SPENSER

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A. C. Hamilton, ed. *The Faerie Queene*. (Annotated English Poets Series.) London and New York: Longman, 1977 (New York: 1978). xiii + 753 pp. $US 50.00

At long last, this edition by the dean of post-*Variorum* Spenserians has found its way into print; but in order to appreciate what it does accomplish, it is necessary to recognize at once some of its limitations. In an essay for Frushell and Vondersmith's *Contemporary Thought on Edmund Spenser* (1975), Hamilton recorded his original reasons for undertaking a new edition of the *Faerie Queene*: "...the poem ought to be easily available in a readable text: the two-volume Oxford edition is too expensive, the one-volume is notoriously unreadable, and the standard Cambridge Poets' edition with its double columns allows no space for a reader's marginal notes." These remarks carry a poignant irony when the reviewer surveys a double-column volume more expensive than that two-volume Oxford edition but employing its text in a photographically reduced format. Was it an oversight, or a seemly modesty, that has led to the omission or excision of the printer's name (and-- apparently-- that of the type face) on the reverse of the title page? At any rate, Hamilton's original project was a victim of Britain's spiralling publishing costs; this edition is obviously not destined to serve as a teaching text for any but the most affluent and keen-eyed of students.

It is, however, a volume of prime importance to Spenserians, who will find it a mine of information and insights assembled and invented by one of the most knowledgeable of modern readers of the poem. As Hamilton pointed out in the essay mentioned above, he was forced to develop a "philosophy of the footnote" for Spenser virtually unaided; the *Variorum*, "but what must have been deliberate editorial policy, excludes almost all annotation unless it concerns the study of sources." And as he tells us in his preface to this volume (vii), he developed three separate sets of notes in working on the poem: first, the standard, 'messy' set of traditional notes derived from a systematic review of 'nearly all the items' in the standard bibliographies; secondly, a 'clean' set of glosses to the poem derived from looking up 'most of its word' in the OED; and finally, a set of notes concentrating on Spenser's art of language (a theme which Hamilton had discussed at Fredericton in 1969; his essay from Kennedy and Reither's *Theatre for Spenserians* is used for part of his General Introduction here). The present set of annotations should therefore be regarded as rather like Spenser's Triamond: bearing the external appearance of the third of the siblings, but the essence of all three. And in fact the footnotes are more or less equally divided as to bulk among these three general areas: citation of Spenser's sources (with a scrupulous compilation of the observations of other readers, from Upton to Nohrnberg), glosses on individual words, and the more speculative (and necessarily partial) noting of Spenser's echoes of language, character, and incident from one episode or Book to another.

In view of the volume's cost, and its consequences as to the kind of reader likely to use it, Hamilton's retention of the labors of his second phase -- the extensive glosses -- raises serious problems. Only a school text of the poem needs to define words like 'anon' or 'withall'; and even for such a text, and such words, it seems far more useful to provide a glossary at the end of the volume, as does the Cambridge Poets' or Riverside edition. This is doubly true in view of Hamilton's interest in Spenser's artistry, which so frequently entails ambiguity, 'etymological spelling' of words, a hovering association of radical and derived meanings. Single-word glosses within the text leave a reader uncertain as to how Hamilton is reading Spenser. When he glosses *assaid* (I.ii.24: "O how great sorrow my sad soule assaid...") as 'assailed, afflicted,' is he assuming that we already possess the equally valid meaning of 'assayed, tempted;' or is he denying that meaning? He seems to be telling us both too much and too little.

Again, at I.v.8 ("Through widest ayre making his ydle way...") he notes: "*ydle*: if not an adverb, it refers to the air, as 'idle air' (III.xii.8.9);" the latter reference similarly glosses *idle* as "empty; or the adv. idly." Here again, the reader feels that Hamilton needs to explain his remarks at greater length; for it is not primarily or even literally the fact that the word is an adverb or, in the first instance, an adjective assignable to 'ayre'. I suspect that Hamilton's point is not one which belongs in a simple gloss like this, but is part of a more general observation concerning Spenser's tendency to blur tropologically the boundaries between image and background: Fancy in the latter instance is described as carrying a 'windy fan'; the entire stanza describing him suggests wittily that he is no less vacuous, inane, 'vaine and light' than the medium in which Britomart fancies he exists.

Hamilton's essays on his annotations, and much of what is valuable in these annotations themselves, call attention to Spenser's artistry in ways that the modern reader of the poem finds consistently exciting and illuminating. One is driven, therefore, to look for similar interpretive insights in cases like those mentioned above, where they may never have been present, even before editorial pruning. A fraction of this volume -- perhaps 3% as a rough guess, but certainly more of the last half of the poem where less detailed interpretation has been attempted by others -- is devoted to elementary glossing of a sort which might better be dropped in favor of white space. At its worst, when he glosses *harrowd* (I.x.40, of Christ in Hell) simply as 'robbed', the editor seems to be giving the schoolchild a piece of the meaning at the expense of a metaphor which is not Spenser's alone. Such an instance contrasts glaringly with the general excellence of Hamilton's references to the Bible (including, helpfully, the Geneva glosses) and to the Book of Common Prayer. His edition is also extremely useful in its citation of Spenser's references to his principal predecessors, especially Virgil, Ariosto, and Tasso. (An exception is the failure to note that III.i.13 is an imitation of *OF* I.22: Hamilton seems unaware that 'his steed' in stanza 11 is Arthur's Spumador -- 'fomy steed', st.5 -- and that the entire incident parallels Ariosto's, with Guyon and Arthur pursuing

Florimell on a single horse just as the more obviously lustful Rinaldo and Ferraú pursued Angelica; there is an extra irony when we learn in IV.ii.4 that it was Ferraugh himself who took the False Florimell in III.viii.15.)

Hamilton is most helpful, and most original, when he is pointing the reader to related instances of imagery. His note on IV.x.55, for example, where Scudamour holds Amoret's hand "engaged ... Like warie Hynd within the weedie soyle," observes that "Amoret is the *spoyle* whom the hunter, Scudamour, has ambushed. Cf. *Amor.* lxvii. Yet he is also the ambushed deer for she is his refuge ... The same comparison is used at their reunion, III.xii.44.7-8 (*1590*)." In this compressed and necessarily elliptical remark, Hamilton points to the way in which Spenser has suggested the mutually victimizing nature of sexual conquest, in his transformation of the familiar Elizabethan image of the deer-hunt. He cites without comment Upton's suggestion that 'wearie' be read for 'warie' here; but such a reading would better fit the image of the 1590 ending, when Scudamour/Hermaphroditus finds refuge in his Salmacis. Hamilton's notes on this entire passage seem a model of one kind of textual annotation: they direct a reader to a process of discovering Spenser's meaning which relies more on cross-references within the poem than to external references. And in fact, although Hamilton does allude fairly frequently to some mythographic and related esoteric sources -- especially those noticed by Fowler -- his principal frame of reference in this edition is the self-reliant philology of the New Criticism. One need only compare Brooks-Davies' recent *Commentary* on Books I and II with Hamilton's notes on those Books, to see how little overlap is present. As Hamilton concludes his general introduction: "What is chiefly needed to understand the allegory fully is to understand all the words. That hypothesis is the basis for the annotation that follows." Regardless of our qualms at some of his glosses, we must recognize that they provide an essential route of approach to Hamilton's Spenser.

It is with some interest, therefore, that one turns to III.viii.20, a point at which the editor was bloodied in an earlier skirmish between old and new criticism. Hamilton no longer claims that Florimell is teaching "the carefull Mariner to play" rather than being taught such a role by Fortune; but he does maintain that 'play' here carries a further sense of 'sport amorously', and that the reference to Fortune as 'that cruell Queene auengeresse' contains a pun on *quean*, strumpet. Here is a case where another reader of the poem may wonder whether such secondary meanings are truly present. Even though the scene quickly turns to bawdy comedy a few stanzas later, when the fisherman wakes up and attempts to rape his unexpected guest, there seems no evidence that either double-entendre is operating in this stanza. One may even distinguish between the two claims: perhaps it is enough of a cliché that Fortune is a strumpet that we may argue that she is always both quean and queen; to name her is to imply both her power and her fickleness. But the transitive verb 'play' in this stanza has a predominantly theatrical context; and the particular role mentioned, that of careful mariner, is not normally associated with amorous sport. So it seems

questionably relevant to refer to the other, intransitive sense of the verb at this point. Here, if anywhere in the poem, Hamilton should have been taught the careful annotator to play (tr.).

Contrariwise, one may question the editor's certainty when he asserts that "No bawdy sense is intended" with reference to VI.ii.47.5 (of Priscilla: "And him to beare, she thought it thing too base.") Although it certainly is true of the specific instance that the play on 'base' refers wittily to the relative standing of lady and burden, the episode is developed in a context of sexual anxiety and shame that is apparent from the reference in the previous line to 'her wretched case' (to which Calidore is a 'straunger' but her wounded lover by implication is not). Here as with the similar problem of Serena elsewhere in Book VI, damsels caught in compromising circumstances are consistently seen as shamed by a self-consciousness that they confuse with the external biting of the Blatant Beast. The familiar Elizabethan equation of 'case' with *pudendum* is most fully explicated or etymologized by Spenser at VI.viii.51 ("So inward shame of her vncomely case/ She did conceiue, through care of womanhood..."); but it is operative elsewhere, though Hamilton leaves it unremarked, as he does the equally familiar pun on *die* (e.g., in relation to *do*, I.i.51).

A final category of problematic annotations consists of those which provide either too much or too little information about the literal action described in the poem. An elaborately verbal, 'nondramatic' work (as some critics would describe it), Spenser's poem is especially resistent to unambiguous plot summary; extraordinary tact is required if an editor is to present the information provided by the poem in any terms other than its own. Hamilton seems to err several times with reference to the infant rescued by Calepine from the bear; perhaps he is pursuing a line of thought (possibly a comparison with Ruddymane?) which he does not make explicit. First he speculates unprofitably on the bear's bloody jaws (VI.iv.17.9): "since the babe is unwounded (see 23.9), the blood comes from the bear, or from the babe's recent birth." (Perhaps the blood comes from the way we tend to imagine bears, like the symmetry of Blake's tyger-fancier.) Then from Calepine's finding the babe unwounded (23.9), he concludes that "Like the Wild Man, the innocent babe is invulnerable; hence its 'spotlesse spirit' (35.5)." The identification of an unwounded state with invulnerability, or with spotlessness of spirit in any immediate causal sense, is unexplained here and seems unrelated to the other suggestive analogies Hamilton includes (as to the Matilda who raises Tasso's Rinaldo). Again in Book VI, Hamilton seems to add a metaphor of his own rather than Spenser's making when he says of Serena's *pudeur* mentioned above (VI.viii.51), that "The Blatant Beast's wound has been further infected by the Hermit's moralizing." On the other hand, after being overly bold several times in relation to the action of Book VI, he seems unduly reticent at the end, when Pastorella is recognized by her nurse from "The litle purple rose .../ Whereof her name ye then to her did giue ..." (VI.xii.18). Hamilton notes merely that "The name is not revealed"; but it is obviously some variant of "Rose". Perhaps in view of the self-referential mode of this

part of the poem, as seen not only in the introduction of Colin Clout but also in the concern with envy's biting that ends both the *Shepheardes Calender* and the 1596 *Faerie Queene*, a reader might make so bold as to speculate that Pastorella's original name may have been Rosalind.

Hamilton's edition of the *Faerie Queene* seems destined neither to serve as that annotated student text which remains a desideratum, nor as a definitive compendium of the present generation's understanding of the poem. The economics of the publishing world have denied it the former role; and the latter is probably an impossibility in view of the fragmented state of Spenser studies at this time. In any event, although Hamilton's conscientious mastery of our immense bibliography is apparent in this edition, his own talents do not lie predominantly in the area of neutral, self-effacing scholarship. Here, as elsewhere in his work, his comments provide a generous treasure of insights for future critics to develop and modify. His commentary is consistently too stimulating to be above (or beneath) dispute, as this review has suggested; and it is not without its share of typographical errors as well. We find a reference to "Spanish steps" on page 585 where ships seem intended; on page 652 Merlin is said to have been begotten *by* rather than *on* Matilda, rather more wondrously than even Spenser would claim; the title of Alice Fox Blitch's dissertation ("Etymon and Image in the *Faerie Queene*") was dropped by an employee of that anonymous printer in correcting the proofs for page 745. But controversy, errors, and all, with or without the superfluous-or-inscrutable glosses, the commentary ought to be reprinted by Longman in an affordable format apart from the text, in the manner of the Brooks-Davies volume. Such volumes of separate critical commentary have long been familiar to classicists, who know that texts remain definitive much longer than what we make of them; and they seem a sensible strategy today for Spenserians as well.

[D. C.]

Alastair Fowler. *Conceitful Thought: The Interpretation of English Renaissance Poems*. Edinburgh: University Press, 1975. viii + 152 pp. £ 4.50.

This volume consists of six essays about poems which lie, for one reason or another, "on the confines of criticism," requiring a significant amount of preliminary discussion before they can be made accessible to modern sensibilities. Difficulties or strangenesses may be seen as arising from social context, unfamiliar genres or structures, or the bias of modern criticism to define the 'conceit' in terms of Metaphysical rather than Elizabethan practices. Four of the essays deal with Wyatt, Surrey, Sidney (*Ye goatherd gods*), and Jonson (*To Penshurst*). The two remaining essays are of particular interest to Spenserians: one is devoted to *Prothalamion* and the other, more discursively, to the Shakespearean (or Spenserian) conceit.

Fowler sees the difficulties of *Prothalamion* as deriving essentially from its historical origin, as a poem rooted in a specific occasion calling for poetic celebration. He is skeptical of the modern desire to

rescue encomiastic verse by discerning a saving irony beneath the surface: this would seem true even of Harry Berger's otherwise congenial essay. (Although Fowler does not mention it, the Brooks-Bush debate over Marvell's *Horatian Ode* would provide an illustration of a new-critical reading which seemed to imply a restrictive definition for genres of praise.) Before considering the effect of the opening and concluding allusions to the poet/courtier's frustrations, therefore, he attempts to suggest "what formal decorums may affect them." He proceeds by brief topical essays, speculating first on the language of flowers underlying Spenser's description of flower-gathering, and the possibility that the poem itself may be a 'garland', or a pair of five-stanza garlands. Secondly, he considers a possibly related image of circularity, the ecliptic circle or "bauldricke of the heavens" mentioned in 174; attempting to assign individual stanzas to specific zodiacal signs or related constellations, he adduces some hint of two half-zodiacs in stanzas 1-6 and 8-10. The anomalous seventh stanza he then finds anomalous in other respects as well, with a wittily self-referential change of pace. He suggests a double symmetry to the poem, with and without this stanza, with separate decorums attached to a notional nine-stanza poem (in emulation of Drayton's *Shepherd's Garland*) and to the real poem of ten stanzas. Variations in the refrain and patternings of praise and complaint provide other overlapping designs, as does the double time-perspective which regards the present betrothal against the marriage to come. Fowler provides a wealth of classical analogues (with continental Renaissance commentaries) for the various allusions and/or patterns which he sees hinted in the poem; he concludes by seeing *Prothalamion* as "a meditation on changed estate and the generation of new forms," with the descent of Essex to the river as possibly a commentary on Heraclitus, especially in Seneca's version: "We descend, and yet do not descend, into the same river twice ..."

The bulk of Fowler's essay on *Prothalamion* consists of a confusing assemblage of structural claims which strike this reader as mutually exclusive hypotheses. As with some of the astronomical assertions made in *Spenser and the Numbers of Time*, the patterns seem sketchy and discontinuous, with data selected according to varying criteria. Although Fowler suggests repeatedly that his remarks are only preliminary indications of lines to be followed more systematically, the fact remains that a pattern needs to be made visible before we can be sure it is there. In its sheer multiplicity of energies, Fowler's *copia* seems self-defeating. By contrast, his comments on the meaning of the poem (what he calls "the more inward problems") are stimulating and accessible (I think) even to a reader who has not been able to assimilate or accept the preliminary assertions.

An entirely different critic is seen working in the essay on "Shakespearean Conceit." There, Fowler comments tellingly on the modern bias for Metaphysical style which blinds us to the workings of Elizabethan imagery. He notes that even Tuve, in *Elizabethan and Metaphysical Imagery*, tended "to bring the two periods of literature together,

rather than to distinguish between them in any way that could explain or counteract an unreasonable preference for one." To redress the balance, he begins by examining the compound and complex metaphors in several *Amoretti*, to show that Spenser's poetry, here as in the *Faerie Queene*, exploits ambiguities between tenor and vehicle in ways which are thematically challenging rather than blandly decorative as some readers have claimed. And the fact that a reciprocal love distinguishes *Amoretti* from other sonnet sequences gives additional importance to the circular chain of imagery in a poem like *Amor*. i. Fowler goes from Spenser's sonnets to Sidney's and Shakespeare's, to suggest that all three poets are linked by similar discontinuities and involutions in their imagery, qualities which can be seen in the seventeenth century poets as well. Though there was in fact a broad change in metaphoric style around 1600, "This was not a movement from simple to complex. It would be nearer the truth (though still an oversimplification) to say that one sort of complexity, suitable for sustained meditation and large imaginative construction, gave way to another sort, adaptable to quick striking effects." (113)

[D. C.]

Nancy Jo Hoffman. *Spenser's Pastorals:* The Shepheardes Calender *and "Colin Clout"*. Baltimore: The Johns Hopkins University Press, 1977. xi + 152 pp. $US 10.00.

Hoffman challenges the readings of the majority of Spenser's interpretors. While she begins with a consideration of his pastoral models, Virgil and Mantuan and Marot, her interest lies in Spenser's deviation from the models. Seeing the landscapes of its eclogues as neither allegory nor realism, she treats the *Calender* as a series of mental landscapes intended to make real human "experience accessible" to the reader. Basic is the experience of personal moods -- grief, love, and loss as Colin feels them. But the reader is moved beyond the personal, first to historical experiences, economic and political, and then beyond to hints of a cosmic vision of human experience within the patterns of nature. The latter is but a hint because Spenser's poet, Colin, does not travel full circle from the *Calender* to "Colin Clouts Come Home Againe". The pastoral mode seemed to Spenser not limited or limiting; Hoffman's work makes it seem likely that the poet intended to extend the mode still further, reaching toward that cosmic consciousness not achieved in the *Faerie Queene* or in "Colin Clout". The methods by which Spenser expanded the possibilities of the mode are rhetorical. The language of the poems is meant to be responded to immediately, as an emotion, rather than through the apparatus of allegory or criticism. Thus the conventional rhetorics of his predecessors, Classical and Christian are expanded by a "simple, rustic, English" rhetoric. Much of Chapter Two explores the impact of that native speech as it mingles with, contrasts, or silences the other voices of the eclogues. Hoffman is particularly sensitive to the effect such a voice must have had upon the Renaissance ear, and reminds us that Spenser's reader was probably much more acute aurally than we are.

She begins by showing how the January eclogue "defines the reader's relation to narrator and pastoral characters" as well as clarifying how the poet is using landscape and pastoral convention (43). Once the reader understands his role, he is ready to embark on the cycle of the *Calender* itself, which in a sense leads more prophetically to the November eclogue's elegy than to Colin's own December need for the respite of winter. "The narrator and the reader have one vantage point and become, in effect, one figure. They create the verse, listen to it, and believe it because it describes the whole world. Spenser acknowledges no sophisticated, critical perspective outside of the pastoral world." (44) Thus the reader acquires Colin's sense of 'waste'. He is moved to judge the world as though he, too, had lost a love, and were ready to break his oaten pipe. Yet that mood and action comment not on the pastoral but on the singer. Colin and reader alike must pass through the limiting demands of personal emotion and, having conquered, face the realm of the Blatant Beast. Conquering that, as none of Spenser's heroes do -- and indeed that may be the poet's supreme realism! -- poet and reader may take the giant step forward to the cosmic. Mantuan and Marot deal only with the idealized or allegorized, Virgil only with the humanized. It remained for Spenser's pastorals to mark the full cycle of human experience.

That cycle reminds the reader of Spenser's double awareness of nature. There is the landscape of the poem, created and controlled by the human mind. And beyond that landscape there is the land itself. The former puts nature to use in the service of human nature, examining and harboring. The latter reminds the reader that despite the remarkable powers of the human mind to control and order its environment, there is a process that cannot be denied. The singers of the *Calender* rejoice in that process in Spring and Youth, despair over it in Winter, Death, and Old Age. The February eclogue specifically forces the reader to see his own predictability. The central tale of the briar and oak suggests the relationship between man and nature as the arrogant briar rids itself of the shelter of the oak and then succumbs to the winter. This suggests a particularly British "skepticism of systems, rules, and laws," and warns the reader to expect and accept "a continual, healthy tension" in any attempt to better his circumstance. (118)

Hobbinol, not Colin, achieves a mature vision in the *Calender*. But the Colin of "CCCHA" is seasoning. By 1590, Hoffman points out, Spenser had matured, acquiring in the historical reality of political service and artistic effort the mind-set he had seen as British in the *Calender*. He holds no hope that a charmed world can be regained. Rosalind will not be restored. Elizabeth, experienced in reality as the reader experiences the moods of Spenser's pastorals, can no longer be imagined as the tripartite goddess of the April eclogue whose grace harmonizes the world. The singer now sees his human condition as exile, his power to order a world and create a mental landscape seriously tempered. The poem "does not present a coherent pastoral world," for "the poet's own complex and uncertain voice ... breaks through the pastoral mask, intruding upon the green world." His gesture of reconciliation

at the poem's end "does not convince us that poet has accepted either the limitations of the mode or of his own life." (120) Thus the conventional ending of "CCCHA" becomes an announcement of another wintering, preparatory for a venture beyond the historical.

The land itself suggestively surfaces throughout the poem. Colin grows from "the simple man who 'knows'" (121) because the world is only his own mind, to the complex man who guesses. Thenot in the February eclogue suggests the direction in which Colin's growth takes him. Cuddie, like the youthful Colin of the *Calender*, deals in "present-moment, individualizing talk" while Thenot has become "an unindividualized part of a collective human nature, his mind, a summary of the aphorisms of his civilization, his time on earth ... an unextraordinary point in the larger continuum." (94) Colin is poised between these poles, a dramatic position no previous convention or tradition can adequately accomodate. As Thestylis suggests, three-fourths of the way through "CCCHA", Colin "is and cannot tell." (121) No more honest view of the human condition exists, nor could Spenser have reached such an understanding had he not experienced the quality of life in Ireland in the 1580's-90's.

Thus it is again Hobbinol who begins the process in "CCCHA" by which conventional expectations are twisted to reveal what Hoffman calls "life-experience". Similarly, the pastoral of *The Faerie Queene* (in Book VI) allows the intrusion of fact, historical, political, and economic. But in "CCCHA" these intrusions are "*not* transformed into art." (129) They stand as the poet's "common human experience" (7) not as allegory or emblem, and serve to confront the reader with what has been the question all along, how to live a life that gives such experience. That is the theme of Ralegh's lamentable lay in contrast to the mythological rhetoric of Bregog's tale. There is no convention that can offer Ralegh or the reader solace: pain and helplessness are experienced at first hand. "In Ralegh's lay," Hoffman concludes, "is Spenser's unspoken love and loss, all that cannot be told." (132)

Similarly, it is the reality of Court and of Ireland that convinces the reader, not Colin's final attempt at creating an "illusion of praise" (135). At the end of the poem "as readers we are less attentive to ... ideal and conventional triumphs than we are to Spenser's voice of human urgency. The words 'dead and rotten' cause us to mourn the coming of the poet's death," (138) not as conventional silence but as real and imminent dying. The pastoral frame is "irreparably rent". So powerful is the world of the Court and Ireland that it shapes Colin's final defense. As it has exiled and denied him, he ends the poem by exiling and denying the reader and the real world to which he has brought the reader. It is as though Colin senses that the reader can break his vision as easily as Calidore does in Book VI. Thus the poem ends with a double irony. In order to survive as an individual (and not slip toward Thenot's position), Colin must agree to become what he most hates, an exclusionist in poetics as he has been in politics. The choice delays his cycle but renders his poetry impotent. However, the poet Spenser uses Colin's choice to lead his reader to

experience as he has nowhere else what powerlessness is. Colin leaves us -- and himself although the time for recognition has not arrived -- knowing something unforgettable about being "controlled by forces external to the poet." (142)

[M. W. C.]

William Keach. *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and their Contemporaries.* New Brunswick, N.J.: Rutgers University Press, 1977. xviii + 277 pp. $US 16.00.

As is apparent from its rather bulky subtitle, this book is concerned with one aspect of the Ovidian influence on Elizabethan literature. Keach admits frankly at the outset that he has chosen not to discuss even the full range of Elizabethan epyllia, but has omitted reference to Chapman's *Ovid's Banquet of Sense* and his continuation of *Hero and Leander,* and Drayton's *Endymion and Phoebe,* on the grounds (xviii) that they represented "a counter-movement which reacted against the witty and often subversive erotic ambivalence of Shakespeare and Marlowe by infusing the epyllion with serious philosophical symbolism and moral idealism;" such inclusion of these difficult works would have doubled the length of the present study. Keach similarly excludes Spenser's Ovidianism from his regard, except for some concluding remarks; but before considering the significance of these exclusions, let us note the dimensions of his very substantial, positive achievement.

The first half of the book is devoted to three works which he sees as establishing the main emphases of the Elizabethan epyllion: Lodge's *Glaucus and Scylla,* Shakespeare's *Venus and Adonis,* and Marlowe's *Hero and Leander.* A preliminary chapter on "Ovid and 'Ovidian' Poetry" focuses brilliantly on the ways in which Ovid's comic anthropomorphism (especially in the *Metamorphoses*) shades into a merging of "mythic and natural identities .. as a single undifferentiated reality;" an example is Salmacis who is both nymph and pool at once (7; *Met.* IV. 297-301). More important for the writers under consideration here, perhaps, is the fact that Ovid constantly dramatizes himself as storyteller, reminding the reader "of the self-consciously ingenious verbal artistry through which the supernatural identities of myth are converted into the fictional identities of poetry." Throughout this volume, Keach is chiefly concerned to show that these narrative poems address the "turbulence and contradiction in erotic experience;" (219) and he demonstrates repeatedly the ways in which they respond to Ovidian models in combining wit and irony with a profound sense of the emotional realities of an erotic challenge to the individual's identity or self-possession.

Lodge's poem is seen as an appropriate starting point not merely because of its historical importance as the first English epyllion, but because it embraces so many of the traits which later poems in this mold were to exploit more fully: the ironically treated narrator, aggressive female sexuality presented in ways that mock sexual stereotypes at the same time they seem to affirm them, parodies of Ovidian moralizing

or the moralized Ovid -- traits appropriate to a context like the Inns of Court with their young bachelor sophisticates who seem to have fostered such poetry. While not denying Lodge's faults, Keach takes care to emphasize the ambivalent attitudes awakened by the verse: 'disturbing' is a recurrent term in this volume, and refers generally to the ambivalent attitudes exploited by Ovid and by these Elizabethans, frequently with theatrical experience, who treated sexual themes with a recognition that obscenity, etymologically and practically speaking, lies in the eye of the observer who voyeuristically intrudes on the scene of an essentially private drama. Like his more eminent successors, Lodge cunningly traps the reader in some of the unattractive attitudes expressed by his pretentious and obtuse narrator.

In writing of the far more widely studied *Venus and Adonis*, Keach again emphasizes its Ovidian roots: "As so often in Ovid's own poetry, the sexual drama ... oscillates between the extremes of savage grotesqueness and broad comedy and yet generates, finally, a surprisingly powerful sense of erotic pathos." (84) Of particular interest to Spenserians is the discussion of Shakespeare's development of the maternal aspects of Venus, incestuous overtones which are introduced both dramatically through his emphasis on the goddess's overbearing immensity, and through allusions to the related Ovidian stories of Hippolytus and of Adonis's own mother, Myrrha. Although Keach is ultimately inclined to see the Elizabethan epyllion as providing an alternative to what he calls the "Spenserian synthesis" or moral assimilation of Ovidian tales into a larger Christian world-view, other readers may find his analysis of Shakespeare's poem expressive of a careful and sensitive response to what was already implicit in the imagery of the 1590 *Faerie Queene*. Myrrha, Hippolytus, and most of all Adonis are points of reference in the erotic awarenesses of Spenser's characters as well.

Shakespeare and Marlowe between them provide this Elizabethan genre with its two acknowledged masterpieces; they not only define its central characteristics but also establish powerful imaginative controls over their followers. Marlowe is seen as introducing a more complex Ovidian narrator who partakes of the urbane *praeceptor* of the *Ars Amatoria* as well as the more tormented speaker of the *Amores* (87) and engages his reader more challengingly in the homosexual boundaries of erotic emotion. Keach does not worry the old question of Marlowe's literal addiction to tobacco or boys, but he does point out sensibly that in Ovid homosexual and other forms of love are all treated with similar ambivalence, as part of the erotic experience which by its nature eludes safe categories and violates taboos. Perhaps the lusciousness of so many descriptions in the epyllia, which employ unisex terminology for males and females variously, is a means of challenging the reader's complacency by tricking him into an unexpected relationship to the action. Marlowe's "actively self-dramatizing narrative persona," (115) which Keach sees as his most creative contribution to the poem's genre, has a powerful influence on subsequent works.

The second half of Keach's study is devoted to the genre's relation to late Elizabethan satire, as seen in three works, Marston's

Metamorphosis of Pigmalions Image, Weever's *Faunus and Melliflora*, and Beaumont's *Salmacis and Hermaphroditus*. As Keach points out in an introduction to this part of the volume, satire had been present in the epyllion from the beginning: with mockery of pedantry on the one hand (appropriate to the University or Inns-of-Court context), and ironic laments for the scant respect given true learning, as in Marlowe's etiological tale of Mercury. Beyond these specific motives, the epyllia share a mockery of courtly or Petrarchan idealizing of love, and even more generally, the kind of blunt frankness that was associated with the Renaissance linking of satyr and satire. In his analysis of these lesser, derivative works, Keach provides fascinating insights into the tangled relationships among the various elements already present in the form, as it is treated by a satirist like Marston who would subsequently direct a similar combination of ironic titillation and savage revulsion into some of his dramatic characters; or by a non-dramatic satirist like Weever who shows a more pervasive and promiscuous indebtedness to his literary predecessors, producing a hybrid volume in which the epyllion undercuts the pretensions and one-sidedness of a satirical persona. Finally, Francis Beaumont's *Salmacis and Hermaphroditus* (1602) is seen as providing a transition from the Elizabethan epyllion to Jacobean versions of the genre. Although it continues the movement toward explicit satire and parody seen in Marston and Weever, its satire appears in a treatment of Astraea's court which Keach sees as a parody of earthly, Elizabethan justice. Similarly, the union of the two lovers into a single body is expressed in terms which suggest a pervasive "subversive irony."

Although Keach is careful to suggest that both satire and ambivalence are characteristic of the epyllia from their origins earlier in the 1590's, he does seem to feel that Beaumont's poem represents a climax of sorts in the development of these traits. More importantly, he argues in a concluding essay that the entire tradition of the Elizabethan epyllion is to be viewed as providing what he calls "alternatives to the Spenserian synthesis." To make his point more emphatic, he develops two contrasts between Spenserian practice and the phenomena he has been describing. With reference to Beaumont's use of Astraea as an agent for satirizing Elizabethan justice, he remarks in passing that "above all Spenser celebrated the Queen under this name," (204) and points to Artegall's education by Astraea. One might argue, however, that Spenser pointedly stops short of claiming (as others did) that Astraea had returned to earth in the form of his virgin queen; and Book V presents a milieu which like Beaumont's might be called "a very strange abode of justice indeed."

The point is not, however, that Spenser and Beaumont are essentially similar in their handling of Ovid (or of Elizabeth). They are not. The epyllion represents a distinct genre of Ovidian imitation, one which focusses directly and (so to speak) dramatically on individual figures. It is probably no coincidence that most of its practitioners were themselves dramatists; for the genre invites a similar interest in character development and dramatic moment. But I think that Keach errs in arguing that these authors are conveying a meaning that Spenser

denies or overlooks. Perhaps they claimed to be doing so (most obviously in the case of Shakespeare): perhaps this is a necessary creative 'misprision' of their daunting predecessor. But to assert separate meanings too confidently can lead to a blurring of the question of Ovidian influence which Keach generally treats with exemplary care and skill. He is led, for example, to see the Hermaphrodite image at the end of the 1590 *Faerie Queene* as principally indebted to Renaissance idealizations of the myth rather than to the ambivalent Ovidian treatment: "there is no evocation of the secluded forest pool which provides the crucial setting for their encounter in the *Metamorphoses*. More importantly, the struggle between the bashful, love-hating Hermaphroditus and the lascivious Salmacis stands in sharp antithesis to the mutual passion of Scudamour and Amoret." (231) In fact, there is a reference to such a pool here: Scudamour is compared to "a Deere, that greedily embayes/ In the coole soile, after long thirstinesse ..." (III.xii.44 *1590*) -- not to mention the rich Roman's costly bath with its ambiguous overtones. And the troubles of Amoret and Scudamour have suggested (and will continue to do in Book IV) that an emblem of simple mutual passion is unlikely to have been Spenser's whole intent at this point. We should not be surprised here by another example of what Berger calls 'conspicuous irrelevance' to the poem's ostensible moral assertion. But where Beaumont, say, retells the story of Hermaphroditus and elicits the full range of ambivalence with respect to that central character, Spenser weaves a chain of related images throughout the poem, applying them as points of reference to the characters in his own fiction. The Hermaphrodite, with its contradictory messages of a higher unity purchased at the price of personal selfhood and moral containment, unites with courtly metaphors of sexual pursuit and violence like the deer hunt. Ovid's pool joins with the pervasive Spenserian metaphor of watery release and dissolution first seen in the threatening context of Redcross's dream in I.i.47 when that hero was nearly "Bathed in wanton blis and wicked ioy." I think that Keach is wrong in claiming that "Spenser deals selectively with the myth of Salmacis and Hermaphroditus ... much as he deals selectively with the myth of Venus and Adonis." (231) Rather, he deals so *inclusively* that the reader may feel driven to provide selective readings of his own. One alternative, and a very interesting one, to this Spenserian inclusiveness is the collection of readings provided by the Elizabethan epyllia. Less interesting is the reading which some have given to Spenser by finding in his poetry "an orthodox 'Elizabethan Ovid,' an Ovid made safe for the Christian reader." (35) The immediate risk of such a misreading is that it may blind Spenserians to a genuine virtue in Keach's study. His tracery of Ovidian imitations through these poems of the 1590's provides valuable insights into the way Spenser, as well as his contemporaries, could have read Ovid. The erotic psychology treated in these poems appears in the *Faerie Queene* as well; and I think we shall appreciate the full value of this careful and vigorous study of the Elizabethan epyllia only if we approach the poems with the realization that Shakespeare and Marlowe, Spenser and Harington could all have found in the *Metamorphoses* not only the psychological insights dramatically presented in the indiv-

idual tales, but also the adroitly shaping intelligence of a master romancer, who knew how to expatiate on the more unified plots of his epic predecessors; by his *copia* and interlace of incident and image he developed a *carmen perpetuum* that was to be a model for the romance epics of a later age.

[D. C.]

SPENSER AT KALAMAZOO, 1978

As anyone who has been to the sessions on Spenser at Kalamazoo can attest, the two days constitute something of an immersion into Spenser studies. Discussions over lunch, chance conversations while waiting in the airport or after a session on another topic all add to a dialogue both important and informal. Out of this year's papers, commentaries, and later discussions emerge several trends, some continuations of last year's issues, some apparently new. Definition and use of terms continue to generate debate as in the case of the employment of the words typology and allegory by Stephen Nimis and in the objections raised by Cherie Ann Haeger. While the approach of essayist and commentator are often the same and the resulting disagreements a matter of emphasis or alternative readings, a new interest in methodology seems to be making itself known. Humphrey Tonkin in particular talks about legitimate and illegitimate ways of reading *FQ* (the importance of mimetic or quasi-mimetic characterization as opposed to the allegorical force of a situation). How we read the poem, of course, grows out of what kind of literature it is and what kind of a poet is behind it. For Jay Farness, Spenser is something of a loner, at odds with official policy and obliged to defend it or suffer the fate of Malfont. According to Sessions, *FQ* is public rather than private and the poet in tune with rather than alienated from Elizabethan society. Finally, there is renewed concern over what constitutes stretching material in order to make a point. Jerome Dees' commentary on Robert Reid's paper illustrates this problem most clearly, but many authors and commentators seem aware (Nimis claims no more than *a* reading of *FQ* I) of the demands for originality and importance on the one hand and the dangers of Procrusteanism on the other. Some of these issues may find an opportunity for airing at Duquesne in October, at MLA during Christmas, and at Kalamazoo again in May of 1979.

Spenser at Kalamazoo is, as most already know, in existence and continues to thrive through the efforts of the general co-ordinator, David A. Richardson (Cleveland State University). Russell Meyer (University of Missouri) again acted as program co-ordinator, aided in putting together this year's set of papers and commentaries by John Ulreich (University of Arizona). The group of sessions was opened and later closed with remarks by A. Kent Hieatt (University of Western Ontario). Moderators or discussion leaders for the sessions were Waldo F. McNeir (University of Oregon), Donald Cheney (University of Massachusetts), G. Foster Provost (Duquesne University), and Robert Kellogg (University of Virginia). The following summaries are largely couched in the authors'

words, phrases, or sentences and will hopefully convey some idea of what was said this year at Kalamazoo.

1) John Webster (University of Washington) in a paper entitled "Gabriel Harvey's *Ciceronianus*: An Emerging Renaissance Aesthetic," seeks to connect the dialectical rather than rhetorical method of *FQ* and its Platonic epistemology with the Ramist movement at Cambridge. While admitting that there is no way of knowing whether Spenser was consciously intrigued with Ramus and Ramism, Webster sees possible influence on Spenser's poetic in William Temple's "Commentary" on Sidney's *Arcadia*, in Fraunce's *Arcadian Rhetoric*, and, most importantly, in Gabriel Harvey's *Ciceronianus*. Ramism, he says, provides a theory of poetry like Spenser's in being conceptual, contemplative, and undramatic in contrast to being mimetic, active, and dramatic. And in Ramism he sees Spenser's rejection of mere decoration or the rendering of a golden vision of a brazen world. Spenser like Harvey sets the aim of art at exploring the conceptual dimensions of human experience deeply, widely, syncretically. Michael Donnelly (Kansas State University) takes issue with Webster's assertion that the Ramists were interested in poetry and with his use of the term "conceptual imitation." Donnelly suggests that the Ramists were not really interested in the Platonic notion of Idea. For him Ramism's conceptual reality is diagramatic and a technical pattern, something more like the machinery of a valid syllogism than a Platonic Idea. Still, Webster's paper has value in being a worthy attempt to define Spenser's as a dialectical rather than a rhetorical method. Webster in a prepared reply suggests that Ramus attempts to combine Aristotle and Plato by positing the existence of an *innate faculty* for discovering truth in the human mind in place of Plato's *innate ideas*.

2) The second paper and its commentary use very similar historical/critical methods to arrive at rather different interpretations of the fight between Arthur and Maleger in Book II. Jeanne Murray Walker's (University of Delaware) essay, "The Art of Memory and the Maleger Episode," suggests that Arthur's use of memory to defeat Maleger is central in showing why Spenser chose to structure his poem around a story which was nearing exhaustion and falling into obsolescence. Spenser uses the episode to show how memory can rescue tradition and revitalize it. But the rescue of the tale of Arthur, as with all tradition, involves reinterpretation, so a chaotic icon, an unconventional image, in the form of Maleger, is needed to upset a rather ossified pattern of image and interpretation. Arthur becomes entangled with Maleger and the knights' cultural categories slip away. Since Maleger also represents death, he must be defeated by memory in the person of Eumnestes from whom Arthur learns that psychological facility. Walker goes on to deal with the disfavor which, according to Frances Yates, memory had fallen into during the Renaissance. The sort of memory Spenser has in mind fits well, says Walker, with the linking of ideas to corporeal similitude as specified by Sidney in the *Apology*. Roger Kuin (York University) offers an alternative explanation for the passage. Kuin's argument rests mainly on the iconography of Maleger, which he does not see as being chaotic, and on a schematization involving Arthur, Guyon, Alma, Praise-desire, Shamefastness, Maleger, Impatience, and Impotence. For Kuin Maleger is the in-

temperate body and its perverted and enslaved master. Maleger's central attributes are the tiger (of Dionysus -- lawless instinct) and the bow (Cupid -- tyrannic love). Maleger is a "Male-ger" or evil-doer and hence the male Satanic precursor to Acrasia. Since Maleger is the more dangerous of the two nothing less than the Patron of Magnificence will suffice to subdue him. In the schema Arthur and Guyon together defend Alma with the aid of Praise-desire and Shamefastness. They are opposed by Maleger whose lieutenants, Impatience and Impotence, are degenerate anti-types of the two ladies in the castle of Alma.

3) The essay by Jay Farness (Northern Arizona University) and the commentary by William Sessions (Georgia State University) show clearly two opposing views of Spenser's relationship to the Renaissance. Farness attacks Book V critics past and present for failure to see that the apparent problems with the Book in general and with Artegall in particular are all induced by Spenser in a comprehensive and complex plan. Artegall's inadequacies merely point up the need for law to be tempered with an Aristotelean equity in order that Irena, whose name ultimately imports the just peace of the Golden Age, may be rescued. A more serious and fundamental problem arises out of the conflict between Spenser's role as official poet (the poetic justice of the essay's title: "Poetic Justice and Just Poetics") constrained to create a "glorious vision of an imperial England" as is Vergil's task for Rome and Spenser's art, which demands an immense exercise in poetic license. Spenser, Farness tells us, chooses, like Vergil before him, to include the imperial vision within the province of a just poetics. The Bon font/Malfont story is simply Spenser pointing up his own dilemma -- Bon font is a man in straits much like Spenser's (and Artegall's), burdened by an institutional role that demands self-effacement, unconscious hypocrisy. Sessions, in a commentary entitled "Against Skepticism," strongly believes that Farness's essay is about as far from the Renaissance understanding of the epic, particularly in its conception of Vergil, as any Romantic can get. Further, the approach to the character of Artegall outlined by Farness is inconsistent with Spenser's usual methods of characterization. For Sessions the poem must continuously be read against its Renaissance literary and historical backgrounds; for Farness it is continuously transcendant and "poetically licentious."

4) Michael P. Mahony (Indiana University) in a paper entitled, "The Limitations of Deceptiveness of Perception," and Brenda Thaon (Université de Montréal) in her commentary, "The Limitations ..., A Response," seem to be pretty much in agreement about Busirane and Meliboe as practitioners of illusion. Mahony argues that Busirane deludes the faculty of sight by means of visual images and is able to make a half-truth seem to represent the whole. The enchanter presents images of hatred and he tries to show that love is war, fear, and betrayal -- that constancy means self-destruction. Britomart is initially taken in but changes from belief to skepticism following her demonstration of the flames' harmlessness. In the final room she asserts her nature, the *discordia concors* of the two types of love, and the 'idle shows' vanish 'all and some'. Meliboe's taking the part for the whole is just the reverse. His failure to acknowledge the

destructive forces of human existence places his community at the mercy of the Brigants. Likewise the early stages of Calidore's courtship with Pastorella have a potential for destruction as Calidore concentrates on Pastorella's beauty and is unable to act. Mahony also gives some attention to learning experiences of Britomart and Calidore in which both characters change from being 'unware' to becoming 'ware'. Aware characters test their beliefs with action and do not passively submit to suffering. Brenda Thaon in general concurs with Mahony but makes a number of further observations and occasionally brings up an unresolved problem. Britomart, like Amoret, is a lover and is able to defeat Busirane partly because she has learned to conquer masterful love during her stay at Castle Joyous. However, there is a loose end. What is the connection between the woundings of Britomart by Gardante and Busirane? Thaon agrees to the parallel between the Busirane and Meliboe episodes but does not accept Pastorella as comparable to Busirane's artwork and sees Calidore's reaction to her as more similar to Britomart's reaction to the image of Artegall in the mirror than to any initial inaction of Britomart at Busirane's House.

5) Carol Dooley (New Mexico State University) in "Calepine and the Salvage Man: The Emergence of a Hero," traces the development of Calepine in *bildungsroman* fashion similar to what has been done for Redcross in Book I. The mechanism for Calepine's testing and for his growth is the linguistic/cultural milieu to which he subscribes and which is used against him by Sir Turpine. The rejection that Calepine suffers at the hand of Turpine (who refuses to treat him as a knight until he has a horse) causes Calepine to commit one of the most terrible of social acts -- scapegoating. Calepine is reduced to hiding behind Serena. However, Calepine is saved by the Salvage Man, who has all of the characteristics of the medieval wild man, because such a person cannot be shamed or bullied or flattered or lied to. Though the Salvage Man suffers from none of the weaknesses brought about by acculturation, he is not a model but a remedy for a specific ill. His own limitation is overdependence on physical action as demonstrated in the episode with Timias. Calepine, having learned proper use of active response from the Salvage Man, is then able to deal with the bear and free the baby. The return of the baby to civilization makes it possible for a fusion of opposites in which nature can receive nurture and potentiality can become perfection in a society freed from discourtesy. Alice Fox (Miami University) in "Spenser's Mock Heroic" agrees, disagrees, and expands on Dooley's argument. Fox accepts the general outline of Dooley's essay, but for Fox the encounter with the bear is mainly mock heroic and invested with humor as in the scene where Calepine thrusts the ragged stone into the beast's throat. Only after another four cantos have elapsed can Calepine act in a heroic fashion. Further, the existence of mock heroic in the episode of the bear is tied to the association of the Salvage Man with views of the American Indian to be found in contemporary travel literature -- an association equally as important as those involving the classical and medieval wild men.

6) In "'The careless heauens': A Study of Revenge and Atonement in *The Faerie Queene*, Book II," Hugh MacLachlan (Wilfrid Laurier University)

posits a pattern of growth for Guyon from a classical purveyor of blood vengeance to a man who renounces independent responsibility for revenge and instead accepts the necessity of divine patronage. Guyon takes to himself the task of punishing Acrasia even though his inability to wash the blood off the hands of Ruddymane should show him that he cannot combat Original Sin by himself. He is at this point still acting like a pagan and so makes as important an issue of burying Amavia as if he were Antigone. His attempts at mercy, seeing himself and not Christ as 'life-giver', in the exchange with Pyrocles merely show the other side of the coin. Arthur acts as Christ for Guyon and makes spiritual growth possible, for even Pyrocles darkly recognizes that the Prince has chosen to be 'partaker' of Guyon's crime. A problem remains with the destruction of the Bower, as Guyon does complete that act himself. But the punishment imposed on Acrasia is better regarded as a rejection and containment of the source of human evil than as vengeance imposed on a human being. Elizabeth Bieman's (University of Western Ontario) commentary, "'This Antique Image': Guyon's Sacred Vow," judges Guyon's behavior against pagan rather than Christian standards. For although Guyon professes Christianity when he checks himself upon seeing the emblem of Redcross, the redress he is after is not cast in the mode of the typical revenges of popular Elizabethan fiction and drama. And, ironically, his actions are consistent with such Christian authorities as Calvin and Augustine who hold that a man is permitted to do whatever need be to help those who have a rightful claim on his benevolence. But Christian and Christianizing figures are external to Guyon and his shortcomings are appropriate: faeries, after all, do not inhabit hagiographies. Full Christian behavior is to be found in Saint George's world, not Guyon's.

7) The essay by Stephen Nimis (University of Minnesota), "The Typological Problem in Book I, Canto xi," concerns itself with the question of "representational" allegory as opposed to "dialectical" typology. Nimis starts by defining typology along the lines of A. C. Charity, stressing the necessity of the historicity of two events which are intended by God to carry meaning and to refer to one another. Further, the observation of the events by the reader demands an existential imperative, a call to action in which inaction is tantamount to siding with Satan. While most of Book I is Hellenistic, euhemeristic, or representational in its allegoresis and is hence involved with the meanings of unhistorical or fictional events, the dragon fight refers to historical happenings and is itself historical after a fashion. St. George subfulfills Christ, as has been elsewhere noted, and he also figures the life of the Church (even as Christ being head can figure the body of the Church) in the Elizabethan *renovatio*. Further, the degenerate papacy, the embodiment of the Satanic *corpus*, finds its antitype in the dragon. Such a schema helps to explain the two defeats of Redcross: the church needs repeated aid from Christ to triumph. Cherie Ann Haeger (Gannon College), takes issue with Nimis on a number of points in "The Definitional Problem in 'The Typological Problem.'" Haeger reviews various critics' use of the word typology and suggests that the definition that Nimis chooses doesn't fit the poem. Because of Spenser's eclecticism in his choices of types of allegory, one narrow view is not

enough. Further, Nimis' argument is Christocentric and ignores the equally important Tudorcentricity of the poem. *FQ* as a whole refers to the historical presence of Tudor England and like various contemporary pageants contains an existential imperative, not only to the English subjects (who are figured by Israel as the chosen people), but also to Elizabeth to carry out her destiny.

8) In "The House of Holiness, Alma's Castle, and the Tripartite Soul," Robert L. Reid (Virginia Intermont College) attempts an elaborate analysis of the allegorical structure of Books I and II. Jerome Dees (Kansas State University) in his commentary, "Notes on Spenser's Allegorical Structures," agrees on Book II, disagrees on Book I, and laments an all too common tendency to structure rather than find structure (or deal with the lack of symmetry) in the poem. Reid begins by quoting St. Paul on the physical and spiritual bodies of man and suggests that Alma's house refers to the one and the House of Holiness to the other. Each is tripartite, having a section representing reason (the rational soul), emotion (the sensitive soul), and passion (the appetitive soul). Further each book has four sets of these three-part structures: an initial group (RCK, Una, Dwarf for Book I and Mordant, Amavia, Ruddymane for II), a temptation sequence, a three-layered figurative castle, and finally an Edenic or false Edenic scene (in the triumph at the end of I, a masculine group, a conglomeration of women and children, and the common folk; in II, Genius, Excess, Acrasia). Dees lauds Reid for bringing Platonic psychology to bear on Book II but takes strong exception to its use with Book I. The House of Holiness may as easily be structured in four or more parts and the movement is not upward (except in the ascent of Mt. Contemplation) and is instead generally lateral with one possible instance of descent. The ending of the Book also has an alternative and a better structure, a social order of nobles, gentry, commons rather than man, woman, child. Finally, Dees encourages us all to consider "asymmetrical structures" and to seriously reconsider our obsession with structure as an approach to the poem.

9) William Oram's (Smith College) paper, "A Mirror for Arthur Gorges: Spenser's *Daphnaida*," is unique in that it eschews the usual praise of the poet's richness of suggestion and beauty of language, which are so evident in Spenser's other works. Rather, the poem is seen as gloomy, tenacious, obsessive, and long winded. Oram compares it with *The Book of the Duchess* on which it is modeled and finds that while the lover's lament in Chaucer's poem is contrasted for good effect with a joyful spring morning and the sunniness of the dreaming narrator, *Daphnaida* lacks such balance and its springtime world is "opprest/ With early frosts." Chaucer's Man in Black is unfailingly polite toward his intruding questioner; Alcyon is boorish. Alcyon is, in fact, less concerned with the fate of Daphne than he is with his own pain. His withdrawal from the world recalls Colin's decision in *SC* to abandon his public, poetic function and seems to be an opportunity for him to indulge himself in narcissistic fantasy. Daphne herself appears as the exemplary dying Christian, looking forward to the great "Bridale feast" and expecting to take her place among the "blessed ones." This said, what is the function of the poem? Essentially it is a negative example for Arthur Gorges, exhorting him, as in the passage in "CCCHA",

to avoid despair and take up poetry again. The pastoral frame serves to stress the fictional quality of the work and points up that the poem's ending exists in the actual world.

10) Louis Adrian Montrose (University of California, San Diego) in an essay entitled "Colin Clout and the Motives of Pastoral Courtship in *The Shepheardes Calender*," offers a schematic reading of the poem based on a progress of courtship modes. Colin's wooing of Rosalind is physical and sexual and doomed to frustration. But frustration should yield sublimation in the consolation of art. Unfortunately sorrow is not turned into celebration as even the poetry fails to move the lady. With Eliza the pattern is repeated but after a transformation of the sexual into social courtship. Erotic energy has been purified of physical desire and channeled into service and has become the instrument of policy. With Eliza and Rosalind (purity and virtue, the source of the lover's aspiration on the one hand and cruelty and pride, which frustrate the lover and inhibit the poet, on the other), the pattern of the myth of Syrinx is repeated (frustrated Pan creates music). However, with Colin's vision of Dido the poet finds not an image to be adored but rather a model to be emulated. The strategy is to transform the 'earthlie mould' of a literal Dido into a symbolic vehicle for the poet's own aspiration. Finally, *SC* contains important statements, however cryptic, of the author's views on political and religious issues of the day together with expressions of his soaring personal ambitions. These parts of the poem involve considerable risk on the part of the poet, and the poem projects the possibility of the poet's failure. John Shawcross (City University of New York) in his commentary, "Questions Answered, Questions Raised: *The Shepheardes Calender*," feels that the political and temporal qualities of the poem as suggested by Montrose are not generally important. Rather the poem is concerned with youth and age and the problems of time, mortality, and immortality. Insofar as it does stress poetic vocation, the progress of the poet is from a rustic and native mode in the January eclogue, through a sophisticated and complex stage in Colin's sestina about Rosalind, and finally to a fusion of these two poetics in the November dirge. But the height of the poet's accomplishment, of course, is the total sequence.

11) In "The Drama of *Amoretti*," Alexander Dunlop (Auburn University) proposes that the sonnet sequence concerns itself with the process of learning to love. The naive speaker cannot be trusted in his assessment of his situation as is made clear by his ranting and complaining. His enlightenment takes place in three stages and the stages correspond to parts of the religious calender. He first engages in trial and preparation, an analogue of Lent. In the second he experiences a revelation which corresponds to the revelation available through the example of Christ's perfect love. Finally, he must disengage and experience a temporary physical separation even as man is physically separated from God. The sequence further involves dramatic irony since the speaker does not see the religious frame while the reader does. Dunlop closes by saying that his reading represents a synthesis of the two usual views of the poem. His thesis combines the approach which stresses the representa-

tional, historical context and the position of those who emphasize its religious and calendrical symbolism. Carol Barthel (University of Wisconsin) in "*Amoretti*: A Comic Monodrama?" goes along with Dunlop's correspondence between the religious calendar and the activities of the lover in the poem, but is not convinced that the lover learns to love on a higher spiritual plane as the sequence unfolds. She finds very little by way of flesh/spirit dichotomy in Spenser's poem and sees instead physical desire controlled by reason as in the well-regulated Christian soul. For Barthel Dunlop relegates the lady to object, whether sex-object or spirit-object. This situation is appropriate for Petrarch and probably for Sidney but not for Spenser, whose lady is a creature of moods, sometimes looking mildly, sometimes lowering. She is as capable as he of moralizing over a laurel leaf. The tension in this monodrama comes from the encounter of self with other, which insists on her otherness, refusing to give up any of it.

12) In "Transformations of Diana in *The Faerie Queene*," Anne Shaver (Dennison University) offers a radically new approach to our understanding of the figures of Diana and Venus. According to Shaver, Spenser stresses the virgin goddess's arrogance, her choleric temper, and the destruction of the earth's loveliness that these qualities cause. Both the goddess herself and her main embodiment, Belphoebe, share these characteristics. They are not deflected into other figures as is the case elsewhere in *FQ*. Diana destroys some who deserve her wrath (Actaeon, Orion, Niobe's children), but she also destroys Arlo Hill. Belphoebe not only nearly demolishes Timias but shows her own hypocrisy in feasting her eyes on the dead body of the monster Lust. For Spenser, the poem validates love and the generative power; the Goddess of Chastity must always seem a little out of place. In his response, "Spenser's Dianas," Humphrey Tonkin (University of Pennsylvania) agrees that the figure of Diana is more complex than is usually imagined. Behind every figure of Diana may hide the image of Venus, a *Diane se baignante* can conceal a *toilette de Vénus*. And the negative associations of the myth of Actaeon were not lost on Petrarch, Bruno, Ronsard, and Samuel Daniel. Further Venus and Diana represent soft and hard views of nature and both views have currency in a work whose mode is dualism. The reading of these two figures, then, brings us to the question of how to read the work as a whole. While Spenser does attribute human impulses to his characters (Calepine encumbered with the babe), we should guard against reducing their allegorical force to human dimensions by selective organization. The transformations of Diana in the Renaissance are, like her presence in the poem, infinitely rich and subtle and contradictory and kinetic.

James Fitzmaurice
Northern Arizona University

Microfiche copies of this year's papers and commentaries and copies from previous years (1976, 1977) are available at $2.50 per set. Make cheques payable to Cleveland State University and mail to Spenser Proceedings, Department of English, Cleveland State University, Cleveland OH 44115.

ANNOUNCEMENTS

Spenser at Duquesne. An international Spenser conference on the topic, "Cooperation in the Study of Edmund Spenser: An Interdisciplinary Colloquium," will be held at Duquesne University, Pittsburgh, Penn., on 5-7 October 1978, under the direction of Foster Provost. In addition to performances of Medieval and Renaissance drama and music, the following panel discussions are scheduled (chairmen given in parentheses): "The Limits of Cooperative Study: Where can we help each other?" (Donald Cheney); "A Complete and Acceptable Text for Teaching: How can we keep one in print?" (A. C. Hamilton); "Cooperation in Studying Spenser's Medieval English Backgrounds" (Alice S. Miskimin); "Cooperation in Studying Spenser's Continental Backgrounds" (Waldo F. McNeir); "A Spenser Encyclopedia?" (David A. Richardson). For further information, write to Professor Provost.

Spenser on the BBC. Travellers to Britain might watch for a possible rebroadcast of last fall's BBC radio series of 13 episodes devoted to *The Faerie Queene*. Produced by David Spenser, the series featured Gary Bond as Reader, John Westbrook as Narrator; other voices were presented by Penelope Reynolds, Kenneth Shanley, Jonathan Scott; the series was adapted by Terence Tiller.

Reference Guide to Sidney. W. L. Godshalk and A. J. Colaianne are compiling a comprehensive bibliography of studies and comments on Sir Philip Sidney and his works (forthcoming G. K. Hall) and would appreciate offprints of recent articles, notices of forthcoming studies and works in progress, as well as information about rare or previously unnoticed materials. The authors welcome especially communications about European dissertations on Sidney. All submitted materials will be returned upon request. Please write to Colaianne, Department of English, Williams Hall, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061.

Shepheardes Calender. Ruth Luborsky spoke on "Spenser's *The Shepheardes Calender:* The Last Early and the First New Book," at the symposium "Pen to Press" held at the Universities of Maryland and Johns Hopkins, October 6-8, 1977.

ARTICLES

David M. Bergeron, "Another Spenser Allusion," *N&Q*, *24* (1977), 135.

> In Lecture 27 of his *Lectures upon Jonas...* (Oxford, 1597), John King condemns the reading of such secular books as the *Arcadia, Faerie Queene,* and *Orlando Furioso* as "*the sinne of Samaria* ... to commit idolatry with such booke-

Jackson C. Boswell, "Spenser Allusions: Addenda to Wells," *N&Q, 24* (1977), 519-20.

References to *Mother Hubberds Tale* appear directly in *A Declaration of the True Causes ...* (1592) and indirectly in Richard Niccols's poem, *The Beggers Ape* (publ. 1627). Admiral Sir John Mennes pays tribute to Spenser in Epitaph 5 of his *Witts Recreations...* (1640); and in Epitaph 140 of the 1641 edition he refers to Chaucer as "the Load-sterre" of our language, echoing E.K.'s reference.

G. W. S. Brodsky, "'The Changeling': A Possible Narrative Source in 'The Faerie Queene,'" *N&Q, 24* (1977), 517-18.

Suggests Middleton's indebtedness to the Malbecco episode.

James N. Brown, "Spenser and Ficino," *N&Q, 24* (1977), 517.

Spenser may have derived his description of Chaos in the Abyss from Ficino's description of Chaos in Book II, chapter 4 of his commentary on the *Philebus*.

Greg Crossan, "An Infelicitous Pun in Spenser's 'Prothalamion'?" *N&Q, 24* 516-17.

Suggests that Spenser must have been unaware of the wordplay in *Prothalamion* 60-61: "Them seem'd they never saw a sight so fayre,/ Of Fowles..."

John K. Hale, "Spenser's *Faerie Queene,* II.xii.64," *Explicator, 36.1* (1977), 19-20.

"Amarous sweet spoiles" contains a pun on *amorous* and Latin *amarus*, bitter. "The mind 'corrects' what the sensation-seeking eye has distorted."

Carol V. Kaske, "Another Liturgical Dimension of 'Amoretti' 68," *N&Q, 24* (1977), 518-19.

In its fusion of *eros* with *agape* in the closing lines, *Amoretti* 68 echoes John xv.12-13, a passage which opens the Gospel for Holy Communion on St. Barnabas's Day, the day of Spenser's wedding as celebrated in *Epithalamion*. Suggests that Spenser transferred this allusion to the Easter sonnet, 68, to commemorate the betrothal as the first moment in the volume where sexual and spiritual love are reconciled.

Jerry Leath Mills, "Prudence, History, and the Prince in *The Faerie Queene,* Book II," *HLQ, 41* (1978), 83-101.

Supplements Berger's analysis of the British chronicles in II.x by suggesting that they are designed to train Arthur in Prudence. Spenser's alterations of Geoffrey's history strengthen the exemplary value of the work by showing divine vengeance acting through deferred retribution

against the children of malefactors. Taken together, Cantos ix and x present in orderly progression (1) temperance in diet, or regulation of the vegetative soul (II.ix.27-32); (2) temperance in the appetites and aversions of sense, or regulation of the sensitive soul (II.ix.33-43); and (3) temperance in the conduct of human and political affairs, or regulation of the rational soul (II.x).

William Elford Rogers, "Narcissus in Amoretti. xxxv," *AN&Q*, *15* (Oct. 1976), 18-20.

Suggests that since Spenser's sources for his Narcissus reference insist on the vanity of Narcissus, the poet-lover must be denying that he is himself a Narcissus figure here.

---, "Proserpina in the *Prothalamion*, *AN&Q*, *15* (May 1977), 131-35.

The swan vision in *Prothalamion* contains close verbal echoes of Ovid's description of the rape of Proserpina (*Fasti*, IV.429 ff.). Spenser's play on seasonal imagery and his explicit comparison of the swan-brides to seeds ("bred of *Somers-heat*") suggest that the poem should be read in the light of the mythographic tradition surrounding Proserpina as an allegory of fertility.

---, "The Carmina of Horace in the *Prothalamion*," *AN&Q*, *15* (June 1977), 148-53.

The praise of Essex at the end of *Prothalamion* is comparable to Horace's praise of Augustus, and places the poem as a whole within the tradition of praise-poetry. The "sullein care" of the courtier-poet is replaced by triumphant Orphic praise as the narrator learns the proper relationship of poet to ruler.