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BOOKS: REVIEWS AND ABSTRACTS

ARTICLES: ABSTRACTS AND NOTICES

SPENSER AT MLA

ANNOUNCEMENTS

PSEUDO- ET PARASPENSERIANA

DISSERTATION ABSTRACTS



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TO OUR READERS

From its inception, *Spenser Newsletter* has been conceived as a communal enterprise, or floating crap game, with a commitment to changing its editorial board and place of publication every four or five years. Accordingly, we are happy to announce that Foster Provost, of Duquesne University, has agreed to take over the editorship with the first issue of Volume Ten, one year hence. As the compiler (with Waldo McNeir) of the standard *Spenser* bibliography, Professor Provost needs no introduction to this readership; and we are most grateful to him for permitting us a graceful exit next year, with the newsletter in the best of all possible hands.

BOOKS

Douglas Brooks-Davies. *Spenser's 'Faerie Queene': A Critical Commentary on Books I and II*. Manchester: Manchester University Press, 1977 (£ 5.75 hb and £ 1.75 pb); and Totowa, N.J.: Rowman and Littlefield, 1978 (\$US 13.00 hb). x + 198 pp.

More and more *Faerie Queene* criticism seems to be commentary in any case. James Nohrberg's *Analogy of 'The Faerie Queene'* tries very hard to be a highly unified reading of the poem, a prolegomenon to any future study of it, almost; yet ironically, at the same time, large passages of it readily detach themselves from that whole (at least to my reading) and turn into eminently readable footnotes. Perhaps the available moral is that this poem reiterates for its readers the Renaissance experience of the unity of (and of the work of unifying) all knowledge. In this vein Brooks-Davies' new book displays something winningly Renaissance-like about its author's mind: it is almost all footnotes (save half-a-dozen pages of un-pushy introduction) but the overall impression it conveys is that the poem is being put back together, rather than (in the undergrad jargon) 'torn apart'.

But the unity of this book is not the product of riding any personal hobby-horse. And though it is (admittedly) much helped by the *Variorum Spenser* it gives nothing like the *omnium gatherum* tone of that earlier masterpiece, for collection and juxtaposition of varied opinion and conjecture form little part of it. Its notes tend rather to pull things together, suggesting illuminating relationships -- with the classics, with art, with new learning, with astrology -- of a tone that makes me want to call it the 'Warburg Spenser'; and indeed the scholarship associated with, and published by that institute bulks large in it: Kermode, Seznec, Wind, Yates, Panofsky are names that recur often in these notes, along with many others who would not find such company uncongenial. But there is much new digging as well, and illuminating new notes are drawn from classical poets, Renaissance mythographers and encyclopaedists, and Reformation biblical commentators.

This book will be indispensable to the student of the poem who wishes to immerse himself more deeply in the kind of learning that produced the poem in the first place. It will probably be much less suitable as a guide to the undergraduate it claims to address and whose needs excuse its truncation at the end of Book II: its learning is far too great to be swallowed at once by the novice, and there is little to help him choose what he most needs to know. Perhaps the poem itself should be left to teach him how to make his own first reading of it: nothing should spoil that experience.

[R. D. S.]

A. C. Hamilton. *Sir Philip Sidney: A Study of his Life and Works*. New York and London: Cambridge University Press, 1977. viii + 216 pp. \$US 13.95.

Hamilton's thesis is that Sidney made both his life and his art serve as instruction in the fashioning of a gentleman. The *Arcadia* is seen as the prose equivalent of *The Faerie Queene*, both poets honoring 'right virtue and brave valour' (172). Hamilton's argument is worth following closely; but his speculation that both works are deliberately truncated is of special note. He reaches that conclusion through studying the chronological development of Sidney's life and work with particular emphasis on the 1590 *Arcadia* as the working out of the poet's most mature consideration of his theme, the proper balance of action and endurance, masculine encounter and feminine suffering. Thus the 1590 *Arcadia* becomes, again like *The Faerie Queene*, a heroic poem. Its point is made in the three revised books and renders the remaining action of the *Old Arcadia* inappropriate. Sidney 'sought to fulfil in the work the virtues which he despaired of being able to fulfil in virtuous action for his country -- in it fashioning images of virtue even as his life had been fashioned from birth.' (173) Since his life was unfinished, the work -- like his life a heroic poem in process -- had also to remain unfinished. The book and the writer's reputation were to be finished by the reader. Toward this end Sidney, explicitly in the *Defence* and implicitly in the other writings, sees the first step toward his fashioning of the gentleman as the teaching of how to read rightly. For the right reader, skilled in the goal and techniques of Sidney's 'right poet', the three revised Books of the 1590 *Arcadia* accomplish all that is possible for the poet to accomplish. The rest remains for history to write. Hamilton feels the same is true after the Sixth Book of *The Faerie Queene*. Spenser and Sidney have involved their reader so profoundly that he is possessed by the work and directed toward 'life and action good and great.' The profound faith in the power of the word implied in such a poetic is, as Hamilton notes, fragile. But he also is sure that Sidney's faith, great enough to carry fiction into life, was also great enough to influence Spenser and Milton to attempt similar efforts.

To be sure, Sidney and Spenser are quite different. The older Spenser, testing his poetic vision against the present in Book VI, never

conflates fiction and reality although his poetry is, in a profound sense, more 'personal' than Sidney's simply because Sidney is not a person but a persona. Sidney 'lived on the level of art.' (12) His persona was an heroic figure in the service of Queen, country, and church; and his writing was seen as service just as was his diplomatic career. When he began writing in 1570 it was with the express aim of creating a renaissance in English letters. He cast himself as the seminal writer of the Elizabethan age; his effort was to make his own life and that of his creations examples of life as it ought to be lived. The belief that all experience tests man's virtue and the concurrent faith that virtue frees man to meet those tests underlie the life and the poems. Sidney's Protestantism taught him that the human will was infected; at the same time his Christian humanism taught him that man's 'erected wit' could be moved to overcome that infection. The pastoral life (retirement) is seen as conducive to infection; hence his own limited service suggested to him that Elizabeth had acted against God's will; his suspicion was enforced when she failed to back the Protestant League. Thus his masque *The Lady of May* mingles expected praise for the Queen with criticism of her court. And the major theme of the *Old Arcadia* is the danger of idleness. In fact, the outcome of the *Old Arcadia* illustrates that danger dramatically as each of the characters is judged guilty of lust. Fear of a like verdict was Sidney's 'private nightmare': the judge Evarchus is exactly the age of Sidney's father and of course judges his own son.

Like Spenser's Bower of Bliss, Sidney's *Old Arcadia* inverts the norms of moderation and of the heroic world of action. Pyrocles and Musidorus desert their adventure for a life of shameful disguise and evasion. Sidney, in the character of Philisides, wanders very close to their seemingly contagious position. Love alone is insufficient to retain health -- a point Sidney reinforces in *Astrophel and Stella*. The changes in the 1593 *Arcadia* are reduced from murder and lust in an attempt to adjust the *Old Arcadia* plot to the values of the 1590 *Arcadia*, but the well-intentioned editing simply serves to bastardize the points of both of Sidney's versions. The ambiguity of the *Old Arcadia* is essential to its whole argument. Love, unrequited, becomes a malevolent force promoting violence and despair. The point of *Astrophel and Stella* is to teach the reader (and undoubtedly the self) how to overcome the sickness caused by unrequited love (foiled action). The love itself can be neither satisfied nor rejected. (79) Resolution is therefore impossible, but action -- the labor of expressing the voice of a man 'great with child to speak' -- is possible. (80)

It is clear from Sidney's *Defence* that the Renaissance man saw as significant not what is but what a man made of what is. Hamilton quotes (82) from Frye's *Fables of Identity*: "The Renaissance poet ... was expected to turn his mind into an emotional laboratory and gain his experience there under high pressure and close observation ... Poetry is not reporting on experience, and love is not an uncultivated experience; in both poetry and love, reality is what is created, not the raw material for the creation." In *Astrophel* Sidney explores the game of

playing a courtier seeking to seduce his lady, and is free to play seriously because it is a game played in the laboratory of the mind. When it threatens to get out of hand, the sequence breaks off. That it would get out of hand should be obvious to the well-instructed reader the moment Astrophel openly rejects his political career in favor of seeking love (sonnets 30-35). The move is meant to shock in the same way that Pyrocles' disguise shocks the reader of the *Old Arcadia*. Neither conventional postures nor conventional modes of expression suit him. And when he moves to touching Stella in sonnets 73-83, the erotic center of the sequence, he only learns lust as have the princes in the *Old Arcadia*. Stella will not return his love; rather than resolution the lover asks for a temporary release to return to the world of action, but the return is accomplished in an atmosphere of darkness and with a sense of separation akin to damnation. Hamilton notes a parallel movement at the end of the *Amoretti*, although the full effect is avoided by Spenser's appending his marriage hymn. (105)

Hamilton makes little of that appendage, which seems almost to avoid a confrontation with the dilemma raised by Sidney's sequence; but of course the *Amoretti*'s game is distinct from that of *Astrophel* in that Petrarchan and courtly masks aside, the lady does requite Spenser's love as Penelope Rich does not. Spenser does not, at that point, find himself in life or art 'an emblem of man infected by concupiscence.' (105) Hamilton sees Sidney too as saved from hopelessness by consciously becoming 'the pattern or image of one "loving in truth"; or, in terms of the *Defence*, "so true a lover every way"' (106). The revision of the *Old Arcadia* is prompted partly to demonstrate the heroism of that stance and partly to illustrate the theories put forth in the *Defence*. Everything in the 1590 *Arcadia* focuses on the active power of love. The opening laments for the absent Urania show that she inspires her lovers to perfect their lives although in the *Old Arcadia* and in Sidney's sources the absent beloved provokes withdrawal and self-pity. The shepherds forget self. Memory moves them from worldly to heavenly knowledge and, finally, to self-knowledge. Similarly the princes' characters and the additional tales teach that mutual love and constancy produce order (Helen and Argalus) while lack of mutual love leads to chaos. Similarly, too, the three opening debates clarify that the central goal is moral instruction. Sidney seems to feel that his reader is sufficiently educated in the value of reciprocal constancy -- particularly as it must exist between reader and poet -- to discriminate among beauties. Once the addition of the beauty contest tests that discrimination, he allows his reader to enter the world of the *Old Arcadia*. With the addition of 'moral matter.' we find each episode and character teaching both the reader and the princes. Their progress can best be judged in retrospect after the reader learns their history in Book II.

We learn that history from the princes themselves: the tales turn from the matter of romance to that of the heroic and the reader is involved personally by their voices in their conviction that virtue is constantly being 'tested by the complexity of life' (153). Book II, entirely new to the *Arcadia*, eliminates the ambiguity of the former

work. It involves a clear triumph of love and virtue. The central metaphor, the besieged castle, speaks as well for the besieging of the bodies of Pamela and Philoclea which has been made possible by the fall of Amphialus. He has been divided by passion, destroyed by unrequited love. 'This metaphor gathers up the major concerns of the whole work: masculine virtue expressed in chivalrous encounter and feminine virtue expressed in suffering, which are the twin themes of action and endurance, *agere et pati* ... Through these two sieges, Book III analyses human conduct comprehensively, both in doing and suffering.' (160, 167)

The princes' action is limited until, through action, they shed the limitations of their disguises, allowing virtue to be balanced by love. The endurance of the two princesses under siege surpasses the heroism of the princes because although their father's retreat has threatened their constancy, love and virtue remain one while they are united. Philoclea represents love and Pamela virtue. Now the reader recognizes the importance of Kalendar's Book I speech in which he so characterizes them. Essentially they are the earthly and heavenly Venuses, but with their differences resolved by a reciprocal loving relationship. Perhaps readers of the 1590 versions of *Arcadia* and *The Faerie Queene* did ask how Pamela and Philoclea, Britomart and Florimell were united with their lovers (170); but the curiosity involved only the logistics of reunion. That they will be united is clear. And Sidney's purpose is equally clear as the 1590 version breaks off. 'His purpose,' Greville noted, was to limn out such exact pictures of every posture in the mind, that any man being forced, in the strains of this life, to pass through any straits, or latitudes, of good or ill fortune, might (as in a glass) see how to set a good countenance upon all the discountenances of adversity, and a stay upon the exorbitant smilings of chance. (168)

Nothing more than Sidney's own death demonstrates how well he turned the discoveries made in the laboratory of the mind into action. He created his own legend and made the tale so compelling that it eclipsed the process -- recorded in the writings -- by which the legend took flesh. In retrospect, of course, it is the writings which remain relevant. Hamilton's reconsideration of them in relation to the legend they created suggests that Sidney's faith in the power of words moves a reader to reshape himself; his world may not be so fragile in its view of poet and reader as Hamilton fears.

[M. W. C.]

Christopher Hill. *Milton and the English Revolution*. London: Faber, 1977. xviii + 541 pp. £ 12.50.

The programme of this important new book by the foremost student of English Radical Puritanism is to deliver a Milton much more immersed than hitherto accepted in the age's complex and heady whirlpools of heresy, radicalism, and intellectual ferment. The book's erudition is immense, as we would expect; yet its tone is frequently anti-academic, and its zeal often almost pre-millennial. Its urgency perhaps worthily approaches Milton's own, pleading for a Milton whose ideas are formed

not in bookish retreat, but in vital and deeply-felt debate with the events and ideas of the times, and debate which often espouses the concerns of the radical fringe of society at that.

Arguing that real physical danger is rarely remote for a man with Milton's ideas, Hill sees a poetry of some political ambiguity, with beliefs often veiled, Revelation-like, behind symbols that will be all the more powerful to those who know something of the concerns that lurk behind them. No accident for Hill that Milton's poetry could be assimilated by the polite eighteenth-century Anglican establishment, even though the energies that produced it were often generated by the concerns of social classes that in such genteel company would be called rude, and by ideas it would consider cranky.

Hill makes no secret of his belief that Milton has been badly handled by his historical and literary curators, and accordingly his case frequently seems overstated. This is nevertheless an indispensable work, not just for Miltonists, but for students of all aspects of Renaissance intellectual life. Hill frequently implicates Spenser in his conception of the stream of events that produced Milton two generations later:

Spenser had affinities with the Puritans. Virtue is perfected by trial, in *The Faerie Queene* as in *Areopagitica*. False truth offers herself; real truth (Una) has to be won. The destruction of the Bower of Bliss has been regarded as an act of iconoclasm, to which Spenser certainly had no aesthetic objection. But his *Epithalamion* is not in the later sense of the word a 'Puritan' poem.

Pour out the wine without restraint or stay
Pour not by cups but by the bellyful.

[Hill has been arguing for a more convivial, less socially-restrained Milton.] Spenser cultivated some bourgeois virtues - Idleness, Gluttony and Lechery are the first three vices encountered in the House of Pride: waste is what they have in common. Sloth is the height of wickedness, parent of poverty and dissipation. Spenser's is a philosophy of hard work, verging on a morality of success. Like Milton he stresses the victory of small things over great, and denounces overspending, waste which leads to stagnation and decay. 'The general end ... of all the book is to fashion a gentleman or noble person in virtuous and gentle discipline' -- note the profoundly Miltonic word (cf. 'This wild man being undisciplined' - VI.v.1). In *The Shepheardes Calender* Spenser was almost Brownist in his praise of a primitive unpaid priesthood. (60)

[R. D. S.]

Zailig Pollock. *The Sacred Nursery of Virtue: The Pastoral Book of Courtesy and the Unity of 'The Faerie Queene.'* Norwood, Pennsylvania: Norwood Editions, 1977. vii + 266 pp. \$US 25.00.

Pollock sees *The Faerie Queene* as centrally concerned with 'the process through which virtue comes into being.' (1) In Book VI, Spenser

comes to understand the pastoral as an integral part of that process, finding it necessary to wind the heroic mode of his narrator down to the pastoral mode before he can hope to set his reader on the path to virtue. Pollock suggests that Spenser intended to move his work toward the pastoral, setting the pattern as early as the Book III descent of Venus through the court, to the cities, to rural cottages, and finally to the shepherd's world (III.vi.12-15). Calidore's hunt for the Blatant Beast follows a parallel course (VI.ix.3-4). Although Spenser apologizes for the mode in the Proem to Book VI, he also makes two points in that Proem which Pollock sees as explanation for the adaptation. First, the poet is himself weary of high seriousness and feels the need of 'sweet variety.' Able to forget his 'tedious travell,' he will perhaps be able to gain the strength and cheer necessary to go on. That human need for harbor is, by Book VI (if not well before), the reader's need as well. If Spenser is to nurture his reader's mind and soul, he must bring the reader to a retreat where the necessary strength and attitude can be acquired.

Pollock's first goal is to demonstrate that for Spenser pastoral means 'low' only in that it deals with the nutritive, the earthly 'natural impulses' which the poet seeks to 'nurture in men's hearts.' It is the natural, prelapsarian impulse to the good that is the beginning of true virtue. In Book I the reader learns of the corruption of human nature (33). The natural growth toward good that marked the Edenic garden (I.xi.46-47) is one of two instances in Book I where the imagery of growing plants, the major image pattern of Book VI, appears. Its second use marks the love of Arthur for Gloriana (I.ix.16) as above nature: "True loves are often sown, but seldom grow on ground." That it is Arthur who is associated with the pattern suggests that, unlike the Book's titular hero, Red Cross, Arthur is not to be contained either in Book I or in the rarified world of the heroic. The true hero of the poem, Arthur follows 'the circular movement of descent and reascent between the divine and natural poles' (35) which Pollock sees as the master plan for Spenser's poem.

Both Arthur and the poet of *The Faerie Queene* follow the pattern. Chapter II emphasizes that the same classical pattern marks the maturation of the poet and the quest of the hero. And both traditionally find expression in the same pattern of imagery which is used in Article XII of the Thirty-Nine Articles of the Church of England to explain how one is to recognize true virtue (virtue inspired by Grace). Such virtue is fulfilled in good works which 'do spring out necessarily of a true and lively faith, in so much that by them a lively faith may be as evidently known as a tree discerned by the fruit.' The recognition of virtue in its heroic setting is like a seed: 'What is specially characteristic of Book VI is the use of images of natural growth from seed to flower or fruit, to suggest, in a broader sense, the development of a potential into a reality.' (29)

It becomes, therefore, totally appropriate that Calidore's quest for the Blatant Beast brings him from the heroic into the pastoral and

from the pastoral into the poet's present where reality will test the hero's and poet's and reader's virtue and expose outward shows for what they are. Pollock's sixth chapter is, like Spenser's, devoted to 'Courtesy' and again like Spenser's Book VI explores the ambiguity encountered in the pastoral world. Both suggest that the action of hero-poet-reader at the end of Book VI determines whether that ambiguity falls into the complete chaos of a world ruled by the Blatant Beast and Mutabilitie or, by good works (quest, poem, life) begins at that point the reascent that Pollock believes would have been the subject of Books VII-XII of *The Faerie Queene*.

Book VI, like the pastoral mode and the themes of the maturation of the poet and the quest of the hero, has a major source in classical literature. Unlike Virgil, Arthur could not, even in Book I, be sure 'whether dreames delude, or true it were' (I.ix.14). 'A genuine inability to choose between *virgo* and *dea*,' earthly maid or goddess, is central to Book VI (196) -- and as Pollock also points out, central to Sidney's *Arcadia*. The additions to the 1590 *Arcadia* emphasize the significance of Urania's identity, but emphasize even more the practical effect she has upon the shepherds. Ambiguity is essential because in both the *Arcadia* and *The Faerie Queene* the two poets intend to develop a virtue that can function in the real world rather than in the limited worlds of either pastoral or heroic. That Kalendar and Calidore, both representatives of courtesy, should serve as the doorkeepers to the testing of that virtue is more than coincidence.

Essentially, their roles force us to redefine *courtesy* just as we have been forced to redefine *pastoral*. It is not that the classical definitions are wrong; they are simply not adapted to the circumstances of the present. Pastoral itself is a kind of courteous game played between poet and reader in which the outward show that presents man as virtuous and the world as orderly is understood to mask the confusion and uncertainty which both poet and reader know characterize daily experience. (204) At the same time, the reader knows that the masks 'suggest a higher truth' and are therefore lies that lead to truth. It is exactly that ability not to deny what lies behind the mask (the ambiguous earth) in favor of the mask itself that the hero, poet, reader must learn before his ascent begins. Calidore learns this skill through Colin's vision of the Graces.

There is, throughout the action of Books II-V, 'a gradual shift from the high heroic point of view' so that the reader understands by the time he enters Book VI that the heroic is as remote in the pastoral as the pastoral was in Book I. When taken together, the contrasting ways of seeing learned in Books I and VI reveal 'the circular Christian pattern of virtue.' Each Book, up to and including VI, has as its center an allegorical vision. Red Cross's vision of the New Jerusalem and Calidore's of the four Graces reverse one another, the former transcending the earthly and the latter celebrating it. Arthur's role as hero is to combine the two. Calidore's role is to clarify what Arthur's relation to his own vision of Gloriana must be. Up to the

point of his vision, Calidore has encountered increasingly ambiguous situations. Only in the clear-cut case of Crudor and Briana does the Knight of Courtesy triumph. In his second encounter, with Tristram, Calidore assesses the situation incorrectly; the reader can no longer trust his judgment. Then Calidore chooses to save Priscilla's honor with a lie, and in the fourth encounter is totally unable to save Serena from the Blatant Beast whose very nature is the lie. Calidore, like Arthur, must expect to fall in the earthly world. Not perfection, but the virtue to be learned from the Graces themselves -- generosity, a charitable view of appearances -- is what is required. That is, of course, why munificence is the supreme virtue to be learned in the poem and the quality characterizing Arthur himself. In a world of unresolvable ambiguity, doubt is necessary. Courtesy is a virtue based on doubt, whose victories must always be uncertain. (212)

Colin's vision is itself an act of courtesy, allowing that an earthly maid may be more than she seems. Calidore, like a naive reader, attempts to erase the ambiguity and reveal exactly what she is and erases instead the fragile nature of courtesy itself. Ironically, he himself has already demonstrated an instinct for knowing things are not what they seem. He loves Pastorella, seemingly a simple maid who is more than she seems. Love, like generosity, allows 'the proper attitude for a truly courteous man to take toward an ambiguous situation.' (214) The Narrator too naturally possesses this virtue, for he suggests that Calidore is more than his apparent malingering in the pastoral would suggest to a reader who is himself less than kind. The reader too is put to the test: how does he judge Calidore? or Calepine's hiding behind Serena when Turpine attacks? The reader, too, is afoot in a morally ambiguous world in Book VI; Pollock sees the other Books as relatively clear-cut. So Spenser's final shaping of the virtuous gentleman is to show him that 'although the truth can never be known, it is best to be courteous, to view things charitably, in the most favorable way possible.' (218)

A more likely response to such a world is represented in Calidore's enemy, the Blatant Beast, 'an inverted parody of courtesy.' (220) His escape affirms the final unchanging ambiguity of the earthly. At the same time the earthly is the Sacred Nursery of Virtue. This Garden of Virtues is in moral terms the equivalent of the Garden of Adonis. Consequently, Book VI is the essential step if the Christian pattern is to be complete; in it we encounter the element of growth. So the poem has taken us from an imaginary world that 'assumes the existence of an unambiguous knowable reality' (230) to another that is its doppelgänger. Where in Book I art was either deception or hypocrisy and the maker of images evil, in Book VI the maker of images is good and the breaker evil.

The heavenly City, unlike Colin's fleeting vision, is permanent. But the path by which one returns once the right has been earned is expressed through Colin's vision. The divine works through nature. Grace plants the seed but the individual must struggle through the

earthly, seeking the sun. Pollock's concluding chapter suggests that since the first six books bring the narrator/poet, hero, and reader to that point of beginning and form a descent from the heroic to the pastoral (divine to earthly), the proposed final six books would provide a model for the ascent of Arthur, culminating in his marriage to Gloriana in Cleopolis (237). The *Mutabilitie Cantos* end the descent by the shift from pastoral (Faunus and Diana) to heroic (the debate) and by Dame Nature's judgement of Mutabilitie's claim.

There is an accompanying shift in the emphasis of the seed/flower image pattern that Pollock has traced so convincingly. If Mutabilitie were to rule, growth would become a demonic parody of the natural prelapsarian impulse toward the sun. It would direct the plant downward toward chaos, turn it in on itself, for Mutabilitie wants 'to destroy the influence of the divine over the natural' (241); Nature's own Boethian judgment, rather than rejecting Mutabilitie's description of the world, simply explains that her view is incomplete. 'If the world seems at the mercy of meaningless change, of fortune, it is because of our limited point of view ... A more complete vision allows us to see ... that "Change is but the mode in which Permanence expresses itself" and that fortune is the means by which providence works itself out. (243) Her verdict opens the possibility of the triumphant vision the poet seeks in the last lines of *The Faerie Queene*, a vision which Pollock believes would have inspired Arthur's growth toward his destiny as king.

[M. W. C.]

Frances Yates. *Elizabethan Neoplatonism Reconsidered: Spenser and Francesco Giorgi*. (The Society for Renaissance Studies Lecture for 1977. Copies of the lecture were subsequently circulated to members of the Society; the material is intended for incorporation in a future book.)

Most of Miss Yates's work has been concerned with elucidating the neoplatonic gnosticism which she sees to be virtually omnipresent in Renaissance thought. Most highly developed in Pico and Ficino, this kind of philosophy shows a common core of hermetic and cabalist thought. Both strains are of course harmonizing and syncretistic, the former of late Hellenistic gnostic origin (although thought in Spenser's date to predate Christianity), the latter of later medieval Jewish, mostly Spanish provenance, and essentially a theosophy of mystical divine emanations based on the meanings of the Hebrew letters of God's name. Christianized Cabalism spread widely through the influential writings of the Protestant Reuchlin and the Catholic Cardinal Egidius.

The Venetian Franciscan monk, Francesco Giorgi (1466-1540), combined such concerns with special interest in Hebrew scriptures, Pythagorean-Platonic numerology, and Vitruvian architectural ideas. No crank, he was influential in Venetian politics, helped in the planning of San Francesco della Vigna, and was consulted along with

eminent Venetian Jewish Hebraists on the question of Henry VIII's divorce (on Cranmer's advice and with Richard Croke's mediation). His work was known to John Dee, whose circle included Sir Philip Sidney, Edward Dyer and Fulke Greville, all connected with Spenser.

Arguing as always for possible connexions rather than absolute certainties, Miss Yates sees Giorgi's influence in the hierarchy of worlds of the *Fowre Hymnes* and the Italian numerological architecture of the House of Alma. Rejecting Fowler's correlation of planetary themes in the *Faerie Queene* with the order of the planetary week, she argues for a planetary scheme based on Giorgi's ideas and including correspondences with the angelic hierarchy. These correspondences are seen to be turned to the presentation of Elizabeth as the ideal religious and moral leader, presented in six books as (1) guided by the Sun of Christian Religion, (2) exercising Martial firmness, (3) characterizing the chastity of the Moon in purity of reform, (4) effecting Mercurial reconciliation through spiritual alchemy, (5) administering the wise and just rule of Saturn, and (6) reflecting a courtly cult of Venus presided over by a messianic figure whom the whole poem celebrates.

[R. D. S.]

ARTICLES

Herbert F. Tucker, Jr., "Spenser's Eighteenth-Century Readers and the Question of Unity in *The Faerie Queene*," *UTQ*, 46 (1977), 322-41.

A survey of the principal eighteenth-century critics of *The Faerie Queene* provides an approach to our twentieth-century concern for the poem's unity, for the relationship between what it means and *how* it means. Eighteenth-century readers tend to submit the poem to systematic neoclassical standards of diction and stanza, decorum and structure, or to abandon system in favor of an exhilarated appreciation of the poem's unruly but picturesque 'beauties'. The most enterprising mid-century readers, Warton and Upton, are perhaps typical of their age in intermittently employing both tendencies albeit with strikingly divergent results. Warton's *Observations* collects and displays traditional opinions; while Upton's commentary to his 1758 edition of the poem represents a more original and substantial contribution to Spenser criticism, one which may be said to encourage and anticipate modern critical interest in the poem. Where other critics had been troubled by elements of implausibility or ambiguity in the poem, or charmed by Spenser's apparent indifference to detail in his pursuit of the sublime, Upton attempted to describe with care and accuracy just what the poem was saying. Thus in his comments on the opening lines, he notes that 'the knight is described curbing in his horse at the same time that he thus pricks along, to which curb the generous animal unwillingly submits.' This is seen as a deliberate and delicate act of mastery: Red Cross spurs his horse 'to bring him to order,

to teach him proudly how to pace on the plain.' Upton's thoroughness lets us see how thorough Spenser has been, in articulating meaning through incongruities which we as readers must ourselves learn to bring into some kind of suspension. Other examples from Upton might be assembled to show him as the father of other modern critical approaches; in a sense he is the father of all forms of latter-day Spenser criticism, and the hero of the *Variorum*. His remarks on the poem indicate a sensitivity to the poem's contraries, and to the dialectical unity suggested by those contraries (as Tasso's discourse on the heroic poem had suggested much earlier), which anticipates our present view of the poem.

SPENSER AT MLA

The following meetings at the ninety-second annual convention of the Modern Language Association of America, held in Chicago on 28-29 December 1977, contained items of interest to Spenserians:

131. Stephen J. Greenblatt: "Self-Fashioning through Violence: The Destruction of the Bower of Bliss."

My paper explores the relations among sexual renunciation, violence, and civility in Guyon's destruction of the Bower of Bliss. I attempt to locate this episode in a venerable and profoundly significant intertwining in the West of sexual and colonial discourse whose most suggestive modern instance is a passage in Freud's *Civilization and its Discontents*: 'It is impossible to overlook the extent to which civilization is built up upon a renunciation of instinct, how much it presupposes precisely the non-satisfaction (by suppression, repression or some other means?) of powerful instincts. . . . Civilization behaves toward sexuality as a people or a stratum of its population does which has subjected another one to its exploitation.'

The Bower of Bliss must be destroyed not because its gratifications are unreal but because they threaten civilization which for Spenser is achieved only through renunciation and the constant exercise of power. After sketching a modern reader's relation to the enterprise of self-fashioning depicted in Book II, I discuss three reiterations by Renaissance culture of important elements of the destruction of Acrasia's Bower: the European response to the native cultures of the New World, the English colonial war against the Irish, and the Reformation attack on images. I cite passages that provide haunting echoes of Spenser's poem and record in their very different contexts the same principle of regenerative violence.

The discussion of iconoclasm leads to a consideration of the problem of art in *The Faerie Queene*. I suggest that Spenser felt a profound distrust of an aesthetic centered on concealment, on *sprezzatura*, and offered in its place an art that constantly calls attention to its own processes, that includes within itself framing devices and signs of its own fictionality. I link this Spenserean mode to attempts by moderate Protestants and others (such as the sixteenth-century kabbalists of Safed) to employ images

without the risk of idolatry. Finally, I suggest, by way of a comparison with Shakespeare and Marlowe, that Spenser's profoundly *undramatic* art, in the same movement by which it wards off idolatry, wards off a radical questioning of authority and ideology. [S. J. G.]

371. Panel Discussion of "Teaching Spenser to Undergraduates: Problems and Approaches."

Panelists agreed that the present is a propitious time for teachers of Spenser. Students with an interest in the romance (through the writings of Tolkien and C. S. Lewis, for instance) find Spenser congenial. Spenserians may benefit from a return to more highly-structured English major curricula which guarantee some exposure to Spenser for every English major. And current criticism is providing the teacher with a Spenser whose poetry can be "experienced as a process, a profoundly human and poetic process that develops and redefines its own form and meaning."

Each panelist offered practical recommendations. Judith Anderson (Indiana Univ.) urged that students be given "a good glimpse of the promised land" (large segments of *The Faerie Queene*) before being asked to devote much time to background study. Donald Cheney (Univ. of Mass.) suggested that study of Spenser in required survey courses might concentrate on his "very different rhythm" and the relative "coolness" of his style. A. Kent Heatt (Univ. of Western Ontario) proposed an introduction to Spenser consisting of "a reading of the end of Book II, Book III complete, parts of IV and a bit of V, insofar as these form a central myth of equality and freedom of the sexes in love and in honorable independent action." Robert Kellogg (Univ. of Virginia) described the principal problem in teaching Spenser as "what to do with the allegory" and advised that teachers explore ways of approaching the "myths" of *The Faerie Queene* without resorting to detailed allegorical interpretation. Readings of Spenser as narrative or lyrical poet can prove useful in the attempt to "try to get at Spenser's poetic personality." Thomas P. Roche (Princeton Univ.) stressed that Spenser should not be taught separately from the epic tradition. Students should read Virgil, Tasso, and Ariosto before opening *The Faerie Queene*, he said, though they should not be subjected first to *The Shepheardes Calender*.

All members of the panel commended critical studies and courses "in which some of the chief works of two authors are illuminated by their connections and oppositions." And all seemed agreed that more discerning annotation of *The Faerie Queene*, in student editions of the full poem as well as in anthology selections, would greatly encourage effective undergraduate teaching.

Anyone wishing a full transcript of the session (to be mailed July 1) may write the moderator, Paul L. Gaston, Dept. of English, Southern Illinois Univ., Edwardsville, Ill. 62026.

601. Carl J. Rasmussen: "'Quietnesse of Minde': A Theatre for Worldlings as a Protestant Poetics."

Though generally dismissed as polemic by English-speaking scholars, the prose commentary to *A Theatre for Worldlings* is a rare resource for

students of Renaissance literature. It indicates how the poems of *A Theatre* should be read, and it suggests the lineaments of a poetics, a poetics rooted in Van Der Noot's Reformed Protestantism. The prose commentary reveals that Van Der Noot's intention is to move the reader from vanity (the disease of the will due to original sin) to spiritual knowledge (faith). With this emphasis on dispositions of the will, the prose commentary encourages the reader to ponder the speakers of the poems in the *Theatre*. The poems are not simple emblems but a series of dramatic monologues which explore dispositions of the will from vanity to faith. The prose commentary implicitly encourages the reader to view the speakers of the Petrarch Epigrams and the Du Bellay *Sonets* (the first two groups of poems) as worldlings. Van Der Noot's own Apocalyptic *Sonets* (the final group of poems) are explicated as an allegory of the rise and fall of the Roman church. Despite its obvious polemical intent, the prose commentary is not simply an attack on the Roman church; rather, Van Der Noot uses the Roman church as a metonymy, a palpable embodiment of a spiritual condition. The Apocalyptic *Sonets*, therefore, also represent the victory over sin in the self. They are an allegory of conversion as experienced by the Christian visionary (and true hero of the poem), St. John. Van Der Noot's response to Rome ultimately transcends polemic. The vanity that the Roman church represents for Van Der Noot is overcome with the Word and the "quietnesse of minde" that the Word engenders in the souls of the faithful.

ANNOUNCEMENTS

Spenser at Potsdam. The New York State College English Association meeting at Potsdam, N.Y., Clarkston College, on 5 November 1977 contained a paper by John Mulryan: "Spenser and the Pictorial Tradition: Analogues to the *Faerie Queene* in Renaissance Emblem Books."

Spenser at Lawrence. The Central Renaissance Conference will meet 30 March - 1 April 1978 at Lawrence, Kansas, University of Kansas. The following papers on Spenser are scheduled: Jerome Dees: "Spenser's Anti-Neoplatonism: The Evidence of *Florimel*," and Michael McCanles: "*The Shepheardes Calender* as Document and Monument."

Spenser at Kalamazoo. Four special sessions on Spenser have been scheduled again this year at the annual Conference on Medieval Studies, 4-7 May 1978, Kalamazoo, Michigan. In addition, 'Psychomachia: Spenser's *Faerie Queene* I', a video-tape presentation by D'Orsay W. Pearson and Lynne Haeberling, will be shown.

Spenser I. Opening remarks, A.K.Hieatt. Presiding: W.F.McNeir. John Webster: "Gabriel Harvey's *Ciceronianus*: An Emerging Renaissance Aesthetic" (M.L.Donnely, commentator); J.M.Walker: "The Art of Memory and the Maleg Episode" (R.Kuin); J.Farness: "*Faerie Queene* V: Poetic Justice and a Just Poetics" (W.A.Sessions).

Spenser II. Presiding: D.Cheney. M.P.Mahony: "The Limitations and Deceptiveness of Perception and the Artist's Perspective in Books III and VI" (B.Thao); C.E.Dooley: "Calepine and the Salvage Man: The Emergence of

a Hero" (A.Fox); H.MacLachlan: "'The carelesse heauens': A Study of Revenge and Atonement in Book II" (E.Bieman).

Spenser III. Presiding: F.Provost. S.A.Nimis: "The Typological Problem in Book I, Canto xi" (C.A.Haeger); R.L.Reid: "The House of Holiness, Alma's Castle, and the Tripartite Soul: The Structure of Allegory in Books I and II" (J.S.Dees); W.A.Oram: "The Metamorphosis of the Man in Black" (M.Stugrin).

Spenser IV. Presiding: R.Kellogg. L.A.Montrose: "Colin Clout and the Motives of Pastoral Courtship in SC" (W.B.Hunter, Jr.); A.Dunlop: "The Drama of *Amoretti*" (C.Barthel); A.Shaver: "Transformations of Diana in the PQ" (H.Tonkin). Concluding remarks: A.K.Hieatt.

James Fitzmaurice will report on the conference for SpN.

Spenser at Kalamazoo (1979). On 4-7 May 1979, Special Sessions will be held to commemorate the four-hundredth anniversary of *The Shepheardes Calender* plus other Spenser studies at the Fourteenth Conference on Medieval Studies. The program committee invites abstracts for papers (in triplicate, maximum two pages), suggestions for commentators, chairmen, and special events. Write to David Richardson, Dept. of English, Cleveland State University, Cleveland Ohio 44115. Deadline is 15 September 1978.

PSEUDO- ET PARASPENSERIANA

[Spenser lives today, not merely in his poetic descendants or in the sectarian worship of his academic readership, but in possibly unsuspected areas of popular culture as well. Some time ago we mentioned the novels of Robert B. Parker, in which a hard-boiled detective named Spenser alternates his pursuit of justice with pastoral episodes of what the Boston *Globe* calls 'a non-destructive sexual relationship'. Subsequently, clippings from readers as far away as Australia have informed us that the genres of fantasy and science fiction offer still other examples of *Spensers Nachleben*, one of which is reviewed here.]

L. Sprague de Camp and Fletcher Pratt. *The Mathematics of Magic in The Compleat Enchanter*. New York: Ballantine, 1975.

The Mathematics of Magic is probably an unfamiliar title to most Spenserians, but they in particular are likely to enjoy this learned and affectionate spoof of *The Faerie Queene*. Written by Sprague de Camp and Fletcher Pratt, it was one of several fantasies, all highly successful, which the contributed to the sword and sorcery fiction of the 40's. More recently it has been reprinted, along with two others by them, in a paperback edition. Pratt was the scholarly member of the team, and it was his inspiration which produced the idea for a series of novellas about a modern hero who projects himself into several ancient worlds belonging to myth and legend. He is a bright and brash young psychologist, Harold Shea, who undertakes adventurous journeys into these older worlds by means of a "syllogismobile" invented by his colleague and companion, the "able but stuffy" Reed Chalmers. One of these fantastic journeys, *The Roaring*

Trumpet, takes them to the land of Nordic myth. Another, *The Castle of Iron*, which has been expanded to a full-length novel, achieves its setting in the *Orlando Furioso* of Ariosto. Two others, *The Wall of Serpents* and *The Green Magician*, bring our heroes respectively into the time and place of the Kalevala and of ancient Irish myth. And *The Mathematics of Magic* takes them into the poetic landscape of *The Faerie Queene*.

Based largely on Book III, the narrative is focused on the knightly maiden Britomart, but several characters are introduced from other books as well. Along with Belphebe and Amoret, Duessa and Florimell, Busyrane and Satyrane, the figures of Artégall and Cambell also appear, as does the Blatant Beast. For their own pilgrimage to the world of Faerie, Shea and Chalmers go appropriately attired as a young squire and an aged palmer. The authors do not confine the cast of their fantasy entirely to the Spenserian world of Faerie, but include as well an ominous druidical group, the Da Derga, taken from Irish myth; the Losels, ape-like men with large ears, primitive inhabitants of Loselwood; and minor characters such as the page Sir Bevis and the trickster Dolon. The Losels, from an archaic word meaning "worthless persons," are perhaps the most imaginative conception in the book. Appropriate in mood and tone, these additions contribute to the atmosphere of the fantasy.

Although the characters are taken largely from Spenser, the actual events are not. The plot offers a lively range of tournaments, black magic, fabulous monsters, and close encounters of the weird kind, but it is in no way a retelling of Spenser's tapestried tale. Rather it is a tongue-in-cheek version of what Gloriana's champions might have done on holiday. The central conflict into which Shea and Chalmers are propelled takes place between Gloriana's defenders, including the brawny (six-foot tall) lass Britomart, and a wicked outfit called The Chapter of Magicians, led by Busyrane. To aid Gloriana, Chalmers tries his own hand at magic, with the aid of modern mathematics, but his system falters over decimals, so that when he conjures up a dragon he gets at first a hundred dragons, then a ten-inch worm. But his erudite incantations ("Steed of Triptolemus/ Beowulf's bane/ Symbol of Uther/ And bringer of rain") are not in vain. When a dastardly magician turns the castle wine sour, he promptly if inaccurately converts it into quality Scotch.

While Chalmers in his role as palmer dabbles in magic, Shea, as squire, aspires to true knighthood. Also in the service of Gloriana, he overturns his opponents at the castle gates and rides to victory in the tournament, where he falls in love with fair Belphebe. His ingenuity also responds to the quite different challenge of the Blatant Beast, who spits green salt and arrogantly demands from his victims an entertaining recitation of an epic poem. Since the Beast knows *Beowulf* and *Havelock* by heart, Harold comes up with a lengthy but bawdy ballad of Eskimo Nell. The fearsome Beast's embarrassed departure, hands over ears, is one of the comic highlights of the story. Ultimately the dashing intruders from another time win the praise of Artégall for their dispersal of the wicked enchanters, and the heroic Harold daringly rewards himself by bringing back to his twentieth-century apartment a somewhat bewildered bride "hight" Belphebe.

The language of the novella is not poetic, but rather an amusing mix of archaic and contemporary colloquial, with a sprinkling of "meseems" and

"certes" and "vile caitiff" intermingled with Shea's "oh yeah" and "aw, cheer up." But there is wit and flair in the prose, too, and the style is never dull nor banal. There is dignity in Britomart's retort, "Chastity, sir, is no subject for jest!" (p.137) There is scientific clarity in Chalmers' theory of "an infinity of universes moving along parallel but distinct space-time vectors." (p.120) And above all there is a memorable vividness in the descriptive passages: "The broom settled slowly, but remorselessly literal, carried the imitation of a dead leaf to the point of a dizzying whirl." (p.235)

All in all, *The Mathematics of Magic* is an intelligently written comic fantasy, artfully blending Spenserian enchantment with a wild narrative aptly subtitled "the magical misadventures of Harold Shea."

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DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*; *SpN* provides here only portions of the authors' abstracts in most cases. Copies of the dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information. When dissertations are reported prior to their publication by University Microfilms, their order numbers and *DAI* citation will appear in a subsequent issue of *SpN*.

Guy, William Harvey. *Spenser's Use of the Bible in Books One and Two of The Faerie Queene*. Princeton University, 1976. *DAI*: 37:7141-42A. Order No. 77-9972, 129 pages. "Spenser relies heavily on Biblical material in Books One and Two ... whether in the form of explicit quotation or allusion to Biblical passages or in the form of more veiled allegorical structuring. In order to determine how such Biblical material contributes to the meaning of Books One and Two, this dissertation reconstructs a contemporary exegetical tradition around each Biblical reference Spenser uses. The kind of Protestant exegesis with which Spenser would have been familiar is to a large extent Augustinian. Reformation commentators are not striving for original interpretations in the sense of cutting themselves off from all Church traditions. They, like the Scholastics, look to Augustine, but the Reformers claim to be returning to the true Augustine, whom they regard as an authentic source of Christian teaching. Historically, a line of agreement on a particular Bible passage often runs with few changes from Augustine up through the Reformers. Agreement is sometimes almost verbatim in commentary after commentary. The fact of such agreement allows one to guess with some confidence about the way Spenser would have understood most parts of the Bible to which he refers. Being able to make such guesses, one has a standard by which to rethink many sections of Books One and Two."

Hickman, Dixie Elise. *The Development of Love: Structure and Narrative in Edmund Spenser's Amoretti*. University of Iowa, 1977. DAI: 38:4181A. Order No. 77-28,466, 200 pages. "The courtship may be divided into three main parts. Sonnets I through XXXII, the first phase, recount the beginning of the courtship, the lover's initial emotional commitment, seemingly intense but unrewarded. The question of why the lady should not respond is answered by the prevalence of courtly love images and patterns, reflecting the lover's early immature concept of love, which places emphasis on form and convention rather than on natural response or a sense of the lady's real character. The second phase begins in Sonnet XXXIII, in which the lover begins to realize the totality of commitment necessary for love and the pervasive influence of such a commitment. This growth, though, leads to a proportionate increase in his frustration when his love is not reciprocated, a frustration clearly reflected in the images of destruction and the intensive development of the theme of the lady's pride. At last, as the lover comes to understand the nature of a mature love relationship, he perceives a corresponding response from the lady. This third phase, extending from Sonnet LXIII to the end of the sequence, describes the lover's happiness in the lady's acceptance of his suit, their joy together, and then the lover's grief as the two are separated for a while before their marriage. Both the courtly love conventions and the theme of pride from the earlier sections disappear, and the negative images of destruction are replaced by positive images from nature."

Leazer, Susan Adkin. *Spenserian Comedy: The Faerie Queene, Books III and IV*. University of Tennessee, 1977. DAI: 38:4182A. Order No. 77-27,676, 156 pages. "Though revealing that he recognizes the entertainment value of comedy, Spenser more often utilizes comic devices and themes to instruct his reader. In Books III and IV, he uses traditional comic devices to satirize his sympathetic characters' violations of the codes of romantic love and chivalry, the societal norms of Fairyland. Within a comedic pattern involving the movement from complication to reconciliation, he mocks the futile efforts of Cymoent to isolate Marinell from love; the errors of the romantic lovers, Scudamore, Britomart, and Artegal; and the discourteous behavior of Timias ... he consistently ridicules Malecasta, Radigund, Braggadocchio, Malbecco, and Paridell because they never learn or fail to acknowledge the courteous behavior that Spenser teaches."

Lepick, Julie Ann. *"That Faire Hermaphrodite": The Transformation of a Figure in the Literature of the English Renaissance*. State University of New York at Buffalo, 1976. DAI: 37:3644A. Order No. 76-26,541, 208 pages. "A transformation in the English literary use of figures inherited from classical mythology can be observed in the difference between "that faire Hermaphrodite" of Spenser and Donne's "blest Hermaphrodite". This transformation alters the relation between the signifying image and its intended significance. Such an alteration, here observed in the particular figure of the hermaphrodite, reflects a general change in the attitude towards figural language, its nature, purpose, and its use, which occurs in the last years of the Elizabethan and early years of the Stuart reign. The change maps a movement from the physical to the metaphysical properties

of the sign: from allegorical iconography to the logical ingenuities of the baroque conceit. Four stages of this process are considered. For Spenser, the hermaphroditic emblem expresses an inherent significance sanctioned by traditional use and supported by an elaborate allegorical structure. The relation between image and sense remains unquestioned. The wedge between signifying surface and pre-determined substance is first introduced by Sir Philip Sidney. Concerned less with morals than with *mores* in his epic-romance, the *Arcadia*, Sidney uses the hermaphroditic figure to explore the relation between sexual ambiguity and desire. Britomart's allegorical armor becomes a disguise open to diverse interpretations. With Francis Beaumont's Ovidian parody, *Salmacis and Hermaphroditus*, the figure of the hermaphrodite is divorced from any meaning other than its coyly fashionable surface -- a fact reflected in popular pamphlets condemning sexual ambiguity in sartorial as well as literary fashion. Finally, Donne -- who according to Carew had rid verse of "the goodly exil'd traine/ Of gods and goddesses" -- empties the term of any residual pre-determined significance, even its mythological etymology. The term "hermaphrodite" becomes, in Hobbes' words, a "counter" with which man may "reckon." Its meaning is no longer substantial or expressive, but reflective and a function of situation or context. Thus, the univocal iconic correspondence of figure to significance is replaced by a possible multiplicity of meanings governed not by traditional, but by local, use."

MacLachlan, Hugh Alexander. *The Figure of Arthur in Spenser's Faerie Queene: Historical, Ethical, and Religious Studies*. University of Toronto, 1975.
 DAI: 37:6504A. "The thesis attempts to answer as fully as possible a single question: how would an educated reader in 1590 have responded to the figure of Arthur that he found in the Letter to Raleigh and the *Faerie Queene*? Part One is concerned with the extensive tradition of historical and romantic Arthurianism...Part Two surveys the changing theories of Magnanimity and Magnificence from their source in Aristotle up to 1600. Aristotle's Magnificence is rejected as Spenser's direct source; but in Cicero can be found a tradition in close harmony with Spenser's own use of the terms...Part Three deals with the *Faerie Queene* itself. In order to understand clearly Arthur's function as the bearer of grace, the thesis explores the problem of Spenser's theological position and rejects his supposed Calvinism. Four sermons from the *Book of Homilies* seem to control the nature and organization of the theology which organizes the 'action' of the Books of Holiness and Temperance. In Book I the Prince's function is essentially that of divine grace and in Book II that of the virtue of Magnificence. Just as grace must be the foundation of the ethical life, so the contemplation and execution of great deeds (Ciceronian Magnificence) must be its completion or 'perfection'. Arthur, however, is not himself perfect, although within the allegory he does at one level sometimes act as Christ. In Book II, the Book of Magnificence, the Prince confronts his misdirected Magnificence and learns the necessity of grace in his own aspirations toward glory. The thesis ends with an examination of the nature of ethical and theological perfection in an attempt to evaluate Arthur as a realistic ideal. Because the titular knights of the poem are segments of Arthur, Redcrosse's struggle for and attainment of 'imperfect perfection' becomes a statement

of man's capacity for theological perfection. Arthur's own final recognition in Book II of the necessity of grace to supernaturalize the virtues is a statement of man's capacity for ethical perfection. However, the poet's belief in man's potential to emulate his hero suffered from growing pessimism as his view of the historical process gradually changed from growing optimistic, regenerative one to a pessimistic, degenerative one. This may explain the ambivalent attitudes of the poet to Calidore's pastoral truancy in Book VI, Colin Clout's frustration and broken pipe, and the poet's final plea for that great Sabaoth's sight beyond the realm of Mutabilitie's degenerative control. And with this growing pessimism the epic vision fails. And with this the image of Arthur grows beyond man's reach."

Mendelson, Abbot Jay. *Trumpets Sterne and Oaten Reeds: Martial Duty and Procreative Sex in The Faerie Queene*. University of Pittsburgh, 1976. DAI: 37:2898A. Order No. 76-25,936, 237 pages. "This dissertation utilizes a structuralist methodology to discuss the mediation of binary polarities in *The Faerie Queene*. Chapter I presents the particular branch of structuralism used, that of Claude Lévi-Strauss' studies of myth. For Lévi-Strauss and his followers, two underlying sets of binary polarities inform mythological thought: order/disorder and culture/nature. Like primitive fabricators of myth, Spenser unconsciously centers his poem around transformations of these polarities. His own term for the first binary polarity is clearly constancy/mutability, and in *The Faerie Queene* Spenser transforms culture/nature into martial duty/procreative sex. Martial duty is defined as the necessity to put on armor and do battle for cultural order in the world, while procreative sex is the tendency to engage in married sexual unions. This polarity is embodied by Talus and the Garden of Adonis. The former is perfect in his martial duty, asserting armed force where directed, but the latter represents fecund and uncontrollable natural growth. The polarity ... is further transformed to arms/love, a dichotomy which is more manageable by human figures. The knights must mediate between their use of arms and their love for their ladies: the process of mediation proceeds from positive or negative uses of arms, and positive or negative love relationships, to a state where there is a proper use of arms and a faithful love relationship. As this opposition is mediated, parallel to myth, the mind of the reader can therefore accept the binary oppositions of life. The logical operations of myth, then, illuminate the actions within *The Faerie Queene*. Chapters II through VII discuss the overall process of mediation as it occurs in Books I-VI of the poem, focusing in great detail on the largely repetitious pattern of action of such figures as Redcrosse and Una, Arthur and Gloriana Guyon and Floriana [sic], Artegall and Britomart, Marinell and Florimell, Scudamore and Amoret, Cambel and Cambina, Triamond and Canacee, Calepine and Serena, and Calidore and Pastorella. Many of the poem's minor figures are viewed here also, as the basic structural process of mediated polarities reoccurs a number of times. A brief conclusion discusses the process of mediation as it is found in the *Mutabilitie Cantos*, Spenser's attempt to transform the human dichotomies of the first six books back to their basic states."

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