewed by Barbara K. Lewalski, *SEL*, 14 (1974), 155: "Seeks to supplement C. G. Osgood's reliable hand-made concordance to all the poetry (1915) and justifies the attention to

the limited corpus on the ground that the data obtained can be more carefully and completely analyzed for literary study of the *Hymnes*. Appendices begin such analysis, listing frequently used words, rhyme words and words rhymed with, homographs, compound words, end-stopped and run-on lines, with distribution patterns noted for each hymn to point up patterns of parallelism and contrast. Recognition of such parallels is somewhat hindered, however, by the decision not to modernize headwords, since this means that variant spellings for the same words must be sought under different entries, a difficulty not wholly overcome by cross-referencing." [See *SpN*, IV.3, 2.]

Kennedy, Judith M. and James A. Reither, eds. *A Theatre for Spenserians*. Toronto: University of Toronto Press, 1973. Reviewed by Alfred W. Satterthwaite, *RQ*, 27 (1974), 242-43: "The collection as a whole may be warmly recommended to professional Spenserians. The diversity of the views expressed, however, might boggle the uninitiated." Reviewed by Barbara K. Lewalski, *SEL*, 14 (1974), 156-67: "Of special interest is Alastair Fowler's. . . imaginative, persuasive argument concerning the creation of structural patterns through the repetition of Neoplatonic symbols. . . Of equal importance is A. C. Hamilton's essay. . . in which his long interest in the poem's literal level leads to a careful analysis of Spenser's way with words -- etymologies, puns, repetitions -- as clues to meaning." Reviewed by P. C. Bayley, *R.E.S.*, n.s.25 (1974), 323-25: "It is a pleasure to read an intellectually and imaginatively rewarding set of essays by some of the best Spenserians in the world. Millar MacLure opens with a spare but wide-ranging 'Glosse or scholion'. . . and ends with a brief consideration of 'The Ruines of Time.' . . William Nelson's 'Spenser *ludens*' [is] a stimulating essay on Spenser's humour, which one hopes he will take up again and extend. . . A. C. Hamilton more gravely investigates Spenser's 'verbal craftsmanship'. . . He makes a reasonable attack on over-interpretation. . . but he is himself tempted in this way, I think, by an ingenious misreading [of III.xii.33]. . . G. K. Hunter writes with mastery. . . Kent Heatt enters the lists again in the 'numerical' cause. . . but he is soon fighting several other battles with his customary energy and clarity. . . [Fowler provides] an enriching account, moving from particular insights to broad vistas of interpretation and back again, and illuminating all the time, of the contribution Spenser's familiarity with mythology and neo-Platonic interpretation of mythology makes not only to the many-layered meaning of his great poem but to its order and strength." [See *SpN*, V.1, 1-4, 11; V.2, 12.]

Rodgers, Catherine. *Time in the Narrative of The Faerie Queene*. Salzburg: Institut fur Englische Sprache und Literatur, 1973. Reviewed by Barbara K. Lewalski, *SEL*, 14 (1974), 155-56: "Full of useful insights, though they are not stated sharply enough. Countering modern critical interest in spatial elements in the poem, she emphasizes the temporal dimension, the historical concerns that relate the poem to the epic." [See *SpN*, V.2, 13.]

Wells, William, ed. *Spenser Allusions in the Sixteenth and Seventeenth Centuries*. Chapel Hill: University of North Carolina Press, 1972. Reviewed by Barbara K. Lewalski, *SEL*, 14 (1974), 155: "It lists allusions to Spenser himself, to characters and passages from Spenser and occasionally (as with Milton) to uses of 'Spenserian imagery.'" [See *SpN*, v.2, 1-2.]

IN DESPAIR OVER TREVISAN AND TERWIN: A QUERY

After many years of teaching Book I of Spenser's *The Faerie Queene*, I have yet to come upon an edition that glosses the names of two minor characters in canto ix, Sir Trevisan and Sir Terwin. My query is two-fold: (1) Can someone direct me to the best critical comments on these names if any are available? (2) If this really represents a curious lacuna in Spenser scholarship, might I suggest that an exchange of views on this subject might be of interest? Does Terwin perhaps mean "the utterly vanquished one," *ter* being interpreted as meaning "thrice" (expressing a high degree) and *-win* being viewed as an obsolete past participle, the equivalent of modern *won*? Does Trevisan come from *trevis* (*travis*), a variant of *traverse*, and if so, which of the many meanings in the OED is most applicable? Is Trevisan "one who has crossed or thwarted" despair or "one who has experienced, become well-versed in" despair?

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[*Ed. note*: Joel Jay Belson, *The Names in The Faerie Queene*, Columbia diss., 1964, points out that the OED lists *terwyn* as a rare variant of the verb *tar*, appearing only in an English-Latin dictionary of c.1440: "Terwyn, or make wery or weryyn, lasso, fatigo." It is derived from OE *téorian*, to tire. Belson suggests that Trevisan may come from Greek *τρέω*, "to flee because of fear." And if editorial memory serves, Philip Damon suggested a source in the *Hypnerotomachia Poliphili* for Trevisan's name and situation, in a paper on "Esotericism and Interpretation: Emblems in *The Faerie Queene*," read at the MLA convention in 1971. Further information would be welcome.]

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

The lamentable failure of Queen Elizabeth I to recognize her poet to the degree that her namesake has now recognized P. G. Wodehouse, has been amended by Prentice-Hall, Inc., who recently took a two-page spread in *PMLA* to announce their new book on "Sir Edmund Spenser": *Play of Double Senses*, by A. Bartlett Giamatti (or, perhaps, A. Giamatti, Bart.). This highly useful book, available in paperback and within the means of undergraduates and Spenserians alike, will be reviewed in the next issue

of *Spenser Newsletter*, as will (we hope) the following:

- Georgia Ronan Crampton: *The Condition of Creatures: Suffering and Action in Chaucer and Spenser* (Yale Univ. Press)
 Patrick Cullen: *Infernal Triad: The Flesh, the World and the Devil in Spenser and Milton* (Princeton Univ. Press)
 Haruhiko Fujii: *Time, Landscape and the Ideal Life: Studies in the Pastoral Poetry of Spenser and Milton* (Apollon-sha)
 Catherine Rodgers: *Time in the Narrative of The Faerie Queene* (Salzburg)
 John Steadman: *The Lamb and the Elephant* (Huntington Library)

Harvard University Press has announced that *Spenser's Art: A Companion to Book One of The Faerie Queene*, by Mark Rose, will appear in May; and *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal*, by Renato Poggioli, in June. And Yale University Press promises *Nature's Work of Art: The Human Body as Image of the World*, by Leonard Barkan, for February; and *The Renaissance Chaucer*, by Alice S. Miskimin, for April.

And Richard C. Frushell (Indiana State Univ., Terre Haute) reports a book in progress, tentatively titled "Twentieth-Century Criticism of Spenser and Spenserians in the Eighteenth Century."

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English Literary Renaissance

announces Volume 5, Number 1
Studies in Spenser and Milton

Volume 5 opens with a special double issue of studies in Spenser and Milton. John W. Moore, Jr. (Pennsylvania State) examines the "January" eclogue; Gordon Braden (Yale) discusses the sources of an epic catalogue in "Riverrun," a study of *The Faerie Queene*; and Lila Geller (California State College, Dominguez Hills) cites Renaissance courtesy books relevant to *Faerie Queene VI*. In addition, J. B. Savage (William and Mary) compares *Comus* with its traditions and Charlotte F. Otten (Grand Valley State Colleges) identifies "haemony" in *Comus*, Marjorie B. Garber (Yale) compares landscape in *Paradise Lost* and the paintings of Poussin, and William Kerrigan (Virginia) studies Milton's mortalist thought.

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