SPENSER

NEWSLETTER

BOOKS: REVIEWS AND NOTICES

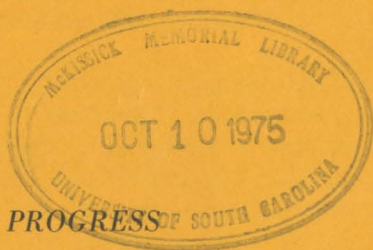*ARTICLES: ABSTRACTS AND NOTICES*

DISSERTATIONS COMPLETED

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

MORE ON TERWIN AND TREVISAN

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DISSERTATIONS COMPLETED

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MORE ON TERWIN AND TREVISAN

Leonard Barkan. *Nature's Work of Art: The Human Body as Image of the World*. New Haven and London: Yale University Press, 1975. x + 291 pp. $US 15.00.

Barkan presents the image of the body as man's major metaphoric attempt to "bridge the gap between man and what is outside him" (p.2) from earliest times to the English Renaissance when the image began to lose its power to serve as a microcosm. The first three chapters trace the function of the metaphor in science, philosophy, art, and literature, subdividing the image into its three major uses: as cosmic metaphor; as metaphor for the commonwealth; as pattern for manmade constructions that honored or imitated perfect proportion (architecture and esthetic theory). His focus is consistently on the potential of this material "to gain some new insights into the presuppositions and the literary practices of certain Renaissance poets" (p.6). The initial three chapters offer readings of *Tamburlaine, Coriolanus,* and the House of Alma episode from the *FQ* in light of "the habits of thought" associated with the metaphor. The two final chapters concentrate on *Astrophil and Stella* and the *FQ*, the basic themes of which Barkan feels are largely communicated through manipulation of the unfolding of one body into many (fragmentation of the individual character into his allegorical particles) and the attempted infolding of the particles back into the one.

Barkan stresses an increasingly complex view of both man and the universe in these works, chronologically considered. In *Tamburlaine,* the ratio between man and universe is a simple matter of microcosm and macrocosm: "the hero's body subdues the world to him because in each feature Menaphon [Part I, 2.1.7-30] reads some infinite aspect of the cosmos" (p.35). However, even in Marlowe, the key to Tamburlaine's destruction lies within that same equation. The hero contains the tensions ("four elements/ Warring within our breasts for regiment") operative in the universe as well as its glorious syncretism. Attempts to order his surroundings increasingly preoccupy and defeat the "overreacher" as the medieval concept of the universe as harmonious hierarchy is questioned. Barkan points out that even the various theories of harmony so proliferate in the Renaissance that they themselves become symbols of the "excessive multiplicity in man's condition" (p.39).

Barkan suggests that Spenser's *Cantos of Mutabilitie* illustrate that even while denying the efficacy of order, the creator is forced into imitation of the ordering principles that emanate from the medieval tradition. Mutabilitie's orderly procession should be seen less as an "image of order and hierarchy than of man's helplessness in the face of anarchy and change" (p.39). It is Donne who serves (p.51) as Barkan's most cynical examiner of the efficacy of the body as cosmic metaphor: "Thou art a figurative, a metaphorical God," he writes in *Devotions upon Emergent Occasions*. Donne, like Tamburlaine, is forced to see his illness as proof that his body is an imperfect battleground for the multiplicity and fragmentation that characterize the universe.

The metaphor of the body as commonwealth traces the same movement from simple equation to complex questioning. The complexity is increased by the intrusion of the Pauline concept of the *corpus mysticum* on the classical *res publica* (Fortescue, for instance, refers to the law as the nervous system of the *corpus mysticum,* the Commonwealth). This divergent concept of the body politic explains the complexity of figures -- Sejanus, Coriolanus -- in whom the metaphor is internalized. It explains as well Henry VIII's successful assumption of absolute power which (when Elizabeth consciously converted the doctrine of cosmic correspondences into propaganda to stabilize her reign) resulted in complete fragmentation of the anthropomorphic image of the state (p.76). Recognized as metaphor, the image had no mystical power to unify. The king becomes a kind of leviathan, powerful but monstrous, in whom the multiplied selves that compose the state are contained. This proliferation or "infinite regress" of allegorical extensions of the head (ruler) "may be a key to the methods and meanings of some of the most important English Renaissance works treating the ruler and his society" (p.90).

Particularly useful as preparation for his discussion of the *FQ* is Barkan's suggestion that this almost cancerous extension of particles of the self produces monsters, images of disease in terms of corporeal metaphor. The third chapter, "Constructions of Man," emphasizes the efforts of human creators -- particularly of poets -- to prevent the spread of such disease. The House of Alma, combining as it does scriptural, anatomical, and architectural strands of the tradition, is a culmination of that tradition. It represents a particle of the titular hero's anatomy but is itself a fully realized body of which the house is an allegorical extension. Each segment of the house's anatomy is in turn inhabited by characters, fully human, who represent its significance. The turret, for instance, houses Phantastes, Anamnestes, and Eumnestes -- Alma's brain. Spenser's unique contribution is the care he takes to make each particle, however large or small, contain opposites and, therefore, a possibility of discord or union: the house itself is described in geometric terms which carry a sexual implication combining the "imperfect, mortall, foeminine" and "the immortall, perfect, masculine." Alma, the feminine soul, is beleaguered by foes who are masculine and an extension of herself as well as of Guyon's self. She, in turn, is a spiritual fragment of Guyon and Arthur (of whom Guyon too is a part). That the body can stand for cosmic unity is less important to Spenser than that "the body becomes an image of man's life," continually shifting the balance of its opposites; "different parts of the body, with different functions and different kinds of soul, can gain or lose control" (p.134). The *FQ*, then, defines life as the continuous flux within which the individual struggles both to remain afloat and to understand that his body is itself a particle rather than the Platonic/Christian metaphor that the tradition says it should be. In other words, according to Barkan, Spenser's attempt is to combine the traditions of *res publica, corpus mysticum,* and *discordia concors.*

He accomplishes this by including the poet in the poem as Sidney does in *Astrophil and Stella,* making it clear that the poet himself has lost his identity. The reader is left, like the heroes, without a reference

point other than himself. Thus what is a "seemingly independent narrative world ... is, in fact, internalized within a composite character" (p.154), both within and without the poem. This is particularly significant in terms of what Barkan believes is Spenser's conscious intent to make the poem the middle term or bridge between the poet's and the reader's confrontations of self. The union of the two is a kind of immortality achieved through love. Love, in the Plutarchean tradition of *Astrophil and Stella* as well as of the *FQ*, fragments the self, making future union possible. Although the poet's body as battleground is a more obvious device in *Astrophil and Stella*, Spenser's poet-persona also represents a landscape where reason has been overthrown. His body is divided into the figures of Arthur and Gloriana/Elizabeth. The action of the poem further unfolds the bodies through allegorical and iconographical techniques. Barkan understands the basic tension of the poem in terms of the effort of the poet to reorder himself, first through reason and tradition, then -- as does Astrophil -- through wit. The necessity is to perceive the opposites that compose the discordia concors of the self; understandably, the feminine poses the main problem of perception.

Figures of creators, true and false, fill the poem. False creators impose the forms they approve upon their creations (Archimago, for example) and deceive both themselves and others. True creators, as Astrophil learns, must look in their hearts and see what is. Appropriately, love is the impetus for such creation and participates platonically in the ordering forces of the universe. It is, therefore, the keystone of Spenser's poetics. Barkan suggests that the *FQ* may have been intended as a redefinition of love with poetry as its medium of flow, the body and water as the chief metaphors. The Blatant Beast (public oratory as opposed to vatic utterance) and its many unfoldings are the anti-poetic. The tension between the two illustrates the Renaissance desire for a "more inclusive poetry" (p.279) capable of dramatizing the human condition and leading man back to the One. Fantasy tends to serve the Beast's ends in the *FQ* while generative love forwards the quest of both corporeal and poetic reproduction. Neither is the goal but a part of a larger process in which the hermaphroditic unions which result from either dissolve into a still larger unity.

Water is Spenser's primary symbol for this larger purpose: the Thames and the Medway do not unite for the sake of producing children, or in order to produce historic or dynastic destinies (p.269), but to celebrate the cosmic flow of the one into the many and back into the one. His sea is at once the many and the one -- Proteus is its appropriate poet-figure, Venus its generative force. "The Spenserian hero moves through [and is limited to] a world which is determined by this flux" (p.276). Barkan's conclusion is that Spenser, like Donne, Shakespeare, and Sidney, sought to reduce the chaos and limitation inherent in that flux by proposing a hypothetical human/cosmic body (at once the body politic and the temple/castle of man's own making) which would include but also exceed the proportions of all other orders (the projected union of Arthur and Gloriana). Here the author seems to renege on his earlier observations in Chapters I-III that Shakespeare, Donne, and possibly Spenser represent a transition from the medieval by raising doubts and questions rather than imposing safe

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surfaces on troublesome matter. In his 'Afterword' Barkan proposes that
a radical solution to man's relation to the world of mutability is not
offered until the 17th century when Marvell shows his poet-figure lost in
a hopelessly diverse and chaotic world, when Milton completely separates
man's will from the Divine Will, and when Traherne celebrates infinite
unfolding, denying the existence and the desirability of infolding. Thus,
from Barkan's view, the human body as image of the world (along with the
presupposition that the poet is a godlike creator of worlds whose meaning
and totality can be understood through analogues and proportion) dies with
the Renaissance Promethean overreacher. [M.W.C.]

Einar Bjorvand, "Spenser's Defence of Poetry: Some Structural Aspects of the
Fowre Hymnes," in Maren-Sofie Røstvig, ed., *Fair Forms: Essays in English
Literature from Spenser to Jane Austen* (Cambridge, Eng., D.S.Brewer, 1975;
£5), pp. 13-53.

Bjorvand is concerned with a structural analysis of Spenser's *Fowre
Hymnes*, with examining ways in which stanzas and groups of stanzas in the
first and second hymns are paralleled by stanzas and groups of stanzas in
in the second pair of hymns. His theory of the relationship between the
two pairs of hymns is identical to that of Robert Ellrodt, that "if a
structural unity is discovered in the *Fowre Hymnes,* it will be the unity
of a diptych with parallel but contrasted themes on each leaf, not the
continuous ascent of a Platonic *scala*" *(Neoplatonism in the Poetry of
Spenser,* p.117). What is new in Bjorvand's study is not the explication
of the interplay of parallel and contrasted verbal elements between the
hymns, or the similar and clearly related patterns of rising and falling
(p.15) -- these have been demonstrated previously -- but the illustration
of the ways in which "the complex pattern of thematic and verbal contrasts
and parallels is underscored by the stanzaic design of the hymns. The
two later hymns," he argues, "represent a fresh start rather than a con-
tinuous progression from the former two. They may thus be seen to run
parallel with the first pair, and the parallelism is brought out, not only
in the thematic movement of the hymns, but also in their structure" (p.16).
Bjorvand's essay demonstrates the ways in which an awareness of "such a
parallel structure throws new light on related and antithetical aspects
of theme, imagery and form, and thus, ultimately, on the relationship
between the two pairs."

Bjorvand demonstrates the ways in which stanzas of *An Hymne in Honour
of Love* are paralleled by stanzas in *An Hymne of Heavenly Love* so that
Cupid is revealed to be "an earthly parody rather than a type of Christ"
(p.19), and the pagan world of the first hymn is shown to be "identified
with the fallen world" (p.23). By means of stanzaic parallels between these
two hymns, repeated themes, words, images and rhyme-schemes indicate the
foolishness of the lover-poet of the first hymn and the inadequacy and
negativity of his self-centered, earthbound conception of love. Bjorvand
shows that the structural parallels between these two hymns are intricate
and complex; and his demonstrations are convincing.

The parallels between the *Hymne of Beautie* and the *Hymne of Heavenly Beautie* do not "work on a stanza by stanza pattern" as in the hymns to love, "but the procedures of the narrators are clearly related" in a manner less complex than in the first and third hymns: "the speaker of the heavenly hymn ascends to discover perfect, heavenly beauty in God, and the speaker of the earthly hymn imitates this procedure by peeling off layers of inessential qualities of beauty to disclose the true nature of earthly beauty" (p.36). Looser structural parallels, verbal echoes, thematic, imagistic and rhyme-word parallels are found in the hymns to beauty, too; again, the result is that the earthly lover's efforts in the fallen world are shown to be parodic of the Christian lover's ascent.

Structural analysis is reinforced at important points and in important ways by frequent use of numerical analysis (the discussion of the uses of blind Cupid in the incomplete, six-line stanza 33 is, for example, masterly) and by analysis of Spenser's use of the strategies of triumphalism and "placement in the middest". If these analyses seem sometimes ingenious, in the context of the essay (and the *Hymnes*) they may also help to illuminate Spenser's procedures. The influences of Fowler and Røstvig are felt here -- as in the discussion of the significance of Sapience's appearance in the crucial 153rd stanza (pp.41 and 45) -- and we may legitimately wonder, perhaps, what Bjorvand would have made of the toal of all the stanzas in the poem (169: 13^2 or, perhaps, $10 \times 4^2 + 3^2$?).

Bjorvand subordinates the discovery of essential parallels between the earthly and heavenly hymns to the framing argument of the essay, that the *Fowre Hymnes* represents Spenser's "defence of poetry" by "proving in practice that poetry is so powerful that it may guide men to virtue even when it apparently takes the form of a paean to the 'snowy bosome' of Pleasure" (p.46). Concerned, like Sidney, that his poetry have the power not only to "show the way" but also to "entice any man to enter into it," Spenser permitted the first pair of poems, Bjorvand argues, "to be, not simply a record of youthful errors, but part of a design to 'entice' the reader into choosing the right path. Such a design would enable Spenser to defend his poetry in the eyes of both God and man" (p.15). By the essential interrelationship of the two pairs of hymns, then, Bjorvand concludes, Spenser "has utilised the chief asset of poetry: it can move the reader's imagination so that he makes the right choice in spite of his infected will" (p.46). One result of this application of the parallelisms in the poem is a necessarily negative view of the earthly hymns; and indeed, the argument coexists uneasily with Bjorvand's statement in the body of the essay that "the rule of Cupid is allowed to foreshadow the rule of Christ in a way that enabled contemporary readers to read the hymns in much the same way that they were used to reading the Bible, for 'in the Old Testament the New is concealed, and in the New the Old is revealed'" (p.34).

To the essay is appended a list of verbal echoes of the first pair of hymns which are found in the second pair. The listing is, as Bjorvand points out, based on the interpretation of the poem presented in the essay; the sceptical reader is referred to the appendix for a more comprehensive

listing of the echoes between the two pairs of poems than the essay provides. The implication that Spenser either wrote or thoroughly revised the hymns of love and beauty at the same time that he wrote the heavenly hymns is inescapable.

Bjorvand's close attention to the text of the *Fowre Hymnes,* and his careful examination and lucid explication of the poem's structure, make this a valuable essay, rich in its insights into the poem and in its implications for future readers. While it raises a number of questions -- about Spenser's intention, about his uses of pagan mythology, Petrarchism and Neoplatonism, about his attitude toward earthly love, for example -- it is an important contribution to the continuing discussion of this lovely and beautiful poem. [J.N.B.]

Alice S. Miskimin. *The Renaissance Chaucer.* New Haven and London: Yale University Press, 1975. xii + 315 pp. $US 15.00.

For a Spenserian audience, the most immediately useful section of this book may be Chapter VIII, which provides an informative survey of sixteenth-century editions of Chaucer. By the end of the century, Miskimin notes, the medieval canon of some 34,000 lines had swollen to roughly 55,000, as each successive editor vied to present a more "complete" edition, including not only Henryson's *Testament of Cressid* or the anti-Roman *Plowman's Tale* (both of which purported to be additions to Chaucer's major works), but a vast quantity of "moral, allegorical, or amorous verse ... most ... in the high style of the fifteenth century" (p.245).

Such an expansionist textual history, even more than the progressive distortion of Chaucer's language and pronunciation caused by textual corruption, led inevitably to a disastrous blurring of any sense of that pervasive, sophisticated irony which twentieth-century readers (especially, perhaps, at Yale) find most characteristic of Chaucer. Repeatedly, Miskimin reminds us that not only did Renaissance readers tend to find what they were looking for in Chaucer -- but what is more, when they found it in other places they added it to Chaucer. What they were looking for, apparently, was a grand prototype of themselves, a Protestant *avant la lettre* (and hence, explicitly excluded from the 1542 *Acte for thadvauncement of true Religion* which suppressed other pre-reformation writings), "a precursor of their own Renaissance, valuable for moral wisdom, excusably obscene in wit, and preeminently a love poet of the vanished Courts of Love and chivalry which Tudor and Elizabethan court pageantry revived in masquerades" (p.260). At the same time, the corruption of his text and the widely varying quality of his "works" made him a less threatening parent, and accounted for a mixture of reverence and condescension apparent in Elizabethan tributes to Chaucer.

Miskimin's eighth chapter provides a valuable introduction to the question of the "Renaissance Chaucer" for any student of Spenser's poetry; and it can stand by itself as a reading assignment. At the same time, in its very complexity and its unwillingness to make neat generalizations about the subject, it provides a useful introduction to the rest of the book,

which is not focused on what a student of the Renaissance might expect from its terse title. A major theme is that much more careful study, both inter- pretative and evaluative, of the fifteenth-century Chaucerians is needed before one can speak adequately of the qualities of "Spenser's Chaucer." As Miskimin says, despite some commentary by C. S. Lewis and P. M. Kean "the questions remain as cloudy and compelling as before: did Spenser believe that the *Letter of Cupid*, the *Lamentations of Mary Magdalen*, and the *Mossie Quince* were Chaucer's poems, and, if so, what difference does it make?" (p.231)

To these questions -- ne'er so well express'd -- this book offers only very partial, tentative, and debatable answers, though it provides many pieces of provocative evidence on which others may be tempted to build answers of their own. "In effect," she says, "my purpose has been to reopen the larger, more philosophical questions of the status of the poet and of his fiction which I think Chaucer himself was the first English poet to raise" (p.3). The first six chapters -- half the book -- are devoted to topical studies of Chaucer. The topics themselves are of great importance to the Renaissance, and Renaissance examples are repeatedly introduced here, with respect to debates over art, authority, "Olde Bookes", narrator, imaginary audience, and specific figures like Natura or Aesculapius. But the primary emphasis, in this part of the book, is on the uniqueness and originality of Chaucer, on defining him in distinction to both earlier and later writers. Perhaps inevitably, given the subject, a secondary theme here becomes dominant in the second half: that succeeding centuries lost that "Chaucer" whom we have recovered by laborious and systematic philology in our own time. The author's point of view toward the Renaissance Chaucer thus seems rather like that of Gibbon as he surveyed the ruins of Rome. She mentions that she is planning a subsequent volume on the history of Gothic enthusiasm from Dryden (whose version of *Troilus* is the *terminus ad quem* of this volume) into the eighteenth century, and on the "medievalism" of the Romantics; this book is accordingly concerned with general methodo- logical questions of historiography, and offers genuine interest to the current generation of writers trying to reconcile the houses of literary history and interpretation. She is especially interested in specific instan- ces of mutagenesis occurring in a story, or trope, or mythological figure; if she does not speak of anxiety of influence here, she does frequently speculate suggestively on the possible dynamics of confrontation between an author and his predecessors.

The second half of the book consists of three chapters. Chapter VII offers a study of the changing treatments of the Troilus story, from Boccaccio and Chaucer through Henryson to Shakespeare and Dryden: major factors in these changes are seen to be the different characteristics of poetry and drama, particularly as regards the locus of irony and poetic statement, as well as the different world views of the later Renaissance. Chapter VIII, as noted above, traces the evolution of Chaucer's text, and advances some similar hypotheses as to the vectors accounting for changes in the written canon. Finally, Chapter IX is concerned with Chaucer and Spenser, especially the character of the Poet as conceived and presented in the *SC* and *FQ*. Miskimin contrasts the terms *maker* and *poet*, both with

respect to Chaucer's own usage (commenting thereby on a vexed critical problem deriving from Tatlock), and with respect to the higher claims for poetry made in the Renaissance. The terms appear (and alas, appeared to Spenser in a highly corrupt form) in Chaucer's envoy to *Troilus* which Spenser imitated in his own envoy to *SC;* Miskimin makes a good case that the two envoys provide in microcosm most of the problems inherent in the Chaucer-Spenser relationship: the poet's posture in relation to his work, his predecessors, his audience, Envy, and finally Mutability in its broadest aspects.

What is not so clear is whether the evidence points unambiguously toward the conclusions Miskimin draws. Perhaps it is a common danger in books that combine historiographical theory with samples of history-writing, that the former provides us with weapons against the latter. Such is the case with this study, which is persuasively eloquent on the often contradictory forces at work in the evolving notion of "Chaucer" in the Renaissance. Other reviewers will have to comment on the treatment of medieval and fifteenth-century works: although I noticed a rather high number of typographical errors (and one minor howler on p.98 which has Bruno executed in Geneva rather than Rome), a more troubling and significant problem is the difficulty of tracing even narrowly defined claims of relationship precisely and securely. This seems to be a difficulty inherent in the subject rather than a matter primarily of one critic's carelessness. For example, on pp.290-91, Miskimin suggests that Spenser's "A dolefull case desires a doleful song" (*TM*, 541) may echo Henryson's "A doly season tyl a careful dyte/ Shulde corespond..." which in turn deliberately imitates Chaucer's proem to *Troilus:*

>(For wel sit it, the sothe for to seyne)
>A woful wight to han a drery feere
>And to a sorwful tale, a sory chere.

This all seems fair; but is it correct to add that "The idea is ultimately Horatian: *si vis me flere, dolendem* [*sic*] *est primum ipse tibi*"? Horace is making a point about sincerity here (*A.P.*, 102-3), as Miskimin notes in her index; the English poets are concerned with decorum. The Horatian reference -- if one is desired -- might be to *A.P.*, 89: *uersibus exponi tragicis res comica non uult* [which Brink notes in his recent edition (1971) "is ultimately from Ar. *Rhet.*, III.7, 1408a 13"]. The problem is one of isolating the motif as well as of demonstrating that it is in fact an allusion to earlier writers.

Beyond this, Miskimin's views on the Renaissance Chaucer seem shaped by a conviction that irony is absent from Spenser. On p.5 she has remarked: "Spenser belongs with Sidney and with passionate desire for poetic truth. Chaucer's and Shakspere's ironists leave truth to others." And on p.292: "Spenser's solemn Narrators, and the absence of irony and comedy in his imitations of Ariosto and Chaucer, reflect his high conception of the poet and his 'celestiall vision.'" The consequence of this judgment is that Chaucer is presented as a poet of ambiguity and irony, even perhaps as a man for our own present season of discontent, while Spenser is the serene Elizabethan optimist, confident of his poetry's triumph over Time. Finally, it is this difference between the two poets which is stressed. "Neither

in the *FQ*, nor anywhere else in his poetry, does Spenser's Poet face such a dilemma as the ending of his poem forced on the poet of *Troilus*" (p.294).

Although there is certainly something to be said for this approach to Spenser, I think that it tends to overlook some striking similarities that are suggested by the evidence that Miskimin presents. When one considers that the barking of Envy, foreseen in the envoy to *SC*, does in fact appear in Books V and VI, leading to what some would call the collapse of Spenser's fiction, or of his faith in the efficacy of his art, then it might well seem that here is a further, deeper link with Chaucer. Perhaps it is only a coincidence that Spenser (and for that matter, Sidney) shares with Chaucer the incompleteness of his major work; but if nothing else, that fact must suggest that the narrator at the end of VI, or again at the end of the *Mutabilitie Cantos*, is not without his own sense of dilemma.

Miskimin is especially interesting and suggestive when she calls our attention (p.296) to Henry's destruction in 1538 of the shrine of Thomas à Becket in Canterbury, and his closing down of the pilgrim routes. Chaucer's pilgrims never reached Canterbury, Spenser's knights wander in a world which has none of the old routes left for them to trace: they have to find their "temples" or houses of instruction along the way, and figuratively. Surely in this too we can see a part of the complex feelings of kinship and nostalgia (to use a Renaissance name for a Renaissance disease) implicit in Spenser's tributes to his "Chaucer". [D.C.]

Renato Poggioli. *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal*. Cambridge, Mass.: Harvard University Press, 1975. vi + 340 pp. $US 15.00.

The fourteen essays in this collection have been grouped thematically in something like chronological order by A. Bartlett Giamatti, in accordance insofar as possible with Renato Poggioli's original plan for a book of thirty chapters on "idyllic or quasi-idyllic literature" from its origins in Hellenistic times, through the Renaissance, Neoclassic, and Pre-romantic periods, to "the conscious or unconscious survivals of the bucolic attitude in the literature of our times." Five of the essays had been published before Poggioli's death in an automobile accident on May 3, 1963.

The famous title-essay, "The Oaten Flute," which appeared in *Harvard Library Bulletin, 11* (1957), 147-84 (pp.1-41 of the present volume), has been partly responsible, along with Northrop Frye's more influential *Anatomy of Criticism* (1957), for the surge of writing on pastoral during the past twenty years.

Some of the main points in this first essay show its seminal nature: pastoral expresses a double longing for innocence and happiness; it implies a primarily negative ethos in the renunciation of worldly goods and ambition; Erminia's stay among the shepherds, in the *locus amoenus* or "pastoral oasis" of Tasso's *Gerusalemme Liberata* (VII), typifies the pastoral of innocence; Tasso's *Aminta* typifies the pastoral of happiness, or the dream of erotic bliss; Virgil's Fourth Eclogue reinterpreted the most important of

all pastoral myths, that of a Golden Age located in the past, by placing the Golden Age in the time to come; attempts to Christianize the pastoral failed, allegorical pastoral in Mantuan's Latin eclogues becoming polemical; the pagan funeral elegy is the highest expression of the pastoral of friendship, which accepts the everlasting fact of death, as in Poussin's painting *Et in Arcadia ego* and as demonstrated by Erwin Panofsky, but the ending of Milton's *Lycidas* "breaks the pattern of both the funeral elegy and the pastoral of friendship"; the pastoral of the self, as in Marvell's *The Garden,* leads to the solipsism of Rousseau's *Rêveries;* the garden of neoclassical courtly pastoral is a product not of nature but of artifice; democratic ideas of progress, fostered by Rousseau's social contract, brought forth utopian vistas of new hope in the political pastoral; the modern world destroyed the traditional pastoral through four cultural trends: the humanitarian outlook (Crabbe's *The Village*), the idea of material progress (Voltaire's "Le Mondain"), the scientific spirit (nature as a boundless realm replaced the limited nature of traditional poetry), and artistic realism (Yeats's poem beginning "The woods of Arcady are dead"), so that modern pastoral is "ironic and ambiguous ... it begins as imitation and ends as parody"; less can be learned about the poetic and ideology of pastoral from Boileau (favorable) and Johnson (unfavorable) than from casual practitioners such as Cervantes in *Don Quixote*, which is full of pastoral oases, or from Shakespeare in *As You Like It,* which defines the function of pastoral fancy in relation to reality; the deep roots of the pastoral fallacy in the human psyche explain "the survival of pastoral make-believe in such an Iron Age as ours."

A number of these topics in "The Oaten Flute" arouse Spenserian echoes and resonances. So do the topics in the second essay on "Pastoral Love," which repeats several of the illustrations used in "The Oaten Flute," sometimes verbatim. Later essays, especially those on "The Funeral Elegy," "Milton's *Lycidas,*" "The Christian Pastoral," and "The Pastoral of the Self," fine in themselves as examples of Poggioli's graceful erudition in two classical and six modern languages, seem to beg for references to Spenser's pastoralism that would be highly apposite, or to require some awareness of Spenser's varied contributions to a complex genre. Alas! there are none. Spenser gets one entry in the Index, and two unindexed references to him occur in the notes, all three of these allusions showing a perfunctory acquaintance with *The Shepheardes Calender.* One must conclude, on the evidence, that Poggioli did not know Spenser.

In spite of this lack, Poggioli's fertile ideas from an almost archeological era, will be of enduring interest to comparatists. His essays give cogent readings of Dante's *Purgatorio* XXVIII-XXXII, Fray Luis de Léon's *Vida retirada,* Virgil's First Eclogue in relation to the story of Naboth and Ahab in 1 Kings xxi and the Philemon and Baucis episode in Goethe's *Faust,* Goethe's *Tasso* and the Helena and Arcadia episode in *Faust,* Gogol's *Old-Fashioned Landowners,* Tolstoy's *Domestic Happiness,* and Mallarmé's *L'Après-midi d'un faune.* These essays, too, suggest some stimulating Spenserian parallels; but the reader will have to find them. [W.F.M.]

Mark Rose. *Spenser's Art. A Companion to Book I of* The Faerie Queene. Cambridge, Mass.: Harvard University Press, 1975. xiv + 159 pp. $US 6.95.

This short book is shrewdly and frankly addressed to our era's equivalent of the General Reader: the educated non-specialist with a genuine interest in having something to say to his freshmen and sophomores tomorrow morning; frequently no General at all but a raw and terrified second lieutenant, charging into discussions fully aware of student evaluations ahead and cheap replacements coming up from behind. Recognizing that *FQ* I is less often taught as an introduction to the rest of Spenser than as a stop along the pilgrimage route from Chaucer to Milton, or from Beowulf to Virginia, and that the discussion course (be it of 15 or 50 students) is an established part of most English departments today, Mark Rose has undertaken to sketch a reading of Spenser which can be easily picked up and talked about by teachers and almost as easily by undergraduates. Consequently, the companionship he offers tries to be reassuring and supportive rather than primarily informative. He begins by suggesting that although Spenser is indeed a difficult poet, there are more pleasant and fruitful ways of approaching him than by reducing his statements to abstract terms or by immersing oneself in the religious background to his poem. He observes that contemporary taste is receptive now to the genre of romance -- whether in *Lord of the Rings*, *Dune*, or *The Tempest* -- and urges that "The indispensable prerequisite for enjoying *The Faerie Queene* is an unembarrassed love of romance." At the same time, he would distinguish his approach from Hazlitt's by insisting upon understanding as well as enjoying the poem. But he claims that the prerequisite for such understanding "is not knowledge of theology or history but some knowledge of people based upon experience."

Such a statement comes close to asserting the doctrine of the Unchanging Human Heart; and more than once in the commentary Rose does seem to overstate the possibility or desirability of a wholly unannotated, ahistorical reading of the poem. Usually, however, these overstatements turn out on closer examination to prove somewhat disingenuous: one of Rose's pedagogical techniques is that form of *praeteritio* in which he tells us that we don't really need to know the following facts. And more positively and directly, Rose is consistently illuminating when he calls attention to the ways Spenser unfolds his meaning -- to the rhythm of the stanzas, their surprises, twistings, and backtrackings. He rightly gives prominence to the texture of the poem; in this he not only follows the drift of recent criticism but encourages an activity that can be developed further in classroom discussion.

As has been apparent from his earlier books, Rose is a sensitive reader as well as an unusually graceful and tactful writer; and it is a tribute to his skills that he has been able to write a book like this without a trace of condescension, potboiling, or special pleading. If he had been less concerned to abstain from arguing a thesis of his own, he might have given greater prominence to a remark he makes on p.62, for it suggests a theoretical justification for the approach he has been taking here on purely pedagogical, heuristic grounds: "reading the poem thus becomes, like history itself in the Christian view, a form of gradual revelation, the parodic images foreshadowing the truth that follows. As we read we are being educated

in stages, led to know good, as Milton put it, by discovering evil." This intimation of a calculatedly induced dialectic not only provides a felicitous description of Spenser's technique, it also describes the strategy of Rose's book; and beyond that, perhaps, the educational system that we have inherited from the Protestant, Hellenic (as opposed to "Roman") English renaissance. Seen in this context, *Spenser's Art* is of value not merely as a skilfully wrought teaching aid, but even more as suggesting the extent to which Spenser's and Milton's educational goals and techniques coincide with those of the Anglo-Saxon university tradition.

Perhaps this view of dialectic helps to shed light on one aspect of Rose's commentary that seems inadequately defined or developed: his appeals to emotive, non-cognitive values such as sincerity or pathos. For example, speaking of i.18, where the Narrator exclaims "God helpe the man so wrapt in Errours endlesse traine," Rose remarks that "the colloquial, almost wornout, phrase 'God help' is rejuvenated by the earnestness of its use" (p.9). What does this mean? may it be that we perceive the earnestness simply because the phrase is colloquial, by contrast with the words around it? Although this would make logical nonsense of the remark, literally considered, I think it is probably true, in so far as the Spenserian narrator mediates between reader and poem partly by adopting a folksiness not unlike Chaucer's. But ultimately it isn't earnestness that is chiefly at stake here. It is more that we have come to expect that the Alexandrine, with its extra foot (here = "God helpe"), will sum up and comment on the lines that have gone before -- usually inadequately and/or ironically. And furthermore, we have approached a poem that is labelled as both epic and concerned with Holiness, realizing that on both counts divine intervention is likely. So what truly "rejuvenates" the phrase for us is our recognition that it anticipates a motif that Spenser is not ready to introduce directly into the action. Rose's remarks on the poem's tone might easily and painlessly be expanded to include some fuller discussion of the playful relationship developed between reader and Narrator in Book I. Especially, mention might be made of the clownish dramatic connotations associated with St. George from the pantomime tradition; surely this is a useful way of defining the tone of much romance narrative and requires no intimidating mass of information or systematic dogma.

Similarly, although Rose makes an important and novel distinction between the irony with which Spenser presents Redcross's story and the "rhetoric of pathos" which he adopts for describing Una's plight in canto iii, and rightly points out that the Narrator's pity is self-conscious and ostentatious, he does not explain persuasively how canto iii "is teaching us to feel" (p.40). Students are more likely to fall out of patience with helpless Una and her weepy narrator alike at this point. I'm not sure that Rose's contrast between irony and pathos is entirely wise here: it seems rather that we need a more finely tuned sense of irony in order to respond to the pathos. Perhaps a more useful approach to canto iii would have been in terms of a point Rose makes later, that "Spenser's fable is the search for a city" (p.49): the opening cantos of Book I (like the first part of the *Aeneid,* or the *Odyssey*) show us parodies of Home, partial or perverse images of the true city that must be sought in a more widely-ranging periplum. So if we are struck by "the sadness, the pathetic inadequacy" (p.43)

of Corceca and Abessa, it is because we can see that they are radically absent from civility (abbey = *abesse* in Spenser's punning commentary on the cloistered life); their piety is literally "heathen" superstition.

These comments have tried to refine one area of Rose's essentially valid and valuable approach. It should, indeed, be possible to read Spenser without an overly elaborate historical preparation. But I don't think one can read the poem without utilizing some conception of where it is headed -- whether one starts with the tentative statement of its "fore-conceit" adumbrated in the *Letter to Ralegh*, or limits oneself to the more compactly and allusively formulated manifesto in the Proem to Book I. It is equally important to recognize how the voices of the narrator -- a little like those of a good teacher, perhaps -- guide the reader and sharpen his sense of the possible responses to what he is reading. Rose's book provides a stimulating introduction to the Spenserian dialectic, and arouses interest for its theoretical implications as well as for its obvious practical use-fulness. [D.C.]

ARTICLES: ABSTRACTS AND NOTICES

Gordon M. Braden, "riverrun: An Epic Catalogue in *The Faerie Queene*," *English Literary Renaissance*, 5 (1975), 25-48.

The catalogue of rivers in Book IV of Spenser's *Faerie Queene* attempts simultaneously to satisfy the formal requirements for an epic and also to engage many of the poem's thematic issues and contribute to an important turn in the plot. The attention to names is a concern with the only form in which much of the past has survived, and rivers are an image of the flow of time. The relation between naming and flowing, order and mutability, is a major question in the poem; the catalogue is a culmination of sugges-tions that the two are somehow the same. The overruling of Proteus by Neptune immediately after the catalogue is an assertion of the separateness of order, and prepares for the ruthless and decisive activities of Book V. [G.M.B.]

Robert A. Brinkley, "Spenser's Gardens of Adonis: The Nature of Infinity," *Massachusetts Studies in English*, 4.4 (Autumn 1974), 3-16.

Using the Gardens of Adonis as a central text, the article explores the nature of mediation in *The Faerie Queene*. If poetry creates a chain of analogies between itself and the world, it also disrupts established identities. Generally poetry disrupts in order to mediate anew, and the new mediation is the end toward which the poem moves, a means to extratextual relationships. *The Faerie Queene* offers a curious instance of mediation, perhaps because there is no ending, or there are so many endings that all become relative. An opposition exists between appearances and the tendency of those appearances to reveal themselves as part of a systematic hierarchy of meanings. There are too many revelations for any to be more than a "coloured showe." Whereas a poem like *Paradise Lost* or *The Prelude* mediates revelation, *The Faerie Queene* makes new mediations of its revelations. As a result it transforms mediation itself into an interval rather than a bridge,

the space or spacing of an imaginative alternative. *The Faerie Queene* defers the presence of the world it represents in favor of itself. [R.A.B.]

Lila B. Geller, "Spenser's Theory of Nobility in Book VI of *The Faerie Queene*," *English Literary Renaissance*, 5 (1975), 49-57.

Spenser agrees with general Renaissance opinion in valuing virtuous action over high birth; however, he disagrees in asserting high birth to be a prerequisite for virtuous action. To behave virtuously man needs providential aid, either in the general election implied in nobility or by special providence. In the real world, even the idealized pastoral world, the apparently base-born virtuous characters are really of high birth. Only in the fully ideal world of the Graces' dance is a humbly born maiden elevated to the regal position of a fourth Grace. The heroes of Book VI are severely circumscribed in their virtue and in the accomplishment of their heroic tasks. Indeed, their behavior is sometimes indistinguishable from that of the villains, and only their intentions separate the two. Because of the fallen state of man, only a higher being can truly judge the merit of individuals. Courtesy books that attempt to explain the origins of nobility explain the hierarchical society of man as occurring despite the common origin from one couple because of forfeitures of nobility by Cain and later Ham. For Spenser, nobility is an ongoing sign of God's favor, an approximate outward sign of an inward grace. [L.B.G.]

John R. Maier, "Sansjoy and the *furor melancholicus*," *Modern Language Studies*, 5 (1975), 78-87.

While there have been many good studies of melancholy as it was understood in the English Renaissance and as it influenced the literature of the period, "creative" or "inspired" melancholy, in which the Platonic *divinus furor* is identified with *furor melancholicus* is still perhaps not as widely known as the "Galenic" melancholy, in which the melancholic is seen as the most wretched of men, suffering from self-hatred as well as fear and doubt. The article examines episodes in Book I dealing with Sansjoy in the light of "inspired" melancholy. It attempts to tie together Redcrosse's response to Lucifera, the conflict between him and Sansjoy, the descent to Aesculapius and Night. The conclusion is that the "wisdom" of the descent, the melancholic's intuitive certainty that fate, an arbitrary, malignant power rules man's life, is riddled with inconsistencies. The way of "inspired melancholy," far from leading to truth, even more profoundly splits Redcrosse. The melancholy of the Sansjoy episode provides a profound, but infernal, variation on the idea of "inspired" melancholy. [J.R.M.]

John W. Moore, Jr., "Colin Breaks his Pipe: A Reading of the 'January' Eclogue," *English Literary Renaissance*, 5 (1975), 3-24.

The "January" eclogue of *The Shepheardes Calender* initiates what the rest of the eclogues will develop and resolve. In the central event of the opening eclogue, Colin decides to break his pipe because poetry has failed to grant him temporal happiness. The pipe has failed to win Rosalind's love and approval, the highest form of anticipated earthly happiness. Her

rejection throws him into despair or winter. When he prays to Pan and the gods of love for solace, they apparently ignore his plea for pity; the pipe has failed again. Since the gods and poetry have failed and rejected him, he rejects them and abandons his role as Pan's poet. The opening set of crises centers on the collapse of Colin's previously held values and expectations, the values of youth and spring, and his need to discover how to cope with winter. "January" initiates Colin's quest for the true Pan, for the true nature of enduring human happiness, and for an accurate understanding of how and why the poet functions as a shepherd. This quest gives unity to the *Calender*. [J.W.M.]

Gerald Snare, "The Poetics of Vision: Patterns of Grace and Courtesy in *The Faerie Queene*, VI," *Renaissance Papers 1974* (1975), 1-8.

Readers and critics have always been fascinated by the appearance of the dancing graces in *FQ* VI.x and keep offering views on what the episode means. This piece attempts to explain why Spenser uses the imagery of infolding/unfolding here and what that imagery has to do with poetic inspiration. An infolded image is complex and enigmatic and in it the poet concentrates the whole range of significance implicit in such vast concepts as courtesy. In VI one of the infolded images of courtesy is the Fourth Grace. And in the dance that surrounds her, Spenser is describing emblematically the way this civil grace is extended to mankind. It emanates from a source, in this passage the Fourth Grace in the center of the dance. And from this comprehensive, encyclopedic, infolded source, all grace emanates outward in stages, in ever more particular manifestations, expressed in terms of the graces in the outer rings of the dance.

Spenser introduces us to these kinds of images in the Proem, where the Queen is seen as the source from which "all goodly vertues well/ Into the rest," the "Faire Lords and Ladies" of the court (7). Yet even the great Queen is an unfolding of something more complicated, the "learnings threasures" of the Muses, part of which is their "sacred noursery" of virtue, one flower of which is courtesy which Elizabeth exemplifies.

After accompanying the poet through the "tedious trauell" of his book, we come upon another, visionary infolding. In canto x, Calidore moves through Pastorella's fields into a forest which encircles a hill on top of which is a plain where the hundred graces dance in a ring around the Three Graces who surround Colin and his Fourth Grace. The movement inward suggests we are coming to a source, the greater infolded image at the center of civility and poetic imagination. This vision is, in fact, a poetic rendering of how a poet sees when he is inspired by a poetic fury. Indeed we have progressed through the particulars of civility in nine cantos to a dense center which ingathers them all. The vision is essentially an imagistic infolding of the book. What follows the disappearance is a rational explanation by definition of what we have seen in visionary terms; Colin explicates what we have seen complicated. Spenser gives two *viae*: one visionary, characterized by infolded images and the other discursive, characterized by rhetorical principles of division and explanation. He has aptly chosen as a perfect vehicle for poetic inspiration a vision which

exemplifies it: an infolded image is a picture of the inclusive, ingathered, absolute sight given in a *furor poeticus*. [G.S.]

Michael West, "Prothalamia in Propertius and Spenser," *CL*, 26 (1974), 346-53.

Propertius III.20 is advanced as a possible source for Spenser's two marriage poems. Since Thomas Greene's influential essay on the epithalamic convention, it has been widely assumed that Spenser was the first to fuse the roles of bridegroom and poet-speaker in his *Epithalamion*; but this is precisely what occurs in Propertius, albeit in a highly ironic context: the lover moves abruptly from consoling his mistress who has been abandoned by his rival, to offering himself in his stead, to an anticipatory epithalamion beginning (in Scaliger's 1577 edition) *Nox mihi prima venit!* The twenty lines of this song contain a number of elements echoed by Spenser: a prayer that the short summer night be lengthened, a concern for the ominous elements associated with night and the importance of carefully compacted vows, witnessed by heavenly figures. It is possible that Spenser may have found in Propertius' poem a precedent not only for his merging of the roles of choragos and sponsus in the *Epithalamion*, but also for his creation of a sub-genre of betrothal poem in his *Prothalamion*.

DISSERTATIONS COMPLETED

Cherie Ann Haeger, "Allegorical Method in Spenser and Hawthorne." Duquesne University, 1975; directed by George Foster Provost.

This study (1) determines how the term "allegory" should be defined in relation to Spenser and Hawthorne, and (2) demonstrates that Spenser and Hawthorne employ similar techniques in the development of their allegorical narratives. The first chapter, "The Nature of Allegory," which establishes a suitable definition of allegory as it is found in Spenser and Hawthorne, asserts: (1) the term "allegory" implies a double reading; (2) allegories do not limit themselves to one kind of figurative device, but employ a variety of instruments which in other writings are labeled metaphor, symbol, personification, emblem; (3) one of the misleading aspects of rhetorical theory has been the tendency to identify allegory as a particular kind of trope; (4) the distinction between allegory and symbol is an artificial and invalid one, since the allegorical genre has traditionally used symbols lavishly as a means of suggestion "something else"; (5) it is the nature of tropes to coexist, merge, and overlap; and (6) allegory is a blanket term for the literary use of an array of tropical devices to convey *invisibilia* by means of visibilia.

The subsequent seven chapters discuss the various allegorical devices that both Spenser and Hawthorne use in developing their allegorical narratives. These devices, all of them in some respect tropical, are: dreamscape and dream vision, psychomachia, the cosmic image, locales (including labyrinths, houses, and subterranean regions), typology, numerology and geometric symbolism, and the quest.

E. Morgan Longbotham, "Spenser's Paradox of Innocence and Experience in Book I of *The Faerie Queene*." Duke University, 1975; directed by John L. Lievsay. 230 pages.

In Book I of the *FQ*, Spenser's frequent medical allusions and references to sickness and health point to a consistent psychological level on which the allegory may be read. The theological phenomena which the poem treats may then be discussed in terms of philosophical paradox. The highest level of Holiness is not for Spenser a transient state of ecstasy or religious mysticism. It is what moderns call sanity, and the definition of this human potentiality is what the poem directly communicates to a modern audience. The progress of Redcross's soul takes him through psychological stages, each with a characteristic problem involving a paradox. Ultimate truth is denied us on earth, and in the face of this predicament we are challenged to achieve true success and personal salvation by the balance of the inductive and deductive principles of knowledge.

William L. Sipple, "A History of the Twentieth-Century Criticism of Edmund Spenser's Minor Works." Duquesne University, 1975; directed by George Foster Provost.

This history of Spenser criticism covers studies of all the works except the *FQ*, the Letter to Ralegh, and the dedicatory sonnets, for the period 1900-70. The discussion of each work includes a brief synopsis of the work, a definition of the genre of the work, and a view of the place that the work holds in the historical development of that genre and of the literary tradition generally. Following this material comes a discussion of the criticism, wherein special emphasis is placed on thematic and structural studies. Criticism dealing with Spenser's techniques in the minor works, especially his techniques of language, prosody, and imagery, are dealt with in a separate chapter because these comments relate to more than one work. Twentieth-century thematic criticism of the minor works proceeds from topical interpretations early in the century to general or universal thematic studies after mid-century. As a rule, the more recent commentators place greater emphasis on the relationship between theme and structure.

[NOTE: When dissertations are reported prior to their publication by University Microfilms, their order numbers and *DA* citation will appear in a subsequent issue of *SpN*.]

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

Blake Newsletter 31 (Vol.8, No.3; Winter 1974-75) is entirely devoted to the publication and analysis of Blake's tempera painting of "The Characters in Spenser's Faerie Queene." The most spectacular aspect of the issue is a color reproduction of the painting itself, 10½" x 32" -- but the entire discussion of the painting is of great interest. Copies may be purchased for $3.00 from the Editor, Professor Morris Eaves, Department of English, University of New Mexico, Albuquerque, N.M. 87131. Professor Eaves reports that he expects to

have unfolded and unstapled copies of the painting (suitable for framing); details will follow.

University of Utah Press plans to publish in 1976 *The English Spenser-ians*. It will include complete and fully annotated texts of Giles Fletcher, *Christs Victorie and Triumph*; Phineas Fletcher, *The Apollyonists*; Michael Drayton, *Elegies, Odes*, and *Nimphidia*; George Wither, *The Shepeards Hunting*; and Henry More, *The Praeexistency of the Soul*, together with some of the shorter poems of these writers. The editor is William B. Hunter, Jr., of the University of Houston.

Papers of general interest in Medieval and Renaissance studies are being solicited for an interdisciplinary regional conference on such studies to be held at Clarion State College in March, 1976. Papers or abstracts may be submitted to Francis G. Greco, Department of English, Clarion State College, Clarion, Pennsylvania 16214 up to November 15, 1975. No materials can be returned unless franked, self-addressed envelopes are provided.

MORE ON TERWIN AND TREVISAN

[Since C. A. Hebert's query (*SpN*, 5.3) concerning the names of Terwin and Trevisan in *FQ* I.ix, and Russell J. Meyer's proposal (*SpN*, 6.1) of a possible allusion to Thérouanne in the case of Terwin, we have received the two follow-ing contributions, both of them seasonal and anagrammatic in their approach.]

Unlike the other characters in *FQ* I, Trevisan and Terwin are relatively uncomplicated stereotypes of traditional knight-errantry; they have little allegorical significance except in their resemblances to the Book's more important characters. The two knights' names reflect this status in the Book's structure by being first and foremost Arthurian in sound, and only secondarily significant in any other way. Given this order of priorities, we can expect that Spenser used a rather different method for devising these names than for names like Orgoglio, Kirkrapine, Caelia, or Despaire, where specific significance is obviously the first consideration. I suggest that Spenser disguises significance in the names *Trevisan* and *Terwin* in a way which is itself precedented in Arthurian romance: the switching of a name's beginning and end as in Sir Tristram's alias, Tramtris. In the case of Trevisan, shifting the letter *t* from beginning to end gives *revisant*, roughly "looking back"; this is Trevisan's most noticeable characteristic (I.ix.21.5), especially because it implies a contrast with the love which "hath no powre/ To looken backe" (I.iii.30).

In order to apply this simple device to Terwin's name, one must first recognize the subtle but distinct seasonal aspect of the structure of *FQ* I. Reversing the syllables of *Terwin* gives, of course, *winter*; and the Book as a whole provides strong evidence for the aptness of this association. When Arthur says that he has sought the Faerie Queene for nine months, and says it in Canto nine (15.9), it seems reasonable to posit a rough correspondence between the twelve Cantos of Book I and the twelve months of the year. Spen-ser gives his narrative a seasonal frame which felicitously integrates the progresses of the natural and ecclesiastical year. The frame of the narrative

set forth in the Letter to Ralegh provides the clue regarding the point at
which the cycle begins. Pentecost is the usual occasion of the annual feast
in Arthurian romance (at least in Malory's version), and it is the occasion
of the feasts at the beginning of the tale of Beaumains -- Book VII, Ch. 1-3
of Caxton's edition of *Le Morte D'Arthur* -- on which Spenser bases his account
of the "clownishe younge man" in the Letter. We can thus suppose the action
of I to begin shortly after Pentecost, or in late spring.

   In the first nine Cantos, the overall movement from mounting pride to
despair is enhanced by a parallel movement from summer to winter. In Canto
vii, Redcrosse's height of pride is accompanied by "boyling heat" (4.3); this
Canto also marks the turning point, when "crudled cold his corage gan assaile"
(6.7) and pride begins to give way to despair. In Canto ix, when Despaire
himself appears, there are several overt references to cold (25.7, 44.7, and
52.2), and if my idea is correct, a further reference to winter itself is
hidden in the name of the one character who actually succumbs to despair,
Terwin. Redcrosse's sudden escape from Despaire evokes the way in which
Christmas brings hope at the time of the winter solstice, and from here to
the Book's end the church year takes over control of the action. The House
of Holiness serves as Redcrosse's Epiphany, and in Canto xi the allegory of
Passiontide and Easter becomes the primary significance. Finally, Redcrosse's
return to the Fairy Court in Canto xii parallels the Ascension, and thus in
effect brings the Book's cycle back to Pentecost again.

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   At the beginning of the tenth Canto Spenser denigrates self-satisfaction
when a man

> all so soone as it doth come to fight
> Against spirituall foes, yields by and by,
> Or from the fielde most cowardly doth fly. (I.x.1)

I believe that the two kinds of men singled out in this passage are repre-
sented in the previous Canto by Terwin and Trevisan. Terwin quickly yielded
to Despaire and killed himself; Trevisan flew "aghast" from Despaire (I.ix.
21ff). Spenser's handling of the episode is clear enough, but the confusion
over the names indicates that with the passage of time we have lost clues
familiar to Spenser's contemporaries. One of these is the use of anagrams,
earlier found, for example, in the May eclogue, where "Algrind" is Archbishop
Grindal. "Terwin" is a thinly-disguised anagram for Winter. The point Spen-
ser is making is probably that Terwin has not earned the right to a "badge"
name. "Winter" could have meant an honest facing of the spiritual truths
which each man must face to be saved. To acknowledge one's sinfulness but
not those "heavenly mercies" which Una ultimately reminds Redcrosse of (I.ix.
53) is to fail to grasp the meaning of winter, and one is left with a spiritual
terrain full of "stubs of trees,/ Whereon nor fruite nor leafe was ever seene"
(I.ix.34), without, in short, the greening of Easter. I believe that that is
why the suicide is called Terwin.

   Another "incorrect" way of handling one's awareness os sin is averting
one's gaze from it. From the spiritual field Trevisan most cowardly did fly.
"Trevisan," like "Terwin," is an anagram. "Sans treve," without truce, could
have labeled a man who is willing to fight the battle ceaselessly (*A Dictionarie*

French and English, 1571, f. Gqiiii^V, "Treues & cessation de guerre iusque à quelque temps dict, *truce or ceassing from warre for a tyme*"). Trevisan, on the other hand, wanted desperately to avoid that battle. That Una remains quiet when Redcrosse decides to go to Despaire's cave must signify that his is the correct response: to acknowledge his sins, experience Christian despair, and then, with the help of all those things Una represents, recall God's love. There is much allegorical sense in the response of Redcrosse to Despaire, and indeed Book I would have been the poorer had its hero not had his own bout with Despaire (we are more aware of his sinfulness than of Terwin's and Trevisan's, as we should be). Trevisan avoided what Redcrosse rightly insisted on.

Spenser might be said in the cases of Trevisan and Terwin to be etymologizing and naming by contraries, but it seems more likely that he inverted the two names to force his point home directly. We are not going to get to the bottom of the problem, but I offer the above as a possible solution which is consistent with the allegory and with known Spenserian practice. I question Russell Meyer's note and the editorial addendum in *SpN* 6.1, exciting though it is to think that Thérouanne and Terwin were pronounced similarly, since I do not understand why Spenser should wish here to engage in historical allusion, and especially to the time of Henry VIII. Perhaps that is a point for discussion in another newsletter.

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[*Ed. note:* Perhaps some further support for this line of interpretation is provided by Colin's identification of his despairing state with the winter landscape in which he locates himself. And of course the calendrical format of the *SC* might well lead one to expect some similar significance to the twelve-part division of the Books of the *FQ*.]

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