PENSER

NEWSLETTER

Volume 8 Number 3

Sponsored by the Department of English,
The University of Massachusetts, Amherst,
and by Holyoke Community College

CONTENTS

ANNOUNCEMENTS

Help! Ever mindful of the difficulties of finding all the articles published annually on Spenser, and of abstracting them accurately and fairly, we want to remind readers that we welcome citations, offprints, and best of all author-composed abstracts of all articles relating to Spenser.

Spenser Studies. The deadline for contributions to the first volume of this new journal has been extended to 15 March 1978. Manuscripts should be addressed to Professor Thomas P. Roche, Jr., Dept. of English, Princeton University, Princeton NJ 08540.

Spenser in Chicago. The following meetings at the MLA convention in Chicago should be of interest to Spenserians:

131. 28 Dec., 10.15 am: S.J.Greenblatt on "Self-Fashioning through Violence: The Destruction of the Bower of Bliss."
371. 29 Dec., 8.30 am: Panel Discussion of "Problems and Approaches in Teaching Spenser to Undergraduates."
445. 29 Dec., 11.30 am: Spenser Society Luncheon Meeting. A few places still available; send $10 to Prof. Roche by 10 Dec.
601. 29 Dec., 7.15 pm: C.J.Rasmussen on "'Quietnesse of Minde': *A Theatre for Worldlings* as a Protestant Poetics."

Spenser Bibliography. Waldo F. McNeir and Foster Provost announce that John W. Moore., Jr., of Pennsylvania State University will continue their Spenser Bibliography. Anyone wishing to point out oversights or errors in the 1937-72 bibliography, or to mention items for inclusion in the next bibliography, should be in touch with Professor Moore.

Spenser at Kalamazoo. Special sessions at the Thirteenth Conference on Medieval Studies, 4-7 May 1978. Address inquiries to David Richardson, Cleveland State University, Cleveland Ohio 44115.

Spenser at Terre Haute. The Sixteenth-Century Studies Conference, 27-28 October 1977, at Indiana State University, Terre Haute, contained a section on "Spenser and the Idea of Community," chaired by M. Thomas Hester (North Carolina S.U./Raleigh). The following papers were presented: A. Leigh DeNeef (Duke): "Spenser and Community: Reconstituting Society in Book VI of *TFQ*;" William C. Johnson (Northern Illinois U.): "Structures of Immortality: Temperance, Temptation and Time in Spenser's Pastoral Communities;" John Wall, Jr. (North Carolina S.U.): "The *Book of Homilies* and the Rediscovery of Community in the Renaissance;" Carl J. Rasmussen (U. of Wisconsin): "These Sad Sights: Spenser's *Visions of the World's Vanities*."

BOOKS

Northrop Frye. *Spiritus Mundi: Essays on Literature, Myth, and Society.* Bloomington, Indiana University Press, 1976. 320 pp. $11.50.

Frye's twelve essays are, as he explains, "divided into three groups of four essays each. The first four deal with general issues related to literary criticism; the next four with general issues within literary criticism itself; the final four with more specific criticism of authors who have turned up constantly in my writing, Milton, Blake, Yeats, and Wallace Stevens." The essays are occasional, oral, and often autobiographical -- the mental history of a literary critic. It is appropriate then that the first essay attempts to place literary criticism in the context of the role of the university. Frye's "Search for Acceptable Words" traces the growth of his own conviction that literature is a legitimate field of study, that the job of the literary critic is to "read a poem as a poem and not as a philological" or political or sociological document.

Frye's initial effort is to show that literature has its own history, "the actual development of the conventions and genres." In the process of outlining that history, the essay grapples with a definition/description of the humanist and of the role of the book. The book produced by the humanist is, Frye claims, "an expository treatise," relaxed, comprehensive, and -- in contrast to scientific reports of work in progress -- a sustained argument. The most interesting point made is that such a work is not linear: it is "a stationary visual focus of a community," relative but solid. Frye's theory is that lack of exposure to such extended stationary focuses is responsible for the present generation's lack of verbal skills. Therefore, the role of critic and artist becomes that of teacher-savior. A structure like *The Faerie Queene* can teach complexity, subtle patterning, realization that an order is always of the moment. But the humanities are failing: students' narrowed vision is being adjusted to rather than adjusted. The sciences are recognizing the need for more comprehensive patterns of thought; writers like Lewis Thomas, John Livingston, and John Bleibtreu intend to refocus our vision and instill in readers a sense of connection to our spatial and temporal environment. But their extended arguments rely as heavily on myth and metaphor, charm and riddle, as do the arguments of any poet or critic. And our students cannot sustain an argument or read in depth. They are trapped in what Frye calls their "present subjective social vision."

Our culture's involvement with the genres of romance, fantasy, and mythopoeia reinforces Frye's argument. Genres, he explains, reflect the psychic state of a given period. We are a culture that "no longer believes in its own permanence or continuity." Understanding how a poet or critic makes order of chaos can aid a reader to understand the ordering process of the individual and of the culture itself, leading the student to a "total social vision of mankind." Once that initial prophecy has been made, Frye's essays proceed on more comfortable ground: criticism and the

arts provide models of an individual's conscious shaping of a complex structure into something that is for the moment comfortable and coherent. We have a working arrangement between a mature individual and his environment -- a step in a continual process of attempting to achieve stability in a mutable universe. Because poetry has traditionally seen "reality in terms of human desires and emotions," Frye sees the task of the humanities as uniting the two worlds of science and art. Each discipline can then proceed to its primary function -- by different means "to remind us of how much we still do not know, to present us a universe of infinite scope and infinite possibilities of further discovery." The role of Spenserian poetry in such a function is obvious; but Frye does suggest ways in which *The Faerie Queene* expands the eyes of its reader/critic. Spenser balances his poem between charms that control and riddles that explore. It reveals the dangers of investing our ordering with self-deluding power, hoping to control rather than to sustain ourselves within the order of nature. Spenser, like Frye, seems to warn that the price of narrow vision is finally the loss of any ordering power. Creative balance, the goals of poet and critic and scientist and reader, is more than the art of reading well. It is the art of human survival. It is the *spiritus mundi* of a universe seen with human eyes.

[M. W. C.]

James Nohrnberg. *The Analogy of* The Faerie Queene. Princeton, Princeton University Press, 1976. xxi + 870 pp. $40.00.

The epigraph to this immensely long, learned, and valuable study is an aphorism from Pico della Mirandola (by way of Edgar Wind): "He who cannot attract Pan, approaches Proteus in vain." Nohrnberg applies this to his own sense of contrary impulses in attempting to offer a critically unified commentary on *The Faerie Queene*. Pan, god of shepherds and of totalities, presides over commentary which unifies and assimilates, stresses correspondences and interrelationships; Proteus, over commentary which diversifies and accommodates, recognizes the manifold and continuous invention in the work, its polydaemonism and its multi-fictionality. "The first emphasis," he notes (ix), "will insure an exposition of the poem according to that analogical coherence that obtains over any congregation of vaguely homologous forms considered as a whole." Note the claim for Pan's omnipresence contained in this remark: it implies that Pan presides not in the forest but in the considering eye, as a Gestalt which that eye seeks and finds because it must. This is more than a modest disclaimer against having found the sole "true" unity of Spenser's poem; throughout the book Nohrnberg seems to be insisting that there is no single, central principle of organization, that many, perhaps all readings of the poem are valid. Hence, perhaps, his readiness to leap from one vision of unity to another, not quite congruent, perhaps even contradictory vision; for if unity lies in the eye of the beholder it must be re-formed every time one blinks. In this sense Nohrnberg's binary opposition of Pan to Proteus is always breaking down: as he says (x), he sought Pan and found Proteus. Perhaps it was a similar experience which led so many Renaissance poets to adopt Narcissus' motto as their own: *inopem me copia fecit*.

The book is organized in terms of its original impulse, a concern for the poem's unity as conceived through an inverse pairing of the two installments, the "public" virtues of 1596 mirroring the "private" of 1590. A summary of the six chapters may give some indication of the general shape of the book, while implying (quite falsely) that it is not so different from other studies of the poem. The first chapter ("The One and the Many") treats generally the question of the poem's genre and organization; it suggests analogous patterns or ideas of unity in other Spenserian works, and in figures within the poem like Arthur or Gloriana. The second chapter ("The Book of Life") treats the symbolism of Book I, whose biblical analogy gives it a somewhat more nearly autonomous status, as the wholeness-holiness equation might suggest. Chapter III ("Books of the Governors") launches into the grand analogy mentioned above, dealing with Books II and V, the relation between inner and outer governance as figured in Temperance and Justice. Chapter IV ("The Conjugation of the World") does the same for Books III and IV, the most obviously linked of the poem's legends; and Chapter V ("The Word of God and the Words of Men") for Books VI and I. Finally, Chapter VI ("In Daemogorgon's Hall: The Forming-Power of the Renaissance Imagination") treats the *Mutabilitie Cantos*, and the general theory of allegory, in a pair of miscellaneous or retrospective essays which complete the circle of Nohrnberg's own six-part structure. Each of these chapters (or collections of "essays" as he rightly calls them) is the length of a normal critical volume, and is organized topically rather than according to the sequence of the poem's episodes. The book's analytical table of contents (793-802) serves as an abstract of the volume and provides some orientation to the novice reader, while dramatizing the impossibility of abstracting usefully or intelligibly such a work.

In fact, the principal flaw in this book, however paradoxical this may seem in view of its nine hundred pages and twice as many footnotes, some of the latter excruciatingly complex, is its persistent failure to develop and defend its remarks adequately. It is itself a teasingly elliptical abstract of an inconceivably larger work. As is the *Faerie Queene* itself, one might say: and I think it is true that Nohrnberg responds to the richness of Spenser as no other critic before him has done, adding his own fecundity of invention to the already overwhelming abundance of Spenser. Nohrnberg's continual reformulation of his critical terms places a heavy additional burden on the reader; and instead of devoting separate systematic essays to discussing individual sources or analogues -- or 'matrices' in Fletcher's useful term -- he leaps back and forth among them regardless of who can follow. Despite the singular 'analogy' of the book's title, with its suggestion of a unifying, Panic force, his subject seems rather to be the *analogical mode* of the poem, its Protean tendency to imply everything at once, everywhere. A positive aspect of Nohrnberg's readiness to embrace the poem's multiplicity of meaning is his tolerance of other critics. In this he contrasts strikingly with Alpers, whom he most closely resembles in such other respects as bulk, ambition to speak generally of the poem, and place of publication. And in fact one of the very few (and very minor) instances of his challenging

another reading is a footnote (448, n22) disputing Alpers' attempt to speak with discrimination about Ariosto's characterization of Fiordispina: "It is not actually a case of 'rather than': Ariosto has it both ways." Perhaps analogy means always being able to have it both ways; but in any case Nohrnberg is consistently sensitive in his handling of parallel readings. Other writers are presented with attention to their own literary value, not simply as sources or background to Spenser. If that attention is sometimes expressed in an elliptical generalization that leaves the reader thirsting for amplification, at least it is expressed; and perhaps one of the principal positive consequences of this book will be comparative studies designed to provide amplification and qualification of Nohrnberg's glancing insights.

It is when he tries to demonstrate principles of structural unity in such tight compass that I find his approach least convincing. A case in point would be his remarks on the structure of the *Amoretti*, where he tries to cover in less than four pages (68-71) a problem that has been worried at great length by other recent scholars, who have counted the sonnets with close attention to their possible calendrical arrangement. Nohrnberg acknowledges in a footnote Dunlop's frequently overlapping analyses (1969, 1970), but chooses to present his own version unmodified -- perhaps because it was reached independently, perhaps quite simply because it represents another, equally valid example of perceived coherence. His argument -- which he considers an important preface to his view of the structure of *The Faerie Queene* -- is that the *Amoretti* are arranged formally, with patterns of paired sonnets separated by significant intervals. Where other critics have focused on a single "Lenten" interval, Nohrnberg finds intervals of many sorts. Unfortunately, he calculates his intervals according to three different methods, counting one, both, or neither of the sonnets at the ends; the first six lines on page 70 use the word "interval" in all three senses indiscriminately, although the diagrams which accompany other calculations seem to recognize the different counting methods by means of open or closed brackets. In any case, he is simply wrong when he says (69) that "The Spring-Amor sonnets are located the same distance from each end of the sequence" -- the distance from 1 to 19 is not that from 70 to 89. The crucial point here is that he is invoking an architectural metaphor (he consciously echoes Wittkower on humanist architectural theory) which demands that these intervals be perceived as significant because they are similar, and therefore perceived simultaneously. And it is just this kind of perception which eludes us in looking at the *Amoretti* according to Nohrnberg's proposal. Even here, however, he makes one or two sensitive and provocative remarks about *thematic* patterns in the sonnets; I think those are the patterns that are likely to prove most enlightening for further study.

Nohrnberg's greatest strength is certainly the breadth and vigor of his reading; his citation of sources or analogues to Spenser's poem provides a rich store for Spenserians to evaluate for a long time to come. Here too there is a tendency to claim too many analogies at once. For example, he not only follows Dunseath and Aptekar in associating Artegall

with the Gallic Hercules (376-8), but goes on to claim that Calidore's leading the Blatant Beast through fairyland similarly relates to that emblem of the "power of eloquence to lead a captive audience." Here the analogy seems strained; as does the similar claim that Malfont's pierced tongue is an emblem of eloquence related to Hercules' tongue (to which golden chains were attached). Surely the piercing of Malfont's tongue is incidental to its being "Nayld to a post;" and the relation of the entire scene to the Gallic Hercules seems distant.

It seems unfair to lament his failure to be sufficiently discriminating when he is providing so rich an assortment of possible analogies; and if the book is to be taken as a Protean assemblage of analogues then it can be simply welcomed as raw material for future Spenserians. But of course it makes more or less overt claims for Spenser's actual exploitation of the materials cited. Thus after telling us more about the Graces than anyone has ever tried to tell us before, Nohrnberg can remark in a footnote concerning Calidore's name, that "It is hard to believe that Spenser did not know of Cale (or Kalé) as one of the names of the Graces." (716 n128) Perhaps he did; but his knowledge would only add one more redundancy to a name which already means "gift (or grace) of beauty (or grace)". Since Spenser's names and other allusions are notoriously oblique and polyvalent, there is no final answer to many questions of specific source, however. Again, Nohrnberg twice (xiv, 706 n115) follows Hankins in deriving Calepine's name from *chalepos*, "churlish", a term which appears in Piccolomini. Since Calepine is the victim of churlish treatment from Turpine, this would seem a *lucus a non lucendo*. As a matter of fact, I am partial to my own theory of Calepine's name, deriving it from Turpine's source in Ariosto, Pinabello, which Spenser must have seen as an opportunity for some ironic puns. But if one wishes to find an analogous derivation from the Greek *chalepos,* one might go to its cognate verb, *chalepainō*, which is somewhat closer to Calepine's name; and in fact the passive infinitive, "to be judged harshly," appears aptly in Plato, *Republic* 337A, where Socrates protests that "we should rather be pitied than *chalepainesthai*" by the boorish Thrasymachus who believes that justice is no more than the advantage of the stronger person. Perhaps Spenser was not familiar with this passage (I am indebted to Liddell and Scott for my own advancement of the question); but I suspect that he would have been pleased to hear of it, just as I believe that he would almost certainly have gained much pleasure and reassurance from Mr. Nohrnberg's book.

[D. C.]

[*Editor's note:* As promised in the last issue, we are happy to print the following list of corrections to *The Analogy of* The Faerie Queene, as supplied by the author.]

The Analogy of 'The Faerie Queene': Author's Corrections
With many thanks to Donald Cheney, ~~Steven~~/Stephen Barney [475n95(1), 483(23)] & David Burchmore. ()=line of text (titles & subtended verse-tags omitted from counts); /=should instead read; ‖=line-break in text.

x [Pref.] nl(1) first/28th p. 106/p. 107
xv [Pref.] (1) onōs agon/onos agōn
3(28--last line) Basil/Basel 1573,/1573, vol. 2
41nl01(2) the title "Pantheon" reminds/ my citations might remind
61(22), 138(16) Canzonieri/Canzoniere
69(15) 22 and 48/22 and 68
70(7) Spring-Amor/Lent-Easter
__(9) Easter/doubled
95(5, 11), 96(14), 150(30) phanos/opsis
108(15) & subsq. [see Index s.v.] Sans-loi/Sansloy
109n54(2) everem/everemo
111n63(2, 3) Leiden/Lyons
127(4) mostruous/mo[n]struous
137nl08(9) Neuphilogische/Neuphilologische
_____(12) Sans/San
_____(16) penetential/penitential
_____(19) Seldon/Selden
139nl14(1) quas/quae
147nl40(8), 365nl49(3), 680n50(12), 725nl47(1), 838 sub Martianus Capella [Index] Nuptis/Nuptiis
159(34—last line of text) "From/"Among
163(19) I.ix.36/I.xi.36
169nl80(1) Litterarum/Litteram
171(19) ruddy."/ruddy" (Heb. 'adom, red).
172(20) labour/trouble
184n222(1) Jer. 22:8/Jer. 8:22 [ADD TO NOTE:] Mr. Davis' suggestion--supporting Frye, Anatomy, pp. 191f.--occurs in an unpublished essay submitted in the University of Virginia English Department.
205(6) of Gospell/of the Gospell
212(13—4th line of sonnet) Laments in/ Laments and mourns in
217n288(3) speculata/Speculatio
219n295(13), 220n295[cont.](1) ulē/hylē
232(29), 334n89(8), 477(30), 487nl25(2), 488(28) & nl36(2), 563n351(1), 647n553(1), 807 [Index s.v.] Apulieus/Apuleius
246(27) duplicia,/duplicia—
274(16f) with a glance at the true ‖

Christ, he [the author] appropriates/ being appropriate in actu- ‖ ality to Christ, is appropriated

279(26-29) [REPLACE LINES WITH:] might" (I.x.13), the House of Holiness; Redcrosse left the joyless ‖ House of Pride "Not throughly heald," and was afterwards "careless ‖ of his health" (I.v.45, viii.7). Una's House--the Holy One's hos- ‖ pital--merits Cyprian's ecclesia-typology for the Paschal Lamb:

307(7) will support/probably supports

312(29, 30—last 2 lines of inset trans.) the/his

333n87[cont.](2) they/thy

344(7) meditated/mediated

349(16—last line of verse) Eumenstes/ Eumnestes

388n213(1) p. 106,/p. 106.

405n248(1) order/oder

420n281(2) here/again

460(16) Captain/Andrew

461(3) Tuorbuoni/Tornabuoni

462(14-16) [REPLACE LINES WITH:] book shows Venus entrusting her babe to the Graces for nurture; ‖ reciprocating, they return her an older Anteros.[53] Amoret--like Anteros ‖ a twin--is fostered as a second generation Cupid, the equal

464n67(1) II.iii/V.ii

469(29) [DELETE:] [sic]

470n83(1) Feullerat/Feuillerat

479n101[cont.](1f) with respect to the ‖ Frenzy/is the Bridle ‖ [or Check]

___n103(1) aliun Cupiden/alium Cupidinem

480(2) [ADD TO END OF ¶:] The French provides the title opposing two Loves.

___(7) amore/amor

495(27) Statute/Statue

499n170(4) da Gotti/dai Goti

500(17, 18—lst 2 lines of inset trans.) If I am right/Where are you running better/bitter

___(33) Acratia's/Acrasia's

503(5) laestos/laetos

505n183(7) Poeta/Poetae

509(17—last line of verse) d'attri/

d'altri
___(19--2nd line of inset trans.)
like me/methinks
529(11) [AFTER "Erewhon" DELETE:] ,
530-531 [REORDER DIAGRAMS: 1st to 3rd,
3rd to 4th, 4th to 1st; 2nd stet]
534b269(1) k586),/1586), vol. 1,
_____(3) Che/che
_____(4) Uuo le/Uuole
_____(6) sustantali/sustantiale
_____(9) de/di
_____(10) è certo/è uno certo
535n269[cont.](1) habbia me/habbiamo
_____(3) che è la principale/che è
nellanima rationale si chiama amore
humane, che la natura rationale è
la principale
539(24) repeates/repeats
542(28) modoram/modorum
546n310(1) Huse Rinehart/Huse, Rinehart
578(25) Nereids/water-nymphs
584n404(2) Lost V./Lost III.
594(15) stulticia/stultitia
601n461(3) Anneu/Anneau
605(15) & n470(1) barbarata/barbata
___n472(2) "Hermaphrodite."/"Venus,"
p. 409.
609n482(2) [ADD TO NOTE:] J. Upton
precedes Nelson—see Variorum Works,
Book IV, p. 181.
610(7) is/are
611n491(1f) Mili- ‖ taire,"/Mili- ‖
tare, Concordia Insuperabile,"
615(16) telieotes/teleiotes
616n505(7) Teliotes/Teleiotes
623(4-5) [REPLACE LINES WITH:] Canacee
do indeed marry, but not each other;
Cambel combines with ‖ his friend's
sister Cambina--only the names are
incestuous. Quantities
632(24) Canacee/Cambina
648(1) Natura querellis/sorrowing Nature
___n553[cont.](6) Cantos/Goddess Nature
of the Cantos
650(31, 34—4th & 6th lines of Latin
verse) resolvans/resolvens mul-
tarurum/multarum
680(28) IV.iv.26/VI.iv.26
690n72(3) V:xii.39/V.xii.39

694(3) frena/ ... [DELETE:] mad
___(4) enforced/imposed the check of
701n106(10) Opuscula Mythologica/
Scriptores rerum mythicarum latini
703(15—1st line of verse) carro a/caro
___(18—1st line of inset trans.) appreciation/value
707(3f) in- ‖ gratum/in- ‖ gratam
723n143(24) Paris" (1553)/Paris" (1533)
726n151(1) p. 229./p. 229, with Volumen Posterius, p. 151.
729(13) licet Musas/licet per Musas
733(18) mutandi/mutandis
741(12f) [ADD TO END OF ¶:] In Spenser the succes- ‖ sion or revolution of these souls—fixed in a "volume of Eternity" or ‖ by "eternal fate" (III. iii.4, IV.ii.50)—virtually and symbolically endows ‖ or begets the omnific Soul of the mundus itself.
___n8(2) [ADD TO NOTE:] As likely, the soul-babes seek rebirth into eternity.
749(4) Natura querillis/"plaintif" (vii.13)
754(5) temporality:/temporality: Wisdom teaches
___(6-12—inset Latin verse) [READ 1st 2 LINES AFTER REMAINING 4, &] initia/initium medielatem/mediatatem vicissitudinem/vicissitudinum
___(13-15—inset trans.) [REPLACE LINES WITH:] the beginning, and consummation, and middle of times; changes of ‖ vicissitudes, and changes of times. ... And since she is one, she ‖ is capable of all, and abiding in herself alone, renovates all.[38]
___n38(1) 7:27/7:18, 27
770(40) demonological/daemonological
793(19f) [DIVIDE sec. iii OF "Arthurian Torso" INTO iii AND iv:] iii. The glorification of the queen [...] 50
iv. Conclusion on the appetitive Arthur and his revival in the poem [...] 55
827 sub Giraldus, Hist. Deo. [Index] lln/llln
837 sub Mabuse [Index] Grossart/Gossart
849 sub Raphael [Index] Maffei (di Volterra)/Sanzio

ARTICLES AND PAPERS

James Neil Brown, "The Unity of *The Faerie Queene*, Books I-V," *Southern Review* (Australia), *10* (1977), 3-21.

References in Book VI to Colin Clout and the pastoral world of *SC* suggest that Books I-V of *The Faerie Queene* may represent a unified poem within the frame of these more reflexive, self-referential works. A recognition of the figure of Orpheus in that poem sheds light on such a structure. At the beginning of Book IV, the Spenserian narrator alludes to the disfavor which attended publication of the first three Books in 1590. His strategy is to revise his poetic persona and modus operandi, by revitalizing the archetype of the poet as Orpheus in his new installment. References to the Argonautic Orpheus in IV.i and ii invoke the civilizing role of the vatic poet who can defend the social fabric against agents of 'wicked discord'. This same Orpheus, privy to the mysteries of the origins of all things, was seen by Renaissance neoplatonists as the founder of the worship of Eros, the generative principle. The first three Books of the poem have created a theogony and cosmogony which emphasize Love as creator of the universe, in terms related to those of the *Orphic Hymns*. By alluding in Book IV to the poet's relationship to Orpheus, Spenser unites the two roles of Orpheus, as humanist civilizer and neoplatonic theologian of Love. Piccolomini's *Universa Philosophia de Moribus* provides one thematic model by which Spenser may have conceived his virtues. Holiness is the virtue directly and most intimately linked with Justice; Temperance is the second major Aristotelian virtue according to Piccolomini, and relates to the unified Books III-IV as V does to I. The universal principle of justice associated in Orphic theology with God becomes, in the first five Books of *The Faerie Queene*, the cosmic order which these books unfold and to which human and social actions are related through the unfolding action of the Books. Furthermore, Ovid's *Metamorphoses* provide a structural model for Spenser: their fifteen books divide into a 3:2 structure with Orpheus at the hinge, just as Spenser's Orpheus appears three-fifths of the way through his five-book poem. Books I-V mark the progressive loss of the antique vision; their progression from antiquity to the present forms a unity upon which Book VI builds and comments. Book VI and *SC* frame Books I-V, *The Faerie Queene* proper.

Ken C. Burrows, "Repetition, Variety, and Meaning in the *Faerie Queene*." [Paper delivered to Shakespeare and Renaissance Association of West Virginia, Marshall Univ., 22-23 April 1977. This essay will appear in *Selected Papers*, available early 1978 from M.J.Galgano, History Dept., Marshall Univ., Huntington, W.Va. 25701. Persons interested in offering papers to the 1978 conference should submit them by 31 Jan 1978 to Philip Bordinat, English Dept., West Va. Univ., Morgantown, W.Va. 26506.]

In writing in a genre descended from the Italian "romantic epic", Spenser risks becoming merely repetitious through the use of formulaic episodes and characters. The poet avoids the danger by actually making repetition a means of variety as well as a vehicle of his serious intention,

expressed through the allegory. Thus a system of scene, episode, and character correspondences, setting forth reiterated though not identical actions and characters, is the means through which Spenser reveals in Books I and II the "false" attempting to beguile the "true". An exploration of Spenser's narrative strategy reveals a method which leaves the reader with an impression, not of monotony, but of freshness and inventiveness of imagination.

Georgia Ronan Crampton, "Spenser's Lyric Theodicy: The Complaints of *The Faerie Queene* III.iv," *ELH, 44* (1977), 205-21.

Spenser's *The Faerie Queene* III.iv sets forth a virtual theodicy in a series of lyric complaints, Britomart's love complaint, Cymoent's premature elegy, and Arthur's invective against Night. They are arranged so as to convey a growingly serious disquiet about life's postlapsarian conditions: disordered and unrequited passion, death, deformity, and evil. An implicit dialectic among ideas voiced in the complaints or inherent in the matrix offers to the reader consolation momentarily at least sealed off from the perceptions of the questioning and questing characters. Settings in vast spatial margins or at fundamental temporal divisions give the speakers' voices special poignance and beauty. These -- the order of the complaints, the implicit dialectic among them, and the settings -- as well as a repeated pattern that alternates journey with lament, verbal echoes, and a shared figurative pool of images link characters. All this gives the canto strong inner coherence despite tenuous narrative connections. [G. R. C.]

Lila Geller, "Venus and the Three Graces: A Neoplatonic Paradigm for Book III of *The Faerie Queene*," *JEGP, 75* (1976), 56-74.

In contrast to Books I and II, Book III appears fragmented. Britomart's quest is interrupted and unfulfilled; she does not even appear in the central cantos. But if Florimell, Amoret, and Belphoebe are viewed in terms of Neoplatonic theory, Britomart is never absent: she is the Venus-figure who dominates the trio of Graces whose tales illuminate the heart of the Book of Chastity. Spenser unfolds the whole (Britomart) into its component parts -- beauty (Florimell), love (Amoret), and chastity (Belphoebe), categories which may derive from a medal of Giovanna Tornabuoni adapting Pico's device of the Ficinian triad. [Nohrnberg, *Analogy* 461-70, independently provides a study of the medal in this context.] The method of unfolding and infolding is illustrated more schematically and compactly in Book IV with Priamond, Diamond, and Triamond; but whereas masculine diversity is there ordered into unity (Telamond), Book III seems to symbolize the generative process itself in Britomart's proliferation of selves. Instead of Ficino's heavenly and earthly Venuses, Spenser sees his Venus in negative and positive aspects, with antitypes appearing in the False Florimell, Hellenore (the false Amoret), and Malecasta (the false Belphoebe). These are less figures of lust than of fruitlessness, treated comically and rather sympathetically as victims. When they infold into the House of Busyrane, Britomart must enter fully into Amoret's position, wounded and afraid, but bringing to the struggle

the strength of her balanced virtue. The conclusion of the Book rounds the picture of love as it has evolved before our eyes; and we have come to an understanding of what may be involved in the love Britomart seeks.

Richard Douglas Jordan, "Una Among the Satyrs: *The Faerie Queene*, 1.6," *MLQ, 38* (1977), 123-31.

The traditional identification of Una's satyrs with primitive Christians is rejected on the grounds that an Elizabethan Protestant writer would be unlikely to attack early Christians or to accept the pagan contention that they were ass-worshipers. Rather the entire episode is to be read as an account of Truth among the Jews in Old Testament times. Many of the details of Spenser's episode find correspondences in medieval and renaissance references to Jews: the "backward bending knees" of the satyrs are similar to portraits of Jews with backward-turned heads or riding reversed on goats; their horns may recall those of Moses in particular, or popular images of Jews generally, identified with satyrs or devils. Una's olive garland (I.vi.13) may recall the traditional association of the olive tree with the Jews (as a result of the reference in Romans 11:24); even the cypress as a symbol of death has its place in Jewish ritual, as does the ivy emblem of Bacchus which Jews were forced to bear (3 Maccabees 2, 2 Maccabees 6). Finally, Tacitus' accusation that Jews worshiped the animal sacred to Bacchus, the ass, is echoed repeatedly. The spectacle of Una riding a white ass into the midst of a tribal people who first welcome her with strewn branches and then turn from her is meant to parallel Christ riding such an ass into Jerusalem and the reactions of the Jews to him. The scene of Una's sojourn among the satyrs is a transition between her encounter with the lion and her meeting with Arthur, a transition between nature and Grace, and thus should be read as a comment on the Law of Moses. The Old Testament language, which critics have recognized as characteristic of the style of the first part of this canto, is thus perfectly reflected by the allegorical content.

Waldo F. McNeir, "The Drama of Spenser's *Shepheardes Calender*," *Anglia, 95* (1977), 34-59.

Proposes reading *SC* as a work of pastoral ideas in dramatic conflict, eschewing any identification of Colin Clout with Spenser himself. The bulk of the essay concerns itself with close reading of the twelve eclogues with a sharp ear for dramatic sensibility of various types. The level of dramatic ability inherent is consistently insisted upon, and seen on occasion to compare favourably with the dramatic pastoral of Shakespeare. At the conclusion there is a proposal for a five-act *schema* to make overall sense of the dramatic tensions.

Jerry Leath Mills, "Spenser's Letter to Raleigh and the Averroistic *Poetics*," *ELN, 14* (1977), 246-49.

When Spenser claimed "to pourtraict in Arthure, before he was king, the image of a braue knight, perfected in the twelue priuate morall vertues, as

Aristotle hath deuised, the which is the purpose of these first twelue bookes," he may have intended his reference to Aristotle to modify not "the twelue priuate morall vertues", but "pourtraict". In such a case the failure of Spenserians to locate an appropriate list of virtues in the *Nichomachean Ethics* becomes insignificant, and the appropriate Aristotelian text becomes rather the *Poetics*. There, however, Aristotle's insistence on a character "who is neither perfect in virtue and justice, nor one who falls into misfortune through vice and depravity," would seem at odds with Spenser's concern for a perfected hero. But Spenser may have been thinking of the highly influential commentary on the *Poetics* by Averroes, who misrepresented Aristotle by attributing to him the medieval notion that "Every poem and all poetry are either blame or praise." Hence this Averroistic Aristotle may have been held to have devised the epideictic goal of a heroic poem which would sing the praises of "Knights and Ladies gentle deeds."

Jerry Leath Mills, "Spenser and the Numbers of History: A Note on the British and Elfin Chronicles in *The Faerie Queene*," *PQ*, *55* (1976), 281-87.

Like the Castle of Alma itself, the chronicles which Arthur and Guyon read there are proportioned by the numbers of physical and spiritual elements, seven and nine respectively, in accordance with speculations presented by Jean Bodin in the *Methodus ad facilem historiarum cognitionem*. Bodin observes that major changes in government and in the fates of nations occur in years involving "multiples of either seven or nine, or in the squares of seven or nine multiplied together, or in perfect numbers, or spherical numbers." (Perhaps coincidentally, Bodin's comments are paraphrased by William Harrison in the 1587 edition of *The Description of Britaine* accompanying Holinshed's *Chronicles*, and illustrated by references to the same period of pseudo-history that Spenser's chronicle includes; but Spenser's direct familiarity with Bodin is clear in any case.) Bodin points to three "climacterics" or critical ages: 49, 63, and 81, the most important being the second which combines the elements of body and soul. Spenser embodies these three climacterics in his presentation of the British chronicle, which begins with II.x.5 and runs through stanza 67, breaking off in the first line of stanza 68. These 63 complete stanzas show a transition in the 49th, which refers to the advent of Christianity, and leave Arthur with his mission uncompleted at the crucial second climacteric. The reader, however, will have the history continued by Merlin's prophecy in III.iii, with an additional 18 stanzas (III.iii.29-47; Merlin does not speak in st.43) bringing the total to 81 before introducing the first Tudor. By contrast with the stressful history of Britain, the triumphant and easy progress of Fairyland is described in seven nine-line stanzas: its number structure embodies the ideal of balance and proportion as taught in the Castle of Alma and encapsulates the perfection that the British line, through a longer and more troubled process, is eventually to achieve.

Maureen Quilligan, "Words and Sex: The Language of Allegory in the *De planctu naturae*, the *Roman de la Rose*, and Book III of *The Faerie Queene*," *Allegorica*, *2* (1977), 195-216.

Spenser's single overt reference to the *De planctu naturae* of Alain de Lille, in the *Mutabilitie Cantos*, has little direct reference to its immediate context; but an examination of several episodes in Book III shows an important line of continuity from Alain to Spenser by way of the *Roman de la Rose*: a tradition of allegory which consistently concerns itself with the curious powers of language to corrupt or to clarify our conceptions of sexuality. Alain's attempt to link the corruption of language with its metaphorical extension in unnatural sexuality is reflected in the *Roman* when Raison tries to name the sexual organs directly but is rebuked by the Lover. Similarly in *FQ* III.iii Merlin mocks Glauce's Petrarchan rhetoric which cloaks Britomart's love in imagery obscuring its real nature. Merlin points out that her love is "fatal" in the sense of being a part of her fertile destiny, not in the sense of being a disease that will kill her. By revising the rhetoric, Merlin enables Britomart to act; she ceases to be comic, and becomes heroic. Again, the parallel problems of antiphrase in the *De planctu*, of euphemism in the *Roman*, and of mistaken metaphor in the Marinell episode reveal that all three poems concern the limits placed upon the understanding of sexuality by any conventional system of metaphor and diction which neglects the role of procreation in love. Finally, all three works use the figure of Genius, Nature's priest. In Alain he appears with pen and paper, symbolic of his power over forms; but he ends by excommunicating the children of unnaturalness who mar his images of heroic beauty. In Jean, Genius is himself a lewd humorist, trapped by the literalness of his own language. Spenser's true Genius in the Garden of Adonis is a dignified old man on Alain's model; but he lacks the attributes of pen and paper. Those are given, significantly, to Busyrane who as a final example of language perverted attempts to "pen" Amoret in both senses of the word. Like Spenser's male lovers -- Marinell, Scudamour, Paridell, etc. -- Amoret is trapped within the confines of metaphor. Liberated by Merlin, Britomart is immune to such terminology. In great part, Spenser manages to reconstitute new terms for love by substituting a woman for the hero of the quest, a woman who carries within herself the final purpose of love, procreation and generation. Spenser answers Nature's complaint by creating a new grammar of love in the actions of Britomart.

Roger G. Swearingen, "Guyon's Faint," *SP*, *74* (1977), 165-85.

Guyon's faint at the end of II.vii is seen as an expression of his humanity which in no way challenges our sense of his heroic virtue. As Alpers and K. Williams have previously suggested, Guyon's necessary reliance on Grace does not contradict his exceptional ability to resist temptation in Mammon's cave. Examples from Elizabethan religious writings indicate that what Guyon does in the Cave of Mammon is what Elizabethan Christians themselves were frequently exhorted to do in leading their own lives: the classical virtue of temperance is fully congruent with Christian belief. An examination of the sequence of stanzas describing the faint

confirms that Spenser is shifting the reader's perspective away from a view of Guyon as exemplary hero to one which sees him as a human being who shares the common frailty of all humans, both more and less virtuous.

Humphrey Tonkin, "Past and Present in Spenser's *Faerie Queene*." [Paper delivered at the Fourth Annual Conference on Medieval and Renaissance Cultures, Clarion State College, 25-26 March 1977. Report supplied by W. L. Sipple, Waynesburg College.]

A structuralist approach to *FQ* shows that through the dynamic relationship between art and real event, specifically the ability of art to direct actual event, Spenser has created in the poem "a living record" aimed "not merely to record the past but to influence and explain the present and future." Various aspects of the *FQ*, its myths, allusions, and traditions, interact with the poem's metrical form to structure an immediate reality that influenced Spenser's contemporaries and still affects readers of the poem today.

INDEX TO VOLUME VIII