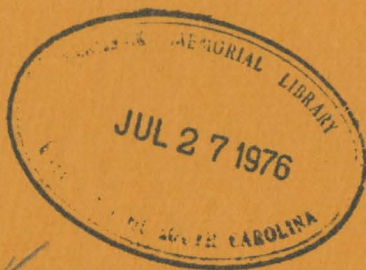


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SPENSER AND THE MIDDLE AGES AT KALAMAZOO

ARTICLES: ABSTRACTS AND NOTICES

DISSERTATION ABSTRACTS

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

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Two factors govern the nature of this report on the Spenser conference May 3-4 at the Medieval Institute's 11th annual meeting at Kalamazoo: length and complexity of two days' sessions, only briefly summarized and the availability of the Proceedings, already published on microfilm as *Spenser and the Middle Ages* (1976), thanks to the remarkable efforts of David Richardson (Cleveland State), who organized and coordinated the program. All readers of *SpN* will be interested in this volume, either their own or their institution's library. It contains full texts of twelve papers (many delivered in brief at the conference), ten parallel sessions of commentators, and a bibliography by Harry Brent (Rutgers) and John Dees (VCI) of special studies, medieval-Spenserian, from 1945-76. An annual checklist is planned for the projected Proceedings of the second symposium in 1977.

As readers of *Spenser and the Middle Ages* (and the following précis) can observe, no consensus was reached on either 'medieval' or Renaissance Spenser, in critical or historical terms. If there was any unanimity, it was on the agreeable irony that the poet himself is infallible; only his critics err. The evident diversity of the 22 papers and critiques reflects the breadth of the symposium's theme, Spenser's medieval legacy. However, it may note changing current fashion in the frequent appearance of Britton, Artegall, Calidore, and Guyon as central topics. Essays that look beyond the familiar ground of *FQ* include Michael Donnelly's, on "iconoclasm" in Ovid, Spenser, and medieval poetry; John Webster's, on allegorical tensions in *Everyman* and Guyon's quest; A. Kent Heath's, on connections between Chaucer and Spenser; and Judith Anderson's, on *Piers Plowman* and *FQ*. All the essays are mainly Spenserian, only intermittently 'medieval', but they link together well; but the variety suggested by their titles is perhaps misleading. The major emphases are on *FQ* (Books II-IV and VI), geographical-allegorical cruces, and Spenser's alleged employment of medieval sources and literary conventions. Far more attention is devoted to these studies to Spenserian re-creation than to the elusive nature of his influence.

Some aspects of the Spenser canon which might have been expected to fit from a Renaissance-Gothic perspective (e.g., *Daphnida*, *Colin Cloute*, *Amoretti*) did not come up; Malory was revived elsewhere. While the old issue of archaic diction received scant attention, some hitherto neglected puns and moments of Spenserian comedy (both as hard to prove as to ignore) were proposed in several papers. Professor Richardson is to be congratulated, for bringing the Symposium about, and arranging its immediate publication. The printed text will of course be praised or blamed according to the merits of individual contributors. Wherever possible, the following epitomes are based on the author's words; to all, for unavoidable compression of much thought in few words, my apologies are offered. The richness of allusion and scholarly argument in the essays themselves can be

but suggested here.

1. Gerard Gross (Penn State) opened the first session with "Shepherds in Love: An Analysis of the Love Theme in *SC*." Gross's view focusses on the post-Lapsarian world of the *SC*; concupiscence is sin, Cupid's victims suffer and re-enact the Fall, the complaint dominates every Eclogue. Andreas Capellanus' *De Amore*, a codification of aristocratic love as inescapable suffering, is acted out (as in Chaucer's *Troilus*), but the unrelieved negative stress is specifically Spenserian. Unlike Petrarch, Spenser portrays not ennobling love, but the trials of man in his fallen condition. "November" teaches that fulfillment is not found on earth; there is no fruition and harvest in the seasonal cycle of *SC*, although Colin's passionate song belies his claim he can no longer sing (as Mutability's pageant convicts her). The poem ends not with Colin's "adieu", but with a return to eternal cyclical pattern. In "Towards Comprehensive Love ...", C. Roger Davis (Smith) replies, questioning both the relevance of sophisticated *amour courtois* and Gross's hypothesis that all love re-enacts the Fall. He points to the varieties of medieval love, and Spenser's varying tones and treatments in both emblems and tales-within-tales in the Eclogues. Davis invokes the dedication to Sidney, and the epilogue; the poem teaches decorous governance in amatory, active, and contemplative modes. He compares *SC* with earlier emblematic experiments, the 1569 *ThW* and *Complaints*; Spenser's 1591 revision reveals his lengthened perspective, more Renaissance than medieval: secular and divine love are mutual analogues.

2. In "The Serpent and the Siren in Books I and II of *FQ*," Joan Larsen Klein (Univ. of Illinois) reads Books I and II as the order of events of the Fall reversed. Red Cross and Guyon confront Pride and Lust, imaged in serpents and sirens of bi-form monstrosity (manifestations of Satan) from Error to Acrasia. Klein cites iconographical evidence for the synthesis of Eve-Circe-Echidna figures, from the *Physiologus* to 16th century commentaries and contemporary emblems. Books I and II are interlinked by the temptress-dragon analogues and other parallels of mutually confirming Augustinian allegory. The temptation to *luxuria* entails both sloth and lust, in Error's labyrinth and Acrasia's Bower; only after Red Cross slays the dragon can Guyon's quest to conquer concupiscence begin. In response, D'Orsay Pearson (Univ. of Akron) presented "Spenser's Labyrinth--Again," starting from Steadman's study of serpent-woman and labyrinth symbols of worldly temptation and the sensual life. She distinguishes three forms of labyrinth (simple, complete, complex) which Spenser inherited and re-made from medieval iconographical traditions. In Petrarch, the simple labyrinth is unrequited love; in Boccaccio, the complete labyrinth is the 'pig-sty of Venus,' sensual torment, escape from which requires Grace as well as reason and fortitude. In Spenser, the complex labyrinth resembles medieval allegorizations of the Theseus-Ariadne myth, as in *Ovide Moralisé*. Pearson explicates Red Cross' purification in the House of Holiness after an orgy of sexual involvement at the heart of the maze -- the prison of the body -- the labyrinth within.

3. Brenda Thaon (Concordia) also reconsiders Book II, but from a historical rather than mythic perspective. She brings out the hitherto unnoticed poetic functions of "Spenser's British and Elfin Chronicles," reassessing their roles not only as theological history (medieval) and political lesson (the Tudor view), but as specifically linked to the Legend of Temperance. In close reading, especially of echoic water-imagery, Thaon finds subtler meanings in both Elfin and British chronicles. She corrects Rathborne's interpretation of Elfinor as Brutus' counterpart, citing Horace and Boccaccio on Salmoneus as a symbol of worldly pride. The moral and ethical concerns of Arthur and Guyon are reflected in linked images, verbal echoes, and thematic parallels between the two histories, which are intrinsic to Book II. In the absence of Professor Bourdette, Roger Davis suggested other possibly ambivalent water-images elsewhere in *FQ* (Lochrine), and agreed that the Faerie world is both a celebration and a critique: the Heavenly City is not yet.

4. Carol Dooley (New Mexico State) in "Artegall as Salvage Knight: Use of the Medieval Wild Man Tradition in Books III and IV of *FQ*" returns to *amour courtois*, but here in the topic of the brutish wild man tamed by a virgin. To this she adds the popular medieval romance tradition of the noble knight nurtured in the forest; the two motifs coalesce in Britomart's two quests. The civilizing power of marriage (Britomart's taming of Artegall) and the savage vigor of Artegall in disguise are read as Spenser's synthesis of medieval folklore and aristocratic Elizabethan fiction. The erotic content of both forms was well-known to Spenser's reader via English versions of French romance (*Chevalier au Cygne*, *Valentin & Orson*, *Palmerin of England*), and associated with Hercules' famous education, as in Ariosto's Ruggiero. Artegall's bear-and-ragged-staff emblem connects him with medieval Salvage Knights; Merlin's instructions to Britomart invoke the maiden binding and civilizing her future husband. Spenser integrates the themes of chastity and natural justice through her quest and their mutual passion, thus unifying the structures of Books III and IV. In her commentary, Ann Shaver (Denison) suggests Dooley's Artegall is a Wild Man tamed too far. Shaver makes nine specific criticisms of the folk and fairy-tale elements cited as Spenser's latent meanings (the savage knight's heraldic device, disguise, sexual magnetism, purposeless wandering, etc.). She contrasts Britomart's role with Radigund's, vis-à-vis the lust-conquering virgin theme and the castrating Wild Woman tradition of classical anti-feminism. Shaver stresses the Isis Church dream of Britomart in Book V, and the control of the wild man threatening within.

5. These themes are approached differently by Donald Stump (Cornell) in "Britomart's Mock-Romantic Quest." Medieval *fin amour* is seen as the sub-text of satire extending through Books III-V. Britomart's role-reversal makes a mockery of medieval courtly love conventions; Scudamour's destructive boldness and martial conquests satirize classical heroic love; Amoret is a typical impossibly cruel mistress. The problem of sexual dominance in marriage is resolved by Spenser's conception of Christian marriage, mutually ennobling love and procreation. Largely in agreement, Russell Meyer (Univ. of Minnesota) adds a further commentary in "Timias in Love..."

in support of the hypothetical ironic intention of Books III and IV, citing the laughable behavior of Timias as a victim of courtly love. Meyer prefers a satiric reading of Timias' affair with Belpheobe, and quotes Castelvetro in support of Renaissance attitudes toward sex as comedy. The *Variorum's* sage and serious Spenser needs revision, in the light of new recognition of his delicate humor and punning, which need not negate but may co-exist with serious meaning.

6. The limitations of courtly courtesy, the chivalric ideal, and quest motifs are again stressed by Mary Ellen Jordan (Univ. of Minnesota) in "Sir Calidore and the 'Sacred Nourcery of Vertue'". Jordan differentiates masculine (chivalric, aggressive, aristocratic) from feminine (natural, bountiful, nurturing) principles in the conflict between Calidore's pursuit of the Blatant Beast and his lingering affair with Pastorella. Calidore's apprenticeship in Arcadia is necessary, a preface which prepares him to perceive the non-chivalric natural gift of courtesy and to cultivate inner sensibilities. The feminine principle -- beautiful, desirable, but essentially maternal Venus -- appears to the poetic imagination on Mt. Acidale. Following Wind, Jordan explicates the Christian Neoplatonism of the Acidalian vision, stressing its divine fecundity. The revelation prepares Calidore to acknowledge and embrace the feminine principle embodied in Pastorella; in this synthesis his courtesy is perfected. Now he is fit to serve as heroic instrument of Divine Order, muzzle the Beast, and accomplish his quest. Linda Galyon (Iowa State) would qualify Jordan's emphasis on the marriage of masculine and feminine principles in Book VI's pastoral episodes. Galyon stresses the past tense: the Blatant Beast is 'now' raging again; both Calidore and Pastorella were sojourners, not denizens of Arcadia; Meliboe's world is destined for destruction, a dream of peace. Spenser's audience would have recognized the Acidalian vision as Socratic compromise, a *discordia concors* between artifice and naturalness, and read more in it than Colin explains to Calidore. Calidore's retreat ends when he begins to act less like 'cowherd Coridon' and becomes more himself. In Spenser's Platonic terms, long retreat destroys psychic integration, or makes it impossible. So Colin's vision vanishes.

7. A. Kent Heatt (Univ. of Western Ontario) proposes significant continuities, in "The *Canterbury Tales* in the *FQ*," connecting Chaucer's mythopoeic Boethian proto-Renaissance Platonism with Spenser's mythopoeic, allegorizing Renaissance Platonism. Unlike Milton's, Spenser's imagination in *FQ* is medieval: the literary historical break comes after Spenser, not before. The four-groups in *FQ* IV resume and complete symbolic themes in Chaucer's *KtT* and *SqT* (in the 1561 Thynne edition Spenser read, associated with the 'Marriage Group'). The Chaucerian themes of *gentillesse* and *maistrye* (chiefly in *KtT*, *FrankT*, and *Parlement of Foules*) appear repeatedly in *FQ* III-IV. Spenser attempted lexical continuity with usable parts of earlier vernacular literature; his Squire's tale is patterned on the mythic structure of Chaucer's *KtT*, and embodies its related four-groups in four roles signifying 'natural' love and 'artificial' friendship. Spenser's *paysage*

moralisé uses Chaucer's symbolic adventures, landscapes, and architectural structures; the Chaucerian theme of natural love's relation to nurtured friendship culminates in the symbiosis of art and nature in the Isle of Venus. Britomart's dream in Isis Church concludes Spenser's reinterpretation of *freedom* in love, the paradox of Christian marriage: she becomes love's servant on her own terms. In reply, Michael Holahan (SMU) sees differences as strong as similarities between *CT* and *FQ*. Spenser is aware of time's mutilation in the surviving remnants of the past; he tells us that what can no longer be found in Chaucer can be found in *FQ*. The new poet fathers his own source, picks out what remains usable, reworks it, making *CT* a Spenserian romance, not Chaucerian. Spenser's relation to Tasso and Ariosto complicates his relation to Chaucer; his awareness of legacy itself implies distance, and obligation to go beyond marks set by the ancestors.

8. Michael Donnelly (Kansas State) enlarges the comparative context in "With Cunning Hand Pourtrahed": Mural Decorations in Spenser, Ovid, and the Middle Ages." Spenser is less self-consciously medieval, as pictorial artist, ironist, and allegorist, than recent rhetorical criticism has recognized. Donnelly contrasts Spenser's "iconophrastic" symbolic imagery in Castle Joyous and Busyrane's House with static, conceptual descriptive passages in Dante, *Roman de la Rose*, Chaucer's *KtT* and *House of Fame*. Medieval ecphrasis employs *visibile parlare*, icons that speak. In Dante and Chaucer, the poet's aim in conveying visual experience is to create conviction, not illusion of real, felt experience. Spenser's "iconophrasis" more closely resembles Ovid's literary pictorialism; distinctions between visual and verbal art do not blur, as in medieval poems. But Spenser's serious moral tone and debts to medieval tradition create effects distinct from Ovidian urbanity and sophistication. Beneath Spenser's rhetoric lies deep awareness (like Ovid's) of powers of verbal art, and profound interest (like the medieval poets') in images as vehicles of significant multiple meaning. Donnelly's close analysis of Spenser's tapestries vis-à-vis *Metamorphoses VI* (Arachne's web) compares both pictorial and psychological effects (*energeia* and *enargeia*): Spenser attempts to make images immediately moving, to duplicate their emotional life and affective power. More complex than Ovid, Guillaume, or Chaucer, Spenser's sensuous description demands to be read on deeper levels of moral seriousness. In place of Patrick Hogan (Univ. of Houston), David Evett (Cleveland State) briefly commented on Donnelly's neologism "iconophrastic", and the importance of Spenser's eclecticism, as a Renaissance poet of pictorial psychological affect (like Sidney and Sannazarro) and like Malory, less spatially and architecturally oriented than his medieval models.

9. In "*Moralis quid agas: Spenser and the Exegetical Tradition*," Bernard Beranek (Duquesne) reviews the relevance of patristic texts for the interpretation of medieval literature, and Renaissance interest in biblical commentary. The moral allegory of *FQ* will yield more meaning via Robertsonian historical criticism than via the clichés of Burkhardt's 19th cent. "Renaissance". Thus, Guyon's voyage to the Bower of Bliss is based on, and presupposes, recognition of iconographic traditions which passed from

exegetes of sacred texts to medieval secular poetry, and thence through both literary and religious channels into the common store of the Renaissance. Beranek's rationale for an application of the method leads to the conclusion that Spenser meant no conflict between Nature and Art in the Bower of Bliss: its total falseness must be understood. He stresses the efficacy of the moral allegory in *FQ*, advising us to take seriously Milton's opinion that Spenser is a better teacher than Scotus or Aquinas. Phillip Rollinson (Univ. of South Carolina) answers Beranek with a rebuttal. There is no Augustinian aesthetic for reading secular literature; Robertson's assumptions entail iconographic determinism, but symbols are open to any interpretation (a rose may be read *in malo* or *in bono*). Isidore of Seville used historical interpretation of Virgil to define literary allegory, not *caritas/cupiditas*; not every boat is Noah's ark. Historical exegesis is dangerously reductive and simplistic. Spenser is not bound by association of images, or predetermined iconography; he knows the implications, but chooses to mean what he chooses, symbol by symbol.

10. "Dreamscape and Dream Vision: Spenser and Medieval Allegorical Tradition" by Cherie Ann Haeger (Gannon College) surveys dream atmosphere and narrative techniques throughout *FQ*. In Spenser, time is fluid: past, present, and future co-exist; landscapes and characters are also fluid. Inside the larger dreamscape of *FQ*, specific visions occur, which Haeger relates to Macrobius' theory of five species of dreams. Spenser uses *somnium*, *visio*, and *oraculum* variously to reveal a character's mental state, a truth he perilously ignores, or the destiny awaiting him. She discusses Red Cross' dream at Archimago's, Scudamour's at the House of Care, Arthur's of Gloriana, Britomart's vision in Merlin's mirror and Isis Church dream, and Calidore's vision at Mt. Acidale. The dream-vision and dreamscape provide Spenser with means to confront a character with a truth dramatically, and to externalize and concretize his inner life. Spenser's so-called inconsistencies do not seem so if *FQ* is read as dreamscape, a psychomachia developed by association. John C. Ulreich (Univ. of Arizona) replies in "The Problem of Vision..." both directly and indirectly answering Haeger. A distinction is needed between dreaming and poetry: what is poetic coherence? How is psychic experience transformed into conscious allegory, as in Colin Clout's vision? Ulreich examines Spenser's symbolism of the Graces, in the light of Neoplatonic allegorical theories (cf. Botticelli's *Primavera*) and the Dreamer's experience in *Pearl* (cf. Calidore), criticizing Coleridgean conceptions applied to Spenserian allegorical imagery. The interpenetration of conscious and unconscious meanings in *Bhagavad Gita* helps to elucidate the problem of Calidore and Colin's vision, and Spenser's awareness of the differences between unconscious, given, incarnate meaning and his conscious, created symbolic images.

11. John Webster (Univ. of Washington) in "The Allegory of *Everyman* and *FQ*" turns attention from rhetorical and iconic to dramatic reading of allegory, while continuing the discussion of Spenser's polysemy. The gap between narrative and allegorical logic allows the poet to take the reader by surprise, forcing him to discover the profound in the naive. In Spenser

and in *Everyman*, the strategy of contradiction leads the audience to 'see through' the narrative to its non-dramatic themes. Webster contrasts the seeming naivete of dramatic illusion in *Everyman* and *FQ* II (Guyon's peculiarly wooden quest) with the complex psychomachia the audience is ultimately made to recognize. Close reading of the play and the major action of Book II is combined with theoretical questioning of the allegorist's techniques: how does the audience learn to follow the intricacies implicit in the double sense of "Everyman" or the relation of Temperance to Acrasia? Allegorical and narrative coherence do not coincide; neither logic works, for both *FQ* and *Everyman* shift modes unpredictably. Both become most effective when disjunctions between dramatic and allegorical actions are realized, forcing the audience to re-value its interpretation. Each work is concerned with the relations among different psychological entities in a single allegorical mind; each provides ample means of breaking through narrative illusion to non-dramatic thematic structure. Maureen Quilligan (Yale) finds much to applaud in Webster's essay; her critique carries further the implications of his theoretical approach. She argues her own case for "strategies of contradiction" in the subtleties of Spenser's language, working toward a general theory of the language of allegory in late medieval and Renaissance poems, from *Piers Plowman* to *FQ*.

12. "An Exercise in Retrospective Reading: Spenser's Cave of Mammon and Langland's *Visio*" by Judith Anderson (Indiana), (facetiously titled in delivery "The Influence of Spenser on Langland") begins with historicism, as imaged in the retrospective vision of Ignaro: oblivious of the present, blind to the significance of Christian Redemption which invests all time with meaning. The genetic relationship between medieval and Renaissance allegory is then examined in the surprising light cast by Spenser on Langland's thinking. In Book II, Guyon's debate with Mammon forces him to realize what the surface of materialism conceals: the source of its power, its deadly price. Guyon is in the Cave not to destroy it, but to face it -- to acknowledge human depravity before he can find saving Grace. Langland's *Visio* assays a similar series of approaches to the conflict of matter and spirit, worldly materialism and moral idealism, human nature and its higher possibilities. Piers' tearing of the Pardon breaks the cycle of conflict apart; he withdraws, never to re-emerge, to a life of penance and prayer. Anderson compares the debate of Lady Meed, Conscience and the King with Mammon and Guyon's confrontation. The profound ambivalence of Meed is taken seriously in Anderson's reading, which then re-examines retrospective interpretation itself. Trinkhaus' periodization of 'medieval' and 'Renaissance' thought (the Humanists' and Reformers' denial of medieval belief that rational man can lead a moral life in the secular world and still achieve salvation) casts another light on Langland's search for a way to express such certitude. As in Guyon's sojourn in Mammon's Cave, so in Meed's debate with Conscience and Piers' tearing the Pardon: Spenser and Langland elude all generalizations. In *Piers Plowman*, we perceive something of the too often mysterious origins of 16th century thought.

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ARTICLES: ABSTRACTS AND NOTICES

James Neil Brown, "Elizabethan Pastoralism and Renaissance Platonism," *AUMLA*, 44 (Nov. 1975), 247-67.

An attempt to define pastoralism in Elizabethan poetry in terms of the Renaissance Platonism imported from the Continent. Spenser and Sidney are the principal conduits for this tradition, which flourished in England between 1579 (*The Shepheardes Calender*) and 1593 (Drayton's tribute to Spenser, *Idea, the Shepherd's Garland*). Pastoralism, with its nostalgic idealizing of a long-abandoned rural past, became in the Renaissance (as Cody has shown) the favorite literary genre in which to express the emerging cult of aesthetic Platonism, with its conception of Eros "as a mutual desire of the intelligible for the sensual and the lower being for the higher, as transcendental yet immanent." Central to this view is the image of the poet as Orpheus, priest and prophet of Eros. Spenser's view of the calendar form in his pastorals provides an abstract pattern of order against which to measure the raw material of experience, as Heninger points out. Colin, failed lover and poet, falls out of harmony with this pattern: only intermittently and through his art as with the compelling vision of the Graces in "Aprill" (or in *FQ VI.x*) does he approach the Orphic role: there the triad of Graces or *triplex vita* is enhanced by the Maiden or Virgin Queen who is center of the harmony and facilitates concord.

Sidney's reference to the poet's "raunging within the Zodiack of his owne wit" suggests that he shared Spenser's view of the poet's function. Especially in the *New Arcadia*, marriage as an emblem of cosmic harmony serves as fore-conceit: as the work opens, the earth itself dons "her new apparel against the approach of her lover." Themes of an idyllic past and an alienated present are linked to the figure of Urania, the cosmic Muse who is also Venus Urania, patron of heavenly love. For

Sidney the pastoral world is a contemplative retreat in which the active hero is initiated into love, by which his soul is tried, educated and purified. The other Elizabethan pastoral romances follow the pattern developed by the *Arcadia* and by *FQ* VI: the plot typically shows the hero as poet-lover entering "Arcadia" full of the pains of the outside world, and in the inner pastoral circle experiencing calm self-analysis which enables his return to the outer world in harmony with himself. The pastoral impulse is the urge to explore the relationship of man and nature. Marlowe's "Passionate Shepherd to his Love" may stand as the example *par excellence* of this mode, with Raleigh's and Donne's answers functioning by "ignoring the understood Platonism of all such mythopoeia" (Cody). Elizabethan pastoral may best be read by recognizing that the poet is playing Orpheus, invoking a universal theism and so uniting themes of the shepherd's life, the idyll of childhood, contemplative retreat, the divinity of dreams, the reconciliation of virtue and pleasure.

James Neil Brown, "Spenser and Champier," *Notes and Queries*, 220 (Dec., 1975), 336.

Spenser's placing of Chaos (*FQ* IV.ii.47) in the "Abysses" may follow the precedent of Symphorien Champier in *Nef des dames vertueuses* (1503). Champier's work, substantially a presentation of Ficino's commentary on the *Symposium* in courtly guise, follows its original in presenting Orpheus' teachings that Chaos was older than Saturn, Jove, and the other gods, and that Love, the god of creation, had existed in the heart of this Chaos. But Champier, unlike Ficino, calls Chaos "ung abisme". Since "abysses" is also the Biblical term for unformed matter, Champier may be further Christianizing Orphism here; and since Spenser is similarly concerned to harmonize the two traditions he may have welcomed Champier's hint.

Richard F. Hardin, "The Resolved Debate of Spenser's 'October,'" *MP*, 73 (1976), 257-63.

Readers of "October" have been misled by E.K.'s statement that "In Cuddie is set out the perfecte paterne of a poete, whiche finding no maintenance of his state and studies, complayneth of the contempte of Poetrie, and the causes thereof..." Dowden and more recently Maclean, Heninger, and Cullen have tended to take Cuddie as a portrait of the artist or at least a piece of himself; this essay argues that Cuddie typifies the failed poet, an amateur writer of courtly lyrics not a conscious follower of Virgil like Spenser. Such an interpretation would reinforce Paul McLane's identification of Cuddie with the courtier-poet and spendthrift Edward Dyer; but the emphasis in this essay is on Cuddie's type rather than on any specific topical identification. He is a man of some skill, as Piers says, but has grown flaccid in his pastoral retirement. Like the courtier-ape in *MHT* he is "A servant to the vile affection" of wicked men; in Sidney's terms he makes poetry *Phantastike*

rather than *Eikastike*. Like Scudamour in the House of Care, he egotistically sees love as a tyrant over the imagination; his is the "base mind" of *HL* 183-89. Finally, in concluding that an abundance of food and drink would suffice to inspire him, Cuddie demonstrates the limit of his vision. Similarly a comparison of "October" with its source Mantuan's fifth eclogue indicates that Spenser has weakened the poet's case in transferring it to the lips of Cuddie. Cuddie's "slender pipes" are like the "scrannel pipes" of the false shepherds in *Lycidas*: as Landino commented on Virgil's *tenue avena*, the reference is to an inferior vein of poetry. Unable or unwilling to uproot himself from pastoral seclusion, Cuddie is a figure of the poet who fails, in A.C. Hamilton's words, to reject "pastoral life for the truly dedicated life in the world." [Note: If one observes that E.K. does not call Cuddie the pattern of a perfect poet, and if one will grant that he may have set off a restrictive clause with commas, one may feel that E.K. is saying something rather closer to Hardin's thesis: that "Cuddie is a perfect example of the kind of poet who..." -D.C.]

Michael Holahan, "*Iamque opus exegi: Ovid's Changes and Spenser's Brief Epic of Mutability*," *ELR*, 6 (1976), 244-70.

Spenser's *Mutability Cantos* form a brief epic with a source and challenge in Ovid. Ovid's pride in the *Metamorphoses* arises from the inclusiveness of his work, which he asserts as a triumph over time and as his own immortal life. Debating his classical source, Spenser condenses Ovid's work, notably the myths of Phaethon, Callisto, Actaeon and Arethusa as well as the philosophical discourse of Pythagoras. He transcends Roman history to distinguish poetic and sacred visions of time. This distinction, with his use of epic conventions and the poet's role in the poem, sets against Ovid's pride an imaginative humility. The Renaissance poet uses his classical predecessor and then judges him and change within a medieval context. Finally Spenser goes beyond Ovid entirely to his own private debate on change, time, and eternity. [M.H.]

R.G. Peterson, "*Critical Calculations: Measure and Symmetry in Literature*," *PMLA*, 91 (1976), 367-75.

Since 1937, critics have been discovering integrated into the structure of literary works various numerological and symmetrical patterns. Lines, chapters, books, episodes, characters, images, etc. are found in symbolic numbers like 3, 4, 10, 33, etc. and in symmetrical arrangements (concentric, triadic, or parallel). Both were known in classical times but nowhere in surviving classical theory is there explicit recognition of any large-scale use of number or pattern in literature; nor are the important references in modern critical writing before this century. Nevertheless, even though the esthetic relevance of highly complicated or esoteric number systems is doubtful, many symmetrical (often concentric) and numerological patterns have been convincingly demonstrated in works from the *Iliad* to the *Divine Comedy* and *Paradise Lost*, as well as in o

poems and novels from the Renaissance to the present. But problems remain as to what can properly be measured and what validates the patterns detected. [R.G.P.]

Raymond G. Schoen, "Milton and Spenser's Cave of Mammon Episode," *PQ*, 54 (1975), 684-89.

Milton's error in *Areopagitica*, when he says that Spenser "describing true temperance under the person of *Guion*, brings him in with his palmer through the cave of Mammon," has been explained by Ernest Sirluck (*MP*, 48 (1950-51), 90-96) in terms of the later poet's inability to accept Aristotle's characterization of the temperate man as having no need to call on reason to assist him against temptation. Milton, holding that temperance always involves the restraint of appetite by reason, recalls the Mammon episode "as he would himself have written it: with the personification of Reason always present because always needed." This essay approaches the problem of Milton's mistake from a different direction, and argues that Milton revises Spenser because he is thinking in terms of poetic, not philosophic traditions. Milton's tribute to "our sage and serious Poet *Spencer*, whom I dare be known to think a better teacher than *Scotus* or *Aquinas*..." derives from Horace's lines on Homer:

Troiani belli scriptorem, Maxime Lolli,
dum tu declamas Romae, Praeneste relegi;
qui quid sit pulchrum, quid turpe, quid utile, quid non,
planius ac melius Chrysippo et Crantore dicit.

Epistles, I.ii.1-4.

Possibly taking his cue from his schoolmaster, Alexander Gill the elder, who was wont to call Spenser "our Homer," Milton adapts Horace's tribute, and replaces the philosophers Chrysippus and Crantor with Scotus and Aquinas. Horace's poem had been cited in Sidney's *Apology* as a convenient authority for the Renaissance commonplace that poets teach more effectively than philosophers; and Harington in his "Allegory" of *Orlando Furioso* had used a passage later in the same Horatian epistle to defend his own reading of Ariosto as urging the control of passion by reason. Furthermore, in *The Doctrine and Discipline of Divorce*, published fourteen months before *Areopagitica*, Milton had referred to Homer and Chrysippus in close proximity, and in relation to the doctrine of free will. Finally, the epic episodes of descent to the underworld, on which Spenser bases his Cave of Mammon, provide an instance of a guide specifically in the Homeric example: in *Odyssey* X and XI Odysseus is told by Circe to seek guidance from Tiresias. Similarly, the Sibyl in relation to Aeneas, and Virgil himself in relation to Dante, are identified with reason controlling or guiding the passionate hero. It would seem, therefore, that it is Milton's familiarity with the literary tradition, and with the traditional claims for poetry over philosophy, that leads him to his famous misreading of Spenser -- not, as has been supposed, his philosophical bias.

Mildred K. Travis, "Of Hawthorne's 'The Artist of the Beautiful' and Spenser's 'Muiopotmos,'" *PQ*, 54 (1975), 537.

Notes a number of factual errors in Sherry Zivley's comparison of Hawthorne and Spenser (*PQ*, 48 (1969), 134-37).

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 \$US 7.50 per microfilm copy or \$US 15 per xerographic copy (for academics in U.S., as of Oct. 1, 1975; others should write for applicable prices), from Xerox University Microfilms, Dissertation Copies, Post Office Box 1764, Ann Arbor, Mich. 48106; orders should provide publication number and author's name. [When dissertations are reported prior to their publication by University Microfilms, their order numbers and *DAI* citation will appear in a subsequent issue of *SpN*.]

[NOTE: Prices have gone up sharply from those quoted in *SpN*, 5.3.]

Bernhart, Barbara-Maria, *Imperialistic Myth and Iconography in Books I and II of The Faerie Queene*. McMaster University, 1975. (To obtain a microfiche copy please order directly from the National Library of Canada at Ottawa.) *DAI*, 36:6078-79A. [See *SpN*, 6, p.52.]

Bledsoe, Audrey Shaw. *Spenser's Use of the Myth of Isis in The Faerie Queene*. Emory University, 1975. *DAI*, 36:2836A. Order No. 75-23,676, 198 pages. [See *SpN*, 6, pp. 52-53.]

Bragg, Howard Starr, III. *The Function of Scudamour and Amoret in Edmund Spenser's The Faerie Queene*. Emory University, 1975. *DAI*, 36:5311-12A. Order No. 76-1612, 253 pages. "This dissertation analyzes Spenser's use of Amoret and Scudamour in *The Faerie Queene*, because this topic has never before been considered systematically. It first considers their roles in the 1590 version of Book III. Spenser used Amoret's capture by Busirane as a way to end Britomart's book with a conquest comparable to the endings of the first two books. Amoret is a passive exemplar of chastity while Britomart is an active principle. In this version Scudamour serves to demonstrate, when compared to Britomart, the weakness of a man who relies on his own power instead of the power derived from heaven. Scudamour has plunged so deep into despair that he cannot accept God's providence which brings Britomart to aid him. At the end of the 1590 version Scudamour and Amoret are rejoined in the "faire hermaphrodite" passage so that readers of this edition may share Britomart's hope of meeting her love. When Books IV-VI were published in 1596, Spenser continued to use Scudamour and Amoret, but he cancelled the last five stan-

of reunion in Book III. This study maintains that Spenser decided that the diction of the fair hermaphrodite passage suggested a way that chaste lovers should never react; it is "light" and "senceles." The marriage of Florimell and Marinell is Spenser's matured version of the union of pure lovers. Spenser also decided in Book IV to show Scudamour too flawed in character to be reunited with the goodly womanhood Amoret continues to represent. Scudamour in Book IV is given a more detailed characterization, especially by allowing him to tell how he seized Amoret at the Temple of Venus. This story conflicts with the narrator's explanation in Book III of Amoret's pledging her love to Scudamour and gives a different rationale for Busirane's existence. The dissertation shows that Scudamour's words and actions in Books III and IV are craven and that his character is so permeated by the corrupt notions of false Cupid - lack of faith, boasting, love of money and reputation - that he is incapable of love. To him Amoret is a prize to be seized, not a woman to be cherished. Scudamour witnesses Artegall as the Salvage Knight attack Britomart. This encounter shows the right way a proud and selfish man should react to a chaste woman's beauty. The Salvage Knight becomes Sir Artegall and courts Britomart with awe, patience, and human understanding. Scudamour never realizes the proper way to love Amoret so he never is reunited with her. Scudamour cannot help himself though, for only such antique seeds as Britomart and Arthur possess true virtue. Even the pure twins Belphebe and Amoret are not immune to the old world's corruption. Belphebe is so proud of her chastity that she selfishly keeps Timias from serving Arthur, and she turns her back on Amoret. Amoret's virtue is powerless to resist any attackers, and she becomes so fearful that she can not even become friends with Arthur. Her weakness materially contributes to her failure to become reunited with Scudamour."

ereton, Patricia Anne. *Book IV of Spenser's Faerie Queene: A Ramistic Analysis of Friendship*. Univ. of California, Los Angeles, 1975. DAI, 36:2837A. Order No. 75-22,608, 205 pages. "Spenser scholarship has long been puzzled by FQ IV, particularly by the definition of theme (friendship), structure, the relation of IV to III, and the significance of certain episodes, notably the river marriage in xi. My dissertation solves these problems by a redefinition of theme which has correlative structural effects. I view Spenser's friendship as a philosophically syncretic, threefold idea of harmony, strictly arranged along the lines of Ramistic handbooks of logic. I am thereby led to view IV as independent from III in theme and organization. Spenser loosely defines friendship as a physical, political and personal bond ordering nature, nations and private relationships of friends, families, and lovers. Following ideas current at the time, Spenser devotes particular attention to married friendship which augments the sexual union with a union of minds. I survey sources and analogues of Spenser's friendship in classical philosophy, Jean de Meun's *Roman de la Rose* and its backgrounds, Florentine Neoplatonism, and sixteenth-century thought.

"I argue that Spenser organizes the large and unsystematic body of material surrounding friendship by means of Ramistic ideas on composition,

the most widely accepted method of structuring discourse in Elizabethan England. Spenser's personal ties to Ramism were strong. Cambridge, university, was the center of English Ramistic studies; Gabriel Harvey, his long-time friend, was the first English Ramistic rhetorician in England, and Sir Philip Sidney, Spenser's patron, encouraged several important Ramists. The poem corroborates what external evidence suggests: Spenser categorizes friendship and its opposing vice, discord, according to Ramus' six primary arguments or topics -- cause, effect, subject, adjunct, differences and comparison. Each argument is allegorized in separate, independent episodes. Because the Book's continuity is logical rather than fictional, the story or allegorical vehicle lacks a central hero dominating the action, a dramatic progression from beginning, middle to end, and coherent transitions between the logically based episodes.

Creel, Barbara Harsch. *Boethian Patterns in Spenser's Faerie Queene*. Texas Christian University, 1975. *DAI*, 36:3726A. Order No. 75-28,911. 135 pages. "The intellectual framework of the *FQ* involves tensions between the individual heroes' capacities to achieve their quests and their dependency upon God's grace, and between the Providential governance of the universe and the apparently random, impersonal forces that seem to belie divine omnipotence and benevolence. Spenser's solution is Christian; but he usually states the problems in pagan terms so that the reader may avoid substituting the foregone conclusions of faith for the arduous process of reason which must precede the act of faith. The patterns whereby the tensions are stated and resolved is called "Boethian" because of the tremendous influence of Boethius' *Consolation of Philosophy*, which employs the same techniques. Because this work mediates between the pagan philosophical tradition in which Boethius was educated and the medieval Catholic statement and because it was known to medieval and Renaissance theologians and poets, this work is analyzed in the context of intellectual history beginning with Plato and continuing with Augustine, Aquinas, Calvin, and Arminius and the Anglican theologians of Spenser's time. The final section examines those sections of the *FQ* devoted to Boethian themes as defined above. The conclusion analyzes the cantos of Mutabilitie, Spenser's most evident analogue to Boethius' *Fortune*."

Haeger, Cherie Ann. *Allegorical Method in Spenser and Hawthorne*. Duquesne University, 1975. *DAI*, 36:2190A. Order No. 75-21,496, 320 pages. [*SpN*, 6, p.36.]

Harvey, Edgar Shiley, Jr. *Pageants of Virtue: Common Strategies of Moral Persuasion in Edmund Spenser's Faerie Queene and Ben Jonson's Masques*. Univ. of Minnesota, 1975. *DAI*, 36:5316A. Order No. 76-4099, 333 pages. "Four analogous structural and figurative strategies -- exemplars of virtuous contrastive imagery -- in the *FQ* and Ben Jonson's masques, allegorical fictions that, despite obvious generic differences, both idealize the poets' sovereigns and urge them to practice virtue, reveal Spenser's

considerable influence on Jonson. Thematically central protagonists in the *FQ* (Gloriana) and Jonson's masques (mythical presiding monarchs) are idealized exemplars of virtue who simultaneously praise the monarchs they represent and serve as attractive mirrors, moving monarchs and their courts toward moral reformation...Through allegorical myth, Spenser and Jonson create the "golden worlds," fictions correcting Nature's fallen world, which Sidney calls the true province of poetry. Allegorized myth is pervasive and various: both poets repeat commonplace allegorizations of classical myth and invent original allegories; both embroider their fictions with brief mythological allusions and use allegorical myths for major actions...Reiterated confrontations between good and evil - until the pattern defines a Christian humanistic ideological principle - further unite the *FQ* and the masques. Although Spenser's confrontations generally involve knightly combat befitting epic romance while Jonson's reflect greater thematic diversity and the symbolic significance of dance, their confrontations illumine identical moral oppositions...As a fourth strategy of moral persuasion, Spenser and Jonson repeat related images whose contrastive values underscore the moral oppositions of their poetic universes. Images of light and darkness, order and disorder, freedom and restraint, and wholeness and deformity recur in meaningful patterns to help define good and evil."

wkins, Peter Stephen. *'Upon the Pillours of Eternity': Civic Tradition and 'The Faerie Queene'*. Yale University, 1975. *DAI*, 36:2846A. Order No. 75-24,550, 368 pages. "An essay on the idea of the City as represented in the enduring conflict between Christian and humanist understandings of the nature and destiny of human community. Beginning with Augustine's confrontation of Cicero and Virgil in the *De Civitate Dei*, we go on to trace a highly complicated notion of the earthly city in its impact not only on political thought, but on the poetic imagination as well. This is shown in a study of Dante's work from the *De Monarchia* to the *Commedia* and, most particularly, in a reading of Dante's great poem in relation to Augustine's civic typology. Classical and medieval traditions are then discussed in the context of Renaissance civic humanism and in relation to the contemporary poetic genre associated with the city: the *poema delle rovine* (e.g., du Bellay's *Antiquitez de Rome*) and the romance epic (e.g., the *Orlando Furioso* and the *Gerusalemme Liberata*). The second half of the thesis suggests how these poetic forms and the continuing tension between Augustinian and humanist understandings of the city provide a framework for discussion of Spenser's poetic works, from the *Complaints* volume of 1591 through the *FQ*. A modification of A.S.P. Woodhouse's distinction between the orders of grace and nature facilitates a discussion of the latter poem. In Book I, which explores the order of grace, Augustine's civic typology provides a relevant gloss. In Books II-VI, the constellation of images and themes associated with the pagan goddess Cybele is used to discuss the city in the order of nature. The *Mutabilitie Cantos* demonstrate Spenser's own synthesis of the two orders and give a perspective in retrospect on the civic themes uncovered in the preceding books."

Horsting, Eric Willem. *Some Approaches to Spenser's Shepherdes Calender*. Columbia University, 1975. DAI, 36:3731A. Order No. 75-27,427, 224 pages (Before 5-31-77, to obtain copies write to author at 133 E. Lime-stone St. Yellow Springs Ohio 45387.) "This dissertation consists of four separate essays on the SC. Each essay approaches the poem from the perspective of a particular poetic strategy Spenser appears to use, in order to explicate the relation between the technique and the area of meaning it seems to serve. The first essay examines the issue of historical allegory by a close analysis of the eagle-shell-fish fable in "Julye." The second essay concerns whether or not one may term the poetic form of the Colin-Rosalind relation a "narrative" (I think so), and includes some speculation on the way love affects that form. The third essay considers Spenser's imitative practice in "December"; it is largely a detailed comparison of "December" and its source, Marot's *Eglogue au Roy*. The final essay addresses the problem of "Proportion" to which the poem's subtitle alludes. The "proportion" is seen to partake of disproportion; and the use of the pathetic fallacy, especially in "Januarye", "June", and "August" is investigated, with the conclusion that the relation of Colin Clout and the natural world is tenuous at best."

Lechay, Daniel T. *The Escape from the Lonely Dell: Studies in Spenser, Shakespeare, Wordsworth and Blake*. University of Iowa, 1975. DAI, 36:2220A. Order No. 75-23,059, 175 pages. "The dissertation explores three interrelated critical dicta of William Blake. In "A Vision of the Last Judgment," Blake exhorts "the Spectator" to "make a Friend & Companion of one of these Images of wonder which always intreat him to leave mortal things." In *The Marriage of Heaven and Hell* he declares, "Without Contraries is No Progression." And in *All Religions are One*, Blake asserts that "the Poetic Genius...is...the Spirit of Prophecy." In essays on Shakespeare's *Coriolanus*, Spenser's *Muiopotmos*, Wordsworth "Matthew" poems, and Blake's "The Little Girl Lost" and "The Little Girl Found," I demonstrate the significance of these dicta for practical criticism. It is out of an "image of wonder"...that any work of literature is generated. Such an image is prerational, and exists prior to questions of tone or taste. If it is to become a communicable symbol, however, it must be set in a context. This context is provided by a dialectic representing contrary modes of perception of the central image. In the process the poem comes into being, a self-contained house of mirrors amenable to detailed textual analysis. But the poem is not an artifact merely; informed by "the Spirit of Prophecy," each of the works I consider is a prophetic metaphor for a human society which will itself become the greatest of poems. And the alternative perceptions proposed in each work symbolize radically contrasting ways in which a human community might be organized or a life lived... I identify the recurring image of the *web* as the central image of *Muiopotmos*, and demonstrate that the poem presents contrary visions of this image corresponding to the pagan and Christian perceptions of the "web" of life in which all creatures are caught. In a subsi-

diary pair of contraries, opposing conceptions of the function of art are represented by the rival "webs" of Arachne and Minerva."

ngbotham, E. Morgan. *Spenser's Paradox of Innocence and Experience in Book I of The Faerie Queene*. Duke University, 1975. *DAI*, 36:4513A. Order No. 75-29,514, 232 pages. [See *SpN*, 6, p.37.]

earle, William James. *The Beneficent Contagion: Erasmus' Ethics and Ambiguity in The Faerie Queene*. Purdue University, 1975. *DAI*, 36:6120A. Order No. 76-7130, 195 pages. "Although several critics believe that Spenser had read Erasmus, the clearest spokesman of Christian humanism, none deals extensively with the similarities in thought between Erasmus and Spenser, ideas essential to *The Faerie Queene*. Erasmus' reexpression of humanistic ideals is tempered by his sensibilities, particularly his awareness of the interrelatedness of all human endeavor. For Erasmus, a philosophy of Christ begins with self-knowledge, a difficult task given the complexities of human nature, but one which consequently affects others as a beneficent contagion sweetening the relationships within the human community. This overall ethical pattern informs Spenser's poem and contains, as it must, man's inherent ambiguities. The Mutability Cantos illustrate Erasmian themes applicable to the entire poem: the implication that man is not totally fallen, the intermingling of the natural and the divine, the necessity of perseverance, and the ambivalence of human energy, a source of both profit and peril. Book I reveals two essential Erasmian preoccupations: the undogmatic, unsacramental nature of Christianity, concerned primarily with charitable behavior rather than ritual, and the optimistic conception of postlapsarian man, who through his faculties of mind, heart, and will may correctly channel his natural impulses in the direction of virtue...According to Erasmus, man will never achieve perfection, yet he must nevertheless strive to attain that ideal. Guyon, attempting to maintain his moral equipoise, will at best maintain a precarious balance in the fallen world, yet his daily quest has compensations...Incidents in Book II correspond with such Erasmian themes as the importance of knowledge, the partnership of mind and body, and the value of temptation. Erasmus believes that true love, founded upon rational decision and nurtured by self-control, is a virtuous commitment, and its effects are fundamentally beneficent. The growth of love within Britomart and her intelligent and charitable actions while searching for Artegall appear to coincide with the beliefs of Erasmus. The structural pattern of her quest and its related incidents and characters also reflect Erasmus' views on the opacity of human experience, as well as his thoughts on monogamy, courtesy, and friendship. Subordinated to the central theme of the concluding chapter, the common bond among men, are several other Erasmian themes: the necessity for mercy, practicality, peace, and individual reform. Artegall and Calidore recognize their human flaws and capacities and their occasional need for help from others. As creatures of many strengths, but tempered by corres-

ponding weaknesses, all of Spenser's knights, at the end of their respective quests, are positive about their own capabilities, yet not overbearing to others. All have grown in the awareness of their own humanity that common human bond."

Smith, Curtis Johnston. *The Myth of Recurrence: Structure and Vision in the Faerie Queene*. The Ohio State University, 1975. DAI, 36:5329A. Order No. 76-3558, 184 pages. "The thesis of this dissertation is that the great variety in Spenser's *FQ* is given unity and brought to order by its vision of human experience as process, a vision present both explicitly and in the poem's structure. Because the poem represents human experience from both temporal and eternal, historic and mythic perspectives, a tension is created in the response of characters, narrator, and reader. On the one hand, the tumultuous and repetitive nature of experience frustrates the desire for meaning and leads to despair; on the other, the will to believe seeks and imposes direction on the successive cycles of mankind's history. Chapter One examines the articulation of this vision, which I have called the myth of recurrence, in the chronicle material (II.x, and Merlin's prophecy and Britomart's exchange with Paridell in Book III) and in the image of cyclical generation presented in the Garden of Adonis...Chapter Two examines the myth of recurrence as it is present structurally in Book I. The myth is the mode by which the poem perceives and articulates experience; it is also the principle which gives the poem its formal structure, seen here in the fact that each of Red Crosse's adventures is at base a repetition, a recurrence of the first. In its entirety, Book I is cyclical, moving from relative stasis, through chaos and danger, to a new, perhaps more significant achievement. By allusions, Book I's archetype of individual experience expands to include that of whole cultures as well. The final chapter argues that the *FQ* is indeed a unified whole. The unity derives from the myth of recurrence as vision and as controlling structural principle. The poem evolves from the initial victory of Red Crosse through successive advancements in the quests that follow. The six books constitute a cycle which repeats the form of that in the chronicles: from the enslavement of Eden to the civil perfection of Meliboe's community, which is itself destroyed, making a repetition of the cycle necessary. The sense of futility inherent in the final book has been present and growing with each successive quest. The positive movement of the poem is made manifest in the beginnings of the various books; the sense that all is mere repetition in the endings of those same books. The tension between hope and despair is palpably present in the evolution of recurrent metaphors of the sea and sea journey. The tension is resolved through the narrator, who has witnessed all of the quests and whose response has paralleled the progressive frustration of the poem's development. In his prayer at the end of the *Mutabilitie Cantos*, he accepts the inevitability of recurrence, the need to be always going through the cycle again, but he longs ardently for rest, for an end to his own journey at least. He accepts reality as it has been revealed to him, but he is no longer capable of the joy and energy with which he began."

WORK PUBLISHED, FORTHCOMING, AND IN PROGRESS

The English Literary Renaissance section of NEMLA (which will meet in Pittsburgh in April 1977) is soliciting papers on Spenser and his contemporaries. They should be sent to Leslie T. Duer, Department of English, McGill University, Montreal, P.Q.

Biblical References in "The Faerie Queene" is the title of a book to be published by Memphis State University Press in October 1976. The author is Naseeb Shaheen of Memphis State University. There are no fewer than twelve books on Shakespeare's use of the Bible but none on Spenser's, and it is hoped that this book will fill an important need.

Spenser: Classical, Medieval, Renaissance & Modern (1977) is the title of a special session to be held at the Twelfth Conference on Medieval Studies, Kalamazoo, Michigan, May 6-8, 1977. Duplicate papers (max. 25 pages plus notes and abstract) or duplicate abstracts (max. 2 pages) before October 1, 1976. Panelists and commentators needed: please indicate area of interest and expertise in Spenser studies. Inquiries to David A. Richardson, Department of English, Cleveland State University, Cleveland, Ohio 44115.

FROM MARLOWE (P.) TO SPENSER

Readers of this *Newsletter* may be interested in two detective novels by Robert B. Parker, *The Godwulf Manuscript* and *God Save the Child* (Berkley Medallion paperbacks, US\$ 1.25 each), featuring a Boston private eye named Spenser. In words that suggest recent readings of our Spenser, the Boston *Globe* is quoted as saying, "Spenser is Parker's, and perhaps Everyman's, fantasy of the complete man: social critic, gourmet cook, physical fitness freak, sculptor, and, of course, unabashed participant in a non-destructive sexual relationship."

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