SPENSER NEWSLETTER

Fall 1979 Volume 10 Number 3

Sponsored by the Departments of English, Duquesne University and Gannon College

CONTENTS

The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Departments of English of Duquesne University and Gannon College. Please address all communications to

Spenser Newsletter
Department of English
Duquesne University
Pittsburgh PA 15219.

The editors solicit letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. We also solicit abstracts and/or offprints of articles, the receipt of which may reduce the time between the publication of the article and our report on it.

Subscription rates, institutional and private: $3 in USA, $4 in Canada, $5.50 in Latin America and overseas. Overseas subscriptions may be subject to higher charges if invoicing is required. These rates are for Volume 11, for 1980; subsequent rates may change.

TO OUR READERS

In this issue we resume the space-saving practice of the earlier editors in using the abbreviations for Spenser's works in the McNeir bibliography, except where an initial reference to a work by its abbreviation makes the sentence or other locution awkward.

79.59 We were astonished to find that John W. Moore, Jr.'s bibliography of items reviewed, listed, or abstracted in *SpN* since 1972 (see item 79.01, *SpN* 10.2) would take up this whole issue and perhaps more. Accordingly, we plan to divide this new increment of the Sp bibliography into three parts and publish one part in each of the issues of Vol. 11 (1980). This will have the virtue of not letting this unit of the bibliography spill over from one volume to the next, and will perhaps allow more Spenserians to hear about this new bibliographical enterprise and arrange to subscribe to it instead of having to scramble for left-over copies later. We invite all our readers to inform any non-subscribers, private or institutional, who might wish to have this new bibliographical service to mail in subscriptions for Volume 11 promptly; see inside front cover for details.

We intend to carry out the second and third stages of the project (see item 79.01, *SpN* 10.2) in orderly fashion at the conclusion of this first stage.

BOOKS: REVIEWS AND NOTICES

79.60 Comito, Terry. *The Idea of the Garden in the Renaissance*. New Brunswick, N. J.: Rutgers University Press, 1978. xiii + 278 pp. $15.00.

Despite its title, *The Idea of the Garden in the Renaissance* has only three references to Sp, one to Shakespeare, and three to Milton. But the paucity of references to these authors is readily explained, for Terry Comito's study is neither literary history nor literary analysis. It is, instead, a study of several actual gardens or the use of gardens and gardening in religious and philosophical formulations of the interrelationship of man's past, present, and future. Accompanied by twenty plates and richly documented with more than sixty pages of notes, many of them to primary sources, *The Idea of the Garden in the Renaissance* analyzes (what Comito calls) the "sensibility" that enables man to invoke or recreate gardens of the past as a means of restoring design, symmetry, and harmony to the present. Though such qualities are short-lived in the human condition, they are central features of the promised Paradise of man's future, Heaven.

For Comito's use of "sensibility" I would substitute "syncretism" to designate man's outlook that coalesces, by reference to gardens and gardening, numerous intellectual traditions and several principles of order. There is perhaps no better example than the garden of Ficino's academy,

which Comito interprets as both the place and symbol for understanding poetry, philosophy, and love. In doing so, he perceives the *locus* of the academy garden and its intellectual atmosphere as a conscious and comprehensive amalgamation of features of earlier distinguished gardens and of the formulations of *cognoscenti* who thrived therein. Both monastic and villatic gardens are described, and the ideas of Plato, Cicero, Quintilian, and Petrarch, among others, are viewed as elements in Ficino's syncretistic vision, which likewise accommodates the mythology of classical antiquity to the theology of the Christian tradition.

The garden of Guillaume de Lorris receives even more attention than that of Ficino's academy, and Comito is both comprehensive and detailed in citing the intellectual traditions synthesized in *Roman de la Rose*. With glancing references to Roman temple architecture, cathedral design, and the layout of cloister gardens, Comito is perceptively attentive to the correlation between place and physical artifact, on the one hand, and the elaboration of ideas interrelating poetry, philosophy, and love, on the other. Comfortable in citing Alain de Lille or Sir Thomas Browne, to mention but two examples, Comito manifests a breadth of outlook and command of detail that can significantly enrich our interpretation of Renaissance literature. His study can be described as nothing less than seminal, for it redefines and enlarges the contexts in which the gardens and green worlds of Sp, Shakespeare, and Milton (and their contemporaries) may be reinterpreted. As a virtual eldorado of countless topics for theses and dissertations, as well as articles and books, *The Idea of the Garden in the Renaissance* will often be cited and not easily forgotten.

Albert C. Labriola

79.61 Grant, Patrick. *Images and Ideas in Literature of the English Renaissance*. Amherst: University of Massachusetts Press; London: Macmillan, 1979. xiv + 243 pp. 10 plates. Index. $15.00.

Patrick Grant knows how to write about ideas and their expression in poetry. His prose is lucid and unpretentious. He states the subject of each section and chapter simply, argues his points clearly, summarizes frequently and well, never lets the reader forget where he is and why. The book is a joy to read.

I do not feel that Professor Grant chose the correct title, for the real focus, the central interest, does not seem to be specifically images and ideas in literature of the English Renaissance. The book addresses primarily the discontinuity among image, material object, and idea which Baconian-Cartesian empiricism implies; and John Norris, one of the two poets in whom Grant takes chief interest, lived from 1657 to 1711.

Grant does provide an elaborate background in medieval epistemology and renaissance poetry for his discussion of the empiricist attack upon the image as transmitter of divine ideas. He starts with an admirable chapter on Augustinian criteriology and the resulting assumption throughout medieval times that the material objects of human perception faithfully--

if incompletely--reflect the transcendent ideas in the mind of God. This assumption, he points out, both justifies and encourages the analogical use of images in poetry, especially in allegory.

The next chapter treats Sp. Grant considers Clarion's fate in Muiop, and his failure to find Psyche, to be "a valuable guide to Sp's method, and to his sense of how the imagination . . . can manifest in images the soul's potential for good or ill" (32). There follows a stimulating discussion of Sp's emphasis in FQ I on the iconology of the cross, traditionally associated with the legend of St. George, and an equally stimulating discussion of "Sp's insistence on the transcendent quality of the vision" (33) in the view of the heavenly city from the Mount of Contemplation, a vision which goes beyond the poet's images.

These remarks on FQ I fit into the argument of Grant's book as the author's demonstration that Sp is almost, if not quite, uncritical in adopting the Augustinian assumptions described in Chapter One and the theory of poetic imagery implied in these assumptions. The third chapter rehearses the fact that Shakespeare stands apart from his creation as a dramatist should, letting his characters express contradictory opinions. Grant uses this fact to suggest that Shakespeare was not so uncritical as Sp in accepting Augustinian epistemology and poetic theory, though his heart remained with the old view of things.

In his chapter on Milton, Grant argues that the individualist poet of the English revolution has downgraded the traditional imagery of transcendence in favor of a historically oriented apocalyptic imagery invoking the rule of the saints which "lies ahead, in a world sufficiently progressive to merit the second coming and to stand as a new heaven on a new earth" (208).

All of this, including the chapter on Milton--which follows one on Crashaw--turns out to be background for what primarily interests Grant, namely the Capucin theocentric reaction against Protestant emphasis on individualism; the allied philosophical reaction among the Oratorians against the atheistic (or agnostic) implications of Baconian and Cartesian empiricism; and the poetic expression of these reactions in Crashaw and in John Norris, the contemporary and philosophical opponent of Locke. Grant's book ends by examining the standoff between Norris, who abandoned poetry for theocentric philosophy because he had lost faith in the efficacy of images as conveyors of ideas, and Locke, who declined to emphasize or accept any agnostic implications of his own empiricism and persisted in his faith in God, however inaccessible God and his ideas might be to sensory perception.

This study, as I have already indicated, reads well, and most of it is cogent; but a Spenserian cannot help feeling that here once again Sp serves mainly as a point of departure, as the last gasp of a beautiful but dying view which had to pass before the modern world could at last get started. Grant strikes me as eminently sound in his emphasis on the image of the cross in FQ I, and correct in his contention that this aspect of the book has been neglected. And he does not overlook the fact that in spite of Sp's sacramentalism the poet is consciously and deliberately

anti-Roman Catholic. But Grant nonetheless seems simplistic in viewing Sp as practically unaware of the nascent distrust of his age in the validity of sensory images as agents for transmitting the ideas with which God has informed the material world. As the poet *par excellence* of the deceptiveness of the senses, Sp presumably deserves at least a sentence pointing out (if it is true) that *this* is not what Grant means at all. As the poet whose magus Archimago is a master of images which do not convey but rather obscure eternal ideas and which manipulate the world to private ends, Sp certainly deserves some kind of mention when Grant identifies Crashaw and Milton as post-medieval magi, as Prosperos who are conscious, like Shakespeare in *The Tempest,* that "man is no longer just the interpreter and promulgator of the God-given meanings of nature's book, and . . . that man's configurations and language to some degree also create the values he serves." And as the poet of Tudor apocalyptic ambitions, who insistently links the future of Britain with the perfect order of Faerieland and who models FQ I in part on the Apocalypse of St. John, Sp surely should be nodded to somehow when Grant cites apocalyptic imagery at length as evidence of Milton's Protestant modernism.

These oversights, or curiously selective emphases, in Grant's treatment of Sp suggest that here as in so many other books which use Sp as a point of departure or a point of arrival the author has ignored the transitional character and seminal quality of the poet's creation. This does not necessarily detract from the value of what Grant does have to say about Sp: every Spenserian will wish to study the iconological discussion of the *effectus passionis* and the St. George legend, and the comparative treatment of Muiop and FQ I. But a reviewer must wonder whether a scholar who has overlooked so many prominent characteristics of FQ has studied the poet as thoroughly as he should, and this impression is intensified on observing the insistent misspelling of Corceca as Corcecca (4 times, p. 57) and the baffling assertion (p. 53) that in the battle between Satyrane and Sansloy both warriors want Una as a captive. On Sp at least, Grant might well have done more homework.

[F.P.]

79.62 Horton, Ronald Arthur. *The Unity of* The Faerie Queene. Athens: University of Georgia Press, 1979. x + 225 pp. Index. $15.00.

This book examines the claim of the "Letter to Ralegh" to describe the plan of FQ. It does so by making a new comparison of the Letter with the poem, and finds that such a comparison both confirms the description in the Letter and reveals an extensively articulated, deliberate structure which neither contradicts nor conclusively telescopes the declared plan of moving from Arthur's private virtues to his public ones in 24 books.

I believe, despite some reservations described below, that Horton makes a memorable contribution to the understanding of the poem. He does so, not by advancing another of the astonishing and frequently persuasive applications of a wealth of esoterica which Spenserians have been

publishing regularly for the past two decades, but by pursuing and imaginatively synthesizing the implications of the accumulated body of Spenserian scholarship and criticism. Horton has read the poem and his predecessors in criticism with an equal thoughtfulness, and he soon convinces us that he knows he is standing on the shoulders of those who have preceded him and knows that this is the likeliest way to see further than they did.

Among the arguments of the book which persuade me are the proposal that Sp intends the reader, in responding to the poem's exemplar of magnificence, to identify with Arthur as the latter is progressively nurtured in the garden of the poem: that, for Arthur and the reader as well, "the garden of virtue is both the pattern of moral perfection and the means of its achievement" (44); that the poem expresses Sp's "conviction of the possibility of a united, civilized England" (32) and that, to this end, the "moral action of the poem in terms of the geographical symbolism is the extension of the civilizing influence of Cleopolis over the back country" (33); that a prime element of the structure of the poem is the "complementary association in pairs" of Books I and II, III and IV, and V and VI respectively; that Books V and VI are parallel in far more ways than has usually been seen; that the employment of avatars of a virtue, of its opposites, and of its counterfeits is the basis of Sp's definition of virtue throughout; that the poet ties the poem together with far more strands of delicately modulated iterative images than has usually been seen; and, finally, that "we must . . . take issue with the common notion that 'Sp . . . is a poet of very limited conceptual powers and is helpless without some kind of visualization to start him thinking' . . . . We perceive instead a method and motive akin to those attributed by Greville to his friend Sidney: 'In all these creatures of his making, his intent, and scope was, to turn the barren Philosophy precepts into pregnant images of life'" (183-4).

Spenserians will perceive that some of these proposals are incipient or even explicit in what has been said in the scholarship and criticism of the past two decades; but Horton, when not making an absolutely original proposal, infers and synthesizes imaginatively; and the thoroughness and persuasiveness with which he establishes most of his arguments make the book, through most of its pages, pleasant, instructive, and satisfying.

But the book can be vexing too. In catching everything that the scholars and critics have thrown out over the years Horton has caught the compulsion to find a new paradigm for the structure of the entire poem and to force this pattern on everything in the poem whether it fits or not. Thus, unhappily, Spenser spends another night in the bed of Procrustes while Horton is showing us that the virtues of Books I, III, and V are private virtues which assimilate to themselves the public virtues of II, IV, and VI, respectively. There is a certain cogency in the way Horton presents this, but he is implicitly redefining private virtue to be the virtue exercised by the virtuous person internally, rather than the virtue of the private person unburdened by public office. At the same time he redefines public virtue to be the virtue which any virtuous citizen must

exercise in social situations, rather than the virtue of the ruler who must place the good of the state ahead of the good of individual private persons when the two are in conflict. Sp does not redefine private and public virtue this way in the Letter, and it is disconcerting to see his feet being chopped off to get him in the bed.

Horton's identification of holiness, chastity, and justice as private virtues and temperance, friendship, and courtesy as public virtues turns out to be an extension, with a vengeance, of Woodhouse's dichotomy between the "grace" of Book I and the "nature" of Book II. In Horton's reading this shift from I to II is only the first of a three-cycle alternation between the "infused," private virtues of the odd books and the "acquired," public virtues of the even ones. He explains that the holiness, chastity, and justice of Books I, III, and V, being infused virtues, consist of conformity to an absolute divine standard and are unteachable through experience; and with disarming confidence he tells us that they are therefore appropriately assigned to fallible human beings (Redcrosse, Britomart, Artegall), while the more pragmatic, acquired virtues of temperance, friendship, and courtesy, which can be learned by experience, find more appropriate sponsors in Faeries (Guyon, Cambell-Triamond, and Calidore) who do not have to learn their virtues but have them fully formed from the start.

I find this confusing for more reasons than I have room to record. Not the least of these is that, as I read the poem, Britomart the human being has her virtue much more completely mastered from the start than Guyon the Faerie does. Maybe this is because her virtue is infused very early in the sequence of her adventures, i.e., at Merlin's cave; but I wish Horton had explained why, if Guyon is so temperate from the start, he is so intemperately curious about all that gold which Mammon has down in that hole; why he brags so intemperately to Mammon about his own virtue; and why, after he collapses as a result of his virtuosity as a temperate man in Mammon's domain and must be guarded by an angel and rescued by Arthur from Pyrochles and Cymochles, he apparently has to learn from Alma that modesty (shamefastness), not boastfulness, is his proper stance. Only then, presumably, can he exercise his virtue in such a way as to achieve his quest.

I think a root difficulty here might lie in Horton's acceptance of the widespread conjecture that Guyon, being a Faerie, is excluded from the eternal destiny of the New Jerusalem which Redcrosse and Britomart, being human, can hope for. Certainly when the hermit, Contemplation, tells Redcrosse that the vision of the New Jerusalem was never seen by Faeries it sounds as if Faeries are excluded from the scheme of Christian revelation and salvation; yet in the very next book Guyon turns aside from fighting Redcrosse because he does not want to attack the badge of his Redeemer; and Faerie or not Guyon has (and needs) an angel to watch over him, just like fallible human beings.

Actually Horton like the rest of us has observed these contradictory aspects of FQ and he no doubt has observed the similarly uncooperative evidence which makes it hard for me to understand how he can call Artegall's

virtue of justice a private virtue, even on his own redefinition of private and public virtue. Horton has read the poem often and deeply, and his knowledge of such things as Guyon's Christian commitment keeps coming through elsewhere in his book. In most of what he says he adjusts admirably to plastic dreamlike changes in the frame of events in Faerieland, but in that portion of his book where he has to make the poem fit his paradigm, he is stuck with passages which resist him heroically.

One more reservation about this book derives from the handling of references, presumably an editorial rather than an authorial matter. In referring to previous scholarship Horton cites author and page religiously; but if he has cited the work previously, the reader will not find even a short title in the note, and this sends him wading through scores of titles in previous notes, hoping to find the one he needs. Sometimes the Index helps, sometimes not. The one note which cites the title of Northrop Frye's "The Structure of Imagery in FQ" eluded the indexer, and so did the note which cites the title of Christie Ann Lerch's dissertation. There are no fewer than 13 references to Lerch's study scattered through the book; but the reader would probably never even know it is a dissertation, much less what its title is, if he were not already aware of its contents, or if he were not reviewing the book and therefore forced to take as much time as necessary to run the title down.

But this is the fault of the editing. Horton has written an important book, one which rewards its reader extensively.

[F.P.]

79.63 Prescott, Anne Lake. *French Poets and the English Renaissance: Studies in Fame and Transformation.* New Haven and London: Yale University Press, 1978. xvi + 290 pp. $16.50.

This well balanced study of the reception of Marot, Du Bellay, Ronsard, Desportes, and Du Bartas in England sharpens our perception of the interaction between two distinct but not discrete cultures. It will enable scholars to push further back on their shelves several books of increasing desuetude: Sidney Lee's Introduction to *Elizabethan Sonnets* (1904), his *French Renaissance in England* (1910), Alfred Upham's *The French Influence in English Literature* (1908), and Janet Espiner-Scott's *Les sonnets élisabéthains* (1929).

Professor Prescott is aware that if English Renaissance perspectives on the French Renaissance were inevitably somewhat skewed, her own investigation of those perspectives may in turn be angled; but the reader need not be troubled. She has used only verifiable references, quotations, borrowings, and translations; yet "influence" is not her subject. The limits of Renaissance critical vocabulary and available tradition made it possible to speak of Ronsard's love poems as *"nugae"* and of Du Bartas's *Sepmaines* as "divine"; a modern reader may think Ronsard's sophisticated trifles more important than Du Bartas's rigidly Christian theory of poetry or his commonplace cosmology. The rhetorical premesis of the Renaissance made personal preferences less valid than general views; but the whirligig of taste was elusive and shifty, like Shakespeare's "Rumour, painted full

of tongues." English Renaissance attitudes were as pluralist and complex as our own; "a liking for Du Bartas could and did accompany an affection for Chaucer, Ariosto, and Rabelais" (xi-xiv).

The impact of Clément Marot in England was never strong. After he was recognized in the early Tudor period as an innovator or modernizer of French poetry and the echo of some of his forms and subjects in *Tottel's Miscellany,* interest in him lapsed. It was not Sp (10) but E. K. who announced the author of SC as England's "new Poete." November and December are reworkings of Marot's "public" eclogue on the death of Louise de Savoie and his "private" eclogue appealing hopefully in his old age to François I. The darker disillusionment of Colin Clout, "a character in his own right, . . . tells us more about himself . . . than about his creator" (10-13). Critics who naively identify Sp with Colin Clout in any of his guises should take heed. English poets overlooked the best of Marot in his witty satires and urbane epistles, perhaps because they did not comprehend his irony. His and Beza's psalms comprised the Huguenot psalter of 1562, a Protestant text admired and used by Sidney and others (15-17, 29-34).

The English held two contradictory views of Marot. As a protege of royalty who "helped civilize the French language," he was praised, although unintelligently, by Churchyard, Sp's "old Palemon" of CCCHA, in the 1560's and again in the 1590's. As a sort of court jester too silly to take seriously, Marot was disdained by E. K. in the gloss on Sp's January eclogue of SC, and twenty years later by Joseph Hall, who pretended to disdain all poets except Sp in *Virgidemiae.* Professor Prescott finds parallels between Skelton's dual image and Marot's, both poets happy at times *faire des bêtises.* The complex traditions of medieval comedy link Northern humanist irony and the figure of the fool, accounting in part for an ambivalent response to Marot and Skelton, Erasmus, More, Rabelais (34-36).

Englishmen were not indifferent to Joachim Du Bellay as a critic in the rather strident *Deffence et illustration de la langue françoyse,* as a lyric poet of personal loss in *L'Olive* and of the world's decay in *Les antiquitez de Rome,* and as a Latinizing humanist in *Poemata.* In these roles he touched intimately and deeply the imaginations of Mulcaster, Sp, Gorges, Soowthern, and Daniel. The first English borrowing, an admired sonnet to Olive, "Face le ciel," was diminished in Grimald's translation in the first edition of *Tottel's Miscellany.* The witty boast, "J'ay oublié l'art de petrarquizer" in the *Recueil de poësie,* was explicit in the sonnets of Sidney and Drayton. Remarkably, the little conceit commemorating François Gouffier, Seigneur de Bonnivet, in the form of a *divisio* of the subject to encompass both macrocosm and microcosm of the Elizabethan world picture, reappeared in half a dozen epitaphs on Sidney. A Latin epigram on the reversed weapons of Death and Cupid, one of Alciati's emblems, appealed to emblematists such as Whitney, Thynne, and Peacham. Finally, Du Bellay's limited fame was overshadowed by the glory of his celebrated friend Ronsard and by the dazzle of Du Bartas (37-75).

Mulcaster in his *Elementarie* (1582) was at once himself, follower of

Du Bellay's *Deffence,* and advocate of ideas already widespread when he wrote, "I love Rome, but London better, I favor Italie, but England more, I honor the Latin but I worship the English." His confidence in the vernacular and the possibility of its enrichment by judicious imitation of both modern and ancient authors was shared by his brightest student at the Merchant Taylors' School (64-65). Before he went up to Pembroke College at Cambridge, Sp had rendered the fifteen visionary sonnets of Du Bellay's "Songe," appended to *Les Antiquitez de Rome,* into blank verse for Van der Noot's *Theatre for Worldlings* (1569). Blank verse had good precedents, particularly in Surrey's *Aeneid;* but England had no sonnet tradition, and perhaps the French rhyme scheme would not have been easy for him at that time. Years later he reworked the "Songe" and the thirty-two emblematic sonnets of *Antiquitez* into the Shakespearean sonnet patterns of VB and RR, both published in the *Complaints* volume of 1591. The envoy Sp added to RR praises Du Bellay as "first garland of free Poësie" and worthy of the immortality which he has given to Rome. Aside from speculations about Van der Noot's irenic intent in his *Theatre* and the numerological significance to Sp of "fifteen" or "thirty-two," it is true that Sp was temperamentally in accord with Du Bellay's "sense of flux, his sharp anguish at the forward tread and cut of time and his ambiguous hope in the repeated circles of its larger movements (39, 43-52).

One may question whether Sp's friend Gorges, the Alcyon of Daph and CCCHA, was strongly attracted in a personal way to Du Bellay's melancholy love poetry, for sorrow seems to be the engrained mood of his own "vannetyes and toyes." He foraged Du Bellay's poetry for images and conceits in two dozen adaptations, expanding or contracting or experimenting with meter, but softening the irony and bitterness of his originals (52-56). An attempt to rehabilitate the "miserable incompetent" Soowthern, whose "debts to *L'Olive* have gone undetected," arouses little enthusiasm; for *Pandora* (1584) is indeed "a very odd collection of poetry," one afflicted with snorts and hiccups (56-58). Well-languaged Daniel kept a low profile despite Sp's adjuration in CCCHA to "rouze thy feathers quickly." Thinly versatile in sonnet, complaint, history, criticism, Senecan tragedy, and masque, Daniel was too English to have any real affinity with poets of the Pléiade (58-60).

The chapter on Pierre de Ronsard (76-131) is a discriminating analysis of cross currents in the busy mind of "the best poet of his age," more discriminating than the sometimes peevish analysis of A. W. Satterthwaite in *Spenser, Ronsard, and Du Bellay.* Ronsard's eclecticism and opportunism, the disparate urges of nature and nurture, his restless eroticism and fitful Neoplatonism in pursuit of Hélène, Marie, and Cassandre have been more disquieting to modern critics than necessary. The Elizabethans, if not the Huguenots, remained equable toward his politico-religious devotion to Mary Stuart, the Valois dynasty, and Catholicism while flattering Elizabeth, Leicester, even hard-nosed Cecil, and damning Protestants as disturbers of the peace of France. Montaigne also deplored the wars of Religion, but more even-handedly. Those who tried like Thomas Jeney and Daniel Rogers to make Ronsard sound conciliatory in England were embarrassing

advocates. In today's ecumenical climate the question of whether he was "Christian" (an orthodox Catholic) or "pagan" (a humanist) seems less urgent. As for his vatic pretensions, shaken but never entirely abandoned amid civil war and political decay, in England only name-droppers, nobodies, Orphics, and syncretists such as Harvey, Willes, Reynolds, and Drummond, respectively, took that kind of self-aggrandizement seriously.

Ronsard's love poems were pedantically imitated in the "passions" of Watson's *Hekatompathia* (1582), and in the "mingle mangle" diction (criticized by Puttenham) of Soowthern's wretched *Pandora*. Sp used Ronsard's lyric "Un enfant dedans un bocage" in March of SC, and his "Adonis" in Astro. Several assiduous adaptations of his sonnets appear in those of Giles Fletcher the elder and Thomas Lodge. Drayton's odes are like his in their self-consciously classical underpinning. Not much about Ronsard's English readers can be educed from parodies of him in *Tarltons Newes* and *The Return from Parnassus*. Donne could have recognized in Ronsard's love poetry inventions and arguments that produce, as they do in his own, "an often dramatic relationship to the hearer within the poems, varying rhetorical poses, and radical inconsistencies." Continuing through the seventeenth century were translations (Carew, Stanley), placement of Ronsard in space and time with reference to other poets that anticipates the quarrel of ancients and moderns (Dallington, Hakewell), as well as condemnation of his debasement of the French language (Temple, Rymer). His reputation had run down.

The English had no trouble with Philippe Desportes (132-166), who was easy to read, too easy. But imitation of his pretty Petrarchist conceits in the sonnets to Hippolyte or Diane, his smooth adaptations of Ariosto, and his academic translation of the psalms yielded few results either as clever or as facile as the originals in the efforts of Gorges, Lodge, Daniel, and Constable; or indeed in the more successful efforts of Raleigh, Carew, Suckling, and Cotton. Although "enfin Malherbe vint," English poets who bothered to read Desportes knew little of what the arrival signaled. If they associated his flawed talent with earlier poetry of the Pléiade, they found his amorous poems pallid, his Platonism insubstantial. In the main they atomized him for sub-atomic particles. Lodge imitated his feigned passion but was already tired of him, I think, in *A Margarite of America* (1596). Gervase Markham was mocking him, it seems to me, in *Rodomonths Infernall* (1607). Du Bellay and Ronsard had been around longer, as Professor Prescott wittily observes, and "there was no niche for Desportes except that of provisioner." Unfortunately but perhaps deservedly, "Desportes could not appear . . . as much more than a pleasant writer of trifles about whom there was simply not much one could say."

The longest chapter (167-234) traces sensitively the unqualified admiration of the English for Guillaume de Sallust, Sieur Du Bartas, whose soaring Christian poetry towered almost as overwhelmingly as those pantocratic mosaics of the Byzantine world, until Milton's day and a little after. The reputation of Du Bartas began to tarnish and crumble under Neoclassic nibbling, and, despite some stout modern defenders of his Baroque oddities, he was interred by Douglas Bush as "a kind of Albert

Memorial of encylopaedic fundamentalism." Professor Prescott does not wish to resurrect France's most famous Huguenot poet but rather to show us the English perception of his exuberant rhetoric, forceful energia, his Protestant zeal, absorption of pagan learning into Christian verity, pious skepticism, and his ability to make "a mystically significant shape, a Pythagorean (and Christian) structure."

After Du Bartas had translated the "Lepanto" of James VI (1584), he visited Scotland in 1587 by royal invitation and was royally acclaimed; the king translated "Uranie" (1584) and later the "Furies." Joshua Sylvester translated the "Cantique d'Yvry" as soon as it appeared (1590), *The Triumph of Faith* (1592), the *Devine Weekes and Workes* (1605 ff.). More than any other translator, Sylvester recreated Du Bartas's verbal wit, acclimatized his French for English readers, and promoted his extraordinary popularity in England. He was effusively hailed by Harvey as the Christian Homer, saluted by Lodge as a "living and speaking Library of all Learning," praised by William Lisle for his compressed yet cosmic inclusiveness, appreciated by Robert Allot in *Englands Parnassus* for his numerical patterns, vivid descriptions, apt comparisons, and emblematic images. It remains a question whether Du Bartas encouraged or was encouraged by a vogue of scripturally inspired poetry that culminated in *Paradise Lost*. There is no doubt, however, despite overstatement of the case by G. C. Taylor in *Milton's Use of Du Bartas,* that Milton read Du Bartas and occasionally echoed the *Sepmaines*.

While the English were taking the measure of this very French poet for a place in the poetic pantheon, they endlessly called him "divine" (William Browne); took comfort in his assurance that the world has not degenerated (George Hakewell); admitted him as an encylopedia of knowledge to the fellowship of Renaissance humanists (the Oxford anthology for Sidney, *Exequiae illustrissimi equitis*); praised his shaping of language (Abraham Fraunce); admired his comprehensive sense of direction in his poems (John Stradling), lively images to give "Sunday rayment to the Working Dayes" (Abraham Holland), double-jointed words (Thomas Goad), and "sweetness" (John Marston). Such encomia may seem ill-sorted, but none questioned the utility of explicitly religious or moral poetry (Alexander Hume, William Prynne).

His divine subject had elevated Du Bartas, or his divine muse Urania had borned him aloft to keep company with other celestial navigators such as Plato, Cicero, and Chaucer, thus satisfying a taste for what Marjorie Nicolson called "the aesthetics of infinity" and what Professor Prescott says might be better called "the aesthetics of levitation." Sp flew as high though perhaps not as fast or far in HOHL and HOHB; in TM his Urania says, as expected, "loathing earth, I looke up to the sky, / And being driven hence, I thether fly"; Redcrosse ascended no higher than the Mount of Contemplation for his vision of the New Jerusalem; Urania is not invoked to aid her sisters Clio and Calliope in the Mutabilitie Cantos. Sp seldom levitated; I think he preferred the Urania-Aphrodite of spiritual love as his Muse. When Milton soared he maintained a wise reticence--one would like to say gravity--about the source of his aerodynamics.

Many liked Du Bartas's close observation of the cunningly made world, his attention to its variegated plenty--John Hagthorpe, HelkiahCrooke, John Swan, and Isaac Walton. Others were drawn by his reading of God's book of creatures. John Boys, for example, who had helped to prepare the King James version of God's other book, rejoiced that "The great book of the creatures in folio may be termed aptly the Shepherds Kalender, and the Plough-mans Alphabet," available to every man. Too much may be made of the point, but it is true that "Du Bartas may also have pleased a quasi-hermetic or Pythagorean taste for occult mysteries, numerical structures, and Neoplatonic emanations . . . although Du Bartas himself remains a respectable and conventional Christian." Syncretic tendencies may be detected in Sidney, Sp, Raleight, Harvey, John Eliot, Lodge, Henry Reynolds, and more. Yet the English in general were confirmed pragmatists. Very little of importance concerning the "tendency to associate Du Bartas with the hermetic" can be squeezed from the fact that the *Weeks* appears along with occult authorities in private library catalogues.

"Despite predictions of everlasting renown Du Bartas's reputation began to collapse soon after the Restoration." Tributes weakened and then ceased. Taste had shifted in France and in England too. A plenitude of fanciful inventions came to seem a mere chaotic heap--fustian, without controlled judgment or elegance of shape. Besides, Milton had achieved English hopes for a great Christian poem of their own. The symobolic and metaphoric world was in retreat. Addison and Pope could affirm the religious significance of nature without any urge "to marvel enthusiastically at friendly crabs and chaste fish." James Thomson, who owned a copy of Sylvester, cried out that he lost himself "in HIM, in LIGHT INEFFABLE!" but he did not find individual animals and birds cross-referenced in God's great book. Du Bartas was too urgently, too existentially of an age, not for all time.

An Afterword (235-39) sums up what this study has richly demonstrated, extrapolated, and projected concerning the English response to five French poets of the Renaissance. Professor Prescott deserves our thanks for the thorough performance of her task, and she has earned the right to say that Renaissance "tastes and feelings were shifting and contradictory--like our own."

[W.F.M.]

79.64 Wittreich, Joseph Anthony, Jr. *Visionary Poetics: Milton's Tradition and his Legacy.* San Marino, Calif.: Huntington Library, 1979. xxiv + 324 pp. Illustrations; 2 Appendices; Index. $18.50.

Visionary Poetics is an exciting book which teases the reader forward from section to section as its full implications gradually emerge. In admirably lucid prose it argues that Milton, following the precedent of Sp, models his major works from *Lycidas* to *Samson Agonistes* on the Apocalypse of St. John, and that "to understand prophecy is to begin to understand the nature and meaning of Milton's poetry; but it is, likewise, to begin to comprehend the legacy that Milton, through his poetry, left to future generations of writers. Prophecy is Milton's gift to the Romantic poets; and their gift to him is one of understanding his achievement through which they are able to realize their own" (213).

This assertion about Milton's legacy to the romantics proceeds from the major proposition that *"Lycidas,* along with Milton's epics and tragedy, requires saving--not from oblivion, but from systems of criticism that ignore genre and context and thus Milton's artistry; that, consequently, obscure more than they clarify Milton's vision and that themselves possess no real vision of Milton's place in, or contribution to, the history of English poetry. Prophecy is the rubric that best explains the phenomena of Milton's poetry and that will best save his poetry for future generations or readers" (212-213).

The first of Wittreich's two chapters, "Revelation's New Form," describes "The Recovery of Prophecy by Sp and Milton." In leading the reader toward the major proposition quoted above, Wittreich cites the Renaissance view of epic as a comprehensive, assimilative genre. On this view the epic represents an attempt by the poet to create in his poem a universe which replicates God's, which subsumes "in discordant concord" a myriad of diverse constituents (11). The aesthetic for this view, Wittreich continues, traces to the Bible--celebrated by St. Jerome as a grand epic poem--and (regarding Moses as a prophet) specifically to the prophecies, especially the Pentateuch and the Apocalypse. Rejecting the classical epic as Milton's chief model for epic, Wittreich points to St. John's epic-prophecy as a "summation of all earlier visions and all scriptural wisdom," whose complex and inclusive structure provides the model both for SC and FQ and for *Lycidas, Paradise Lost, Paradise Regained,* and *Samson Agonistes.*

The Book of Revelation, like the *Sybilline Oracles,* is a "'mixture of hymns, ecstatic and mystical writing, historical narrative, and prophecy'; but unlike these oracles, its assimilation of various forms is not disorderly but part of an elaborate design founded upon a sophisticated conception of order. What has been perceived of FQ may be extended backward to St. John's Apocalypse and forward to the visionary poems of Milton and his Romantic successors: like Sp's epic-prophecy, all these works reproduce the structure of the cosmos in its variety and extremes; like Sp's poem, they are literary microcosms, gathering all forms into one central form, thereby making, in Milton's words, 'a kind of creation like to Gods'" (18).

Milton not only adopts Revelation as his chief structural model, as Sp had done; unlike Sp he takes the mantle of prophet. Wittreich is arguing here that prophetic poems which follow the model thoroughly will be politically radical poems as the Apocalypse itself is in Wittreich's reading of it. In this respect, he holds, Sp is much less a prophetic poet than Milton; for Sp, following the impulse to deradicalize the Revelations initiated by Luther, and feeling like his Elizabethan contemporaries that Apocalyptic subversion of the status quo had already done its work, uses a form normally employed against monarchs in order to celebrate the Tudors. Yet, though Sp is not a prophet, FQ is intensely dependent on the Apocalypse for "image and theme, for allegory and plot, . . . for drama and structure, for both rhetorical strategies and narrative ones" (63).

It remained for Milton, who felt the need for revolution much more intensely, to unify Apocalyptic aesthetic with Apocalyptic politics. Sp, then, plants the seed of prophetic poetry, and Milton brings it to fruition.

Wittreich's second and concluding chapter, "A Fabric More Divine," is subtitled *"Lycidas* as a Prophetic Paradigm," and devotes most of its space to an extremely detailed but gripping analysis of the poem which seeks to demonstrate its character as an Apocalyptic poem both in structure and meaning: a poem which demonstrates, in ironical defiance of the initial disclaimer about "berries harsh and crude," the maturity of the poet and his readiness to take up his prophetic mission. Wittreich then treats PL, PR, and SA briefly but powerfully as the fulfillment of Milton's apocalyptic program: PL focuses "the orthodoxies that PR proceeds to demolish" (209); PR formulates "a new system of religion, more perfect and enduring than the one it supersedes" (209); and SA, whose hero tragically misunderstands what is required of him, warns of how the paradise within may be lost. All three of these last poems depend ubiquitously on the Bible, especially on the Apocalypse; and SA is a false Apocalypse, showing how the true apocalypse is likely to be forestalled and "distancing apocalypse into the future" (210).

Spenserians will be fascinated by so many new proposals, untouched by Bennett and Hankins, of links between SC and FQ on the one hand and Revelation on the other. I for one wish the author had had room to demonstrate at much more length the correspondence between the "cosmic imagery" (Hamilton's idea, Fletcher's term) of FQ and that of Revelations. I also felt that, as with Patrick Grant's book reviewed above, the Sp section suffered somewhat from the author's neglect of some Spenserian scholarship and criticism. Wittreich repeatedly takes it as a given, not as a conjecture, that Sp structured his poem as six books and a coda, even though he does say that this represents the poem "as we have it" (64). In insisting that FQ is devoid of clashing perspectives (68), he seems to ignore Berger's proposal that Sp juxtaposes the ideal Faerie world with the struggling, evolving world of the Britons. He also appears to assume that a poem cannot be prophetic if it does not aim to overthrow the reigning orthodoxies (68). He simply does not touch on the kind of prophecy which some feel is a great achievement of FQ, i.e., the prophecy which envisions *evolution* toward a civic ideal rather than revolution--external or internal--which achieves the rule of the saints. And he apparently does not feel that Sp addresses interior reform of the individual in any sense which can be termed prophetic.

The book as a whole is beautifully edited and highly accurate, although in an unfortunate typographical error (61) Sansfoy becomes Sansjoy, making it seem at first that the author thinks Redcrosse's two fights with the Sans boys are both with Sansjoy.

It is an exciting book, as said above, and probably a seminal one which will spawn many further Spenserian studies.

[F.P.]

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI; SpN* provides here only portions of the authors' abstracts in most cases, sometimes in the very words of the abstracts (without acknowledgment), sometimes in paraphrase. Copies of the dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information.

79.65 Bilaisis, Zivile Bernadette. *The Spiral Structure of Time in the Poetic Fictions of Edmund Spenser's* The Faerie Queene. Northwestern University, 1978. *DAI:* 39:4953A. Order No. 7903226. 392 pp.

Investigates Sp's poetics as "poet historicall." Sp perceives the movement of time and history as a spiral, combining linear and circular movement. Ordinary time is linear; the eternal is a perfect circle. In the Christian view of history, human experience is linear. The classical pagan view interprets history as cyclical repetition of patterns. Plato used the spiral as an analogue for intellectual process, deriving it from the spiral paths of the planets which determine time. The spiral becomes the central structural pattern in FQ and determines the details of its fictions. The path of the knight's quest is linear; but each knight acts out a cycle in the evolving spiral. The poet abolishes ordinary historical time and transfers everything--his England, his Queen, the ideas which shape his culture--into the realm of myths and archetypes. His poetic fictions imitate the archetypes to bestow ontological reality on Elizabethan England. Reading the poem and traveling its spiral path symbolically enact the soul's path to the divine.

79.66 Deleon-Horton, Jane Doris. *The Right Rule of Reason: A Study of the Allegory in* The Faerie Queene, Book IV. Stanford University, 1979. *DAI:* 39:7354A. Order No. 7912355. 227 pp.

The first chapter of this study sets forth the cosmology of the age and provides the necessary groundwork for the second chapter, a survey of the tenets of Elizabethan psychology. The third chapter applies the tenets of the cosmology and psychology to the poet's portrayal of evil characters in the fourth book. Because the movement in Book IV is a progression toward betrothal and matrimony, the fourth chapter discusses the principles of the Elizabethan love tradition. Sp contradicts some of the particulars of this love tradition as it is represented by Sidney and Shakespeare. Hence the fourth chapter provides the necessary background for the last section, the examination of Sp's own love theory and the concluding remarks about "The Book of Friendship."

This dissertation emphasizes that the intellectual issues which Sp outlines in Book IV describe the domain in which he attempted to work out his complex vision of friendship. It is in his attempt to resolve and synthesize the cosmology, the psychology, and the philosophical and artistic traditions of love that readers can discern his definition of friendship.

Sp inevitably falls back on the governing ethic of the period: the

sense of fundamental order which grows out of the right rule of reason prevailing over the irrational disorder of the passions. Sp therefore conceives of friendship as a manifestation of order. His definition of friendship asserts that virtuous sexual union is the paradigm for all friendship--and indeed, he makes romantic love the highest form of friendship--because it provides the most concrete illustration of the right rule of reason.

Sp's contribution to Elizabethan thought lies in his breaking away from the classical and medieval aspiration that sought to enhance man's spiritual growth at the expense of his bodily needs. He teaches instead the importance of attending to and nurturing both the body and the soul.

79.67 Garson, Marjorie Joyce. *Images of the Self: Chastity Figures in* The Faerie Queene. University of Toronto. *DAI:* 39:4720A. Order No., no. of pages, not given.

Studies the techniques which Sp develops to define chastity in FQ. How "Diana" figures like Belphoebe and Britomart are seen and what they are able to see become aspects of the virtue which they represent. Chastity becomes associated with images of static perfection; yet at the same time Sp's heroines, embodying as they do almost masculine energy, seem to endow sheer forward momentum with significance. As in *Venus and Adonis* and *The Rape of Lucrece,* the compulsion to define and project the self in the rhetoric of language and gesture issues in an important characteristic of Sp's chastity figures, the "iconic moment," exemplified in FQ in the first appearance of Belphoebe. Britomart's special strength, an intuitive ability to cut through complexities of erotic illusion which she never fully understands, is associated throughout Book III with her obliviousness of metaphorical language, which becomes linked with the erotic self-deception of other characters. Britomart's power to unite becomes an important aspect of the virtue which she represents. In Book V, the appropriate context for the climax of Britomart's love-quest, the dream in Isis Church is analyzed in terms of the tension between involvement and detachment, image and process, insight and blindness, which have been important in her story from the beginning. In Book VI, Tristram is a chastity figure whose treatment exemplifies some of the paradoxes which have been developed; in particular, the intensity of his visual presence initiates the tension between eye and ear which is significant throughout Book VI. Sp's treatment of his chastity figures tends to involve the perceptions of the other characters and of the narrator and reader in a way which may well be called dramatic; the power of these characters to evoke some of the most effective narration in FQ derives from the nature of the virtue as Sp conceives it.

79.68 Jelleck, Laura Jessie. *A Study of Conventions and Images of Historical Allusion in Spenser's* Faerie Queene. University of Toronto, 1978. *DAI:* 39:4274A. Order No., no. of pages, not given.

Relates techniques and images of historical allusion in FQ to conventional topical reference in Renaissance epic and pastoral, and to

popular conceptions of historical issues and personalities in Elizabethan satire, pageantry, and occasional verse. Sp followed the example of Virgil and Ariosto, who dealt with the contemporary world indirectly, in prophecy, magical works of art, comparisons and apostrophes inserted in narratives of the deeds of legendary heroes. Minor forms of personal allusion, including anagrams and *imprese* reflect the Elizabethan interest in cryptic reference to persons and events.

In SC, Sp follows the accepted usages of pastoral for praise of rulers and criticism of ecclesiastical matters and, in October, reflects problems of patronage and reveals his early interest in an epic about recent history. The dedicatory sonnets to FQ announce Sp's new role as court poet, and explore aspects of the poet-patron relationship. The Proems of the individual books form an extended dedication to the Queen and suggest that her person and realm are mirrored in the poem.

In Book I, images from Revelation and Protestant controversial literature bring the Legend of Holiness into the contemporary world. In Book II, images of honor, order, and national history develop aspects of royal virtue and ways to achieve it, with emphasis on Elizabeth. Sp's praise of Elizabeth continues in the exposition of her roles and virtues in Books III and IV, and the marriage of the rivers relates the theme of concord to a broader celebration of England.

Elizabethan works on recent history illustrate conventional methods of linking the present with the heroic past. Book V deals with similar subjects in passages of transparent allegory, using images of nations, persons and situations common to other forms of historical writing to accommodate both classical and contemporary reference. A mainly non-allegorical view of courtesy appears in Book VI, where the most obvious vehicle of topical allusion is Sp's early poetry, including his pastoral persona Colin Clout. Calidore is probably a figure of ideal civility rather than Sidney or Essex.

Sp's historical allusion is publicly accessible rather than darkly enigmatic, in keeping with its laudatory and educative functions. Later poets imitated his methods and images, an indication that topical allusion was recognized and valued by early readers of FQ.

79.69 Moore, Dennis Michael. *Elizabethan Poets and Politics: Spenser's* Complaints *and Sidney's* Arcadia. Princeton University, 1978. *DAI:* 39:5529A. Order No. 7905636. 239 pp.

Studies how late sixteenth-century poets shape political matter into poetry, in *Complaints* and the Philisides poems of Sidney's 1580 *Arcadia*. Part I examines the way Sp uses literary and moral commonplaces to advocate partisan views of men and policies. The first section of Chapter 1 concentrates on Sp's use of the complaint form, his references to public figures, and his analysis of patronage in RT. The second continues the discussion of patronage with a look at TM, while the third concerns Sp's use of the sub-genre of complaint-visions (the Philisides visions of RT, the poems from Theatre, and so on). The chapter concludes with an attempt to discriminate the "levels" of general and particular in VG, MHT, and Muiop.

In none of these cases can we attach the allegory to a precise set of historical circumstances.

Part II advocates a topical reading of a mysterious episode in Sidney's *Old Arcadia*. When Philisides (Sidney) tells his life story in the 4th Eclogue, he reveals that his Arcadian exile results from the coldness of a cruel fair named Mira. Chapter 2 is devoted to establishing the Queen's role in Sidney's absence from Court for most of 1580; if we translate the lover's frustration and exile into the courtier's, the agreement between the misfortunes of Philisides and Sidney suggests that Mira is Queen Elizabeth. Philisides first encounters Mira in a dream-vision resembling the Judgment of Paris, and he recounts this vision in a beautiful poem (OA 73). Chapters 3 and 4 provide a detailed account of the meaning and imagery of this and the other poems attributed to Philisides in the 1580 *Arcadia*. Chapter 4 also discusses the problem of allegorical discontinuity, and concludes with a section on "The Fortress of Perfect Beauty," a royal entertainment in which Sidney played a leading role and which epitomizes the allegorical interplay of love and politics which animates all the Philisides poems.

79.70 Rasmussen, Carl John. *"The Bondes of Mans Nature": Spenser's Vision Poems*. University of Wisconsin, Madison, 1978. *DAI:* 39:5531A. Order No. 7823085. 321 pp.

Adduces Luther's psychologizing of vanity as an instance of the intellectual context underlying Sp's vision poems. While an adolescent, Sp encountered vision poems in his role as translator of the poems in Jan Van Der Noot's Theatre (1569). Van Der Noot's prose commentary fuses theology and poetric theory into an implicit "Protestant poetics." Vision poetry, as determined by this "Protestant poetics," exhibits three important features. First, it has the structure of logical and rhetorical argument. Second, it employs fictitious and, for the most part, unreliable personae. Third, it is didactic on an exclusively anagogical level: instead of being concerned with the characteristically humanist tropological question "quid agas," it is concerned with the religious, visionary question "quo tendas." This anagogical level is indicated by biblical and theological allusions on which the poems are structured. These allusions interact, often ironically, with the narrative surface. From the religious perspective generated by these allusions, the reader views the spiritual vagaries of the personae of these poems as they contemplate their visions and reveal themselves in argument. Briefly, vision poems are dramas of the will, dramas viewed from an anagogical perspective. Sp's vision poems (from the *Complaints* of 1591), including the translations from Du Bellay, exhibit the main features of Van Der Noot's "Protestant poetics."

Examples from RR, VB, RT, and VWV. Finally, "Protestant poetics" extends beyond the vision poems to FQ; the *Mutabilitie Cantos* provide an apt example.

79.71 Shen, Jane Elizabeth Chi. *Spenser's 'Modest Merimake': Aspects of the Comedy in* The Faerie Queene. University of Toronto, 1976. *DAI:* 39:4287A. Order No., no. of pages, not given.

Explores Spenserian comedy: its stylistic modes, and its reflections on epic themes. The comic qualites in FQ belong to an overall humanist vision which, with its emphasis on perfectability, provides a perspective on Sp's commitment to delightful comedy.

Examines issues of critical theory in a reading of the October eclogue and in TM. Examines elements of the St. George story, which as Sp uses it develops traditional motifs such as a comic dragon, a comic doctor, and a happy ending. Discusses vicefigures as presented through parody, burlesque, and medieval estates satire, especially Malbecco, Braggadocchio, and Phaedria. Highlights the single world vision as embodied by Venus (IV,x), Dame Nature, and Gloriana, revealing the all-encompassing nature of a comic vision which assures a happy ending, while simultaneously revealing conflicting perspectives on the heroic life.

Shows burlesque and parody working within a very legalistic perspective, but changing to a visionary character as supra-legalistic values, and particularly Christian mercy, transcend these legalistic values. Illustrates the combination of the merry and the sagacious in a discussion of proverbs and folk figures.

Finally, Sp's "merimake" can be seen in the poet's exuberant language. The humanists' vision of life's amplitude is related to Sp's balance of "jest and earnest." This balance stems partly from the comic strain of Renaissance humanist optimism concerning the civility of human life, as implied by the conception of Gloriana's feast.

79.72 Wooley, Andrew Price, III. *God of Law, God of Grace: The Concept of God in Edmund Spenser's* The Faerie Queene. University of Tennessee, 1978. *DAI:* 39:4965A. Order No. 7903483. 242 pp.

Like the concept held by many Reformation theologians, Sp's concept of God involves law and grace. In FQ, Sp consistently uses references to a New Testament God which associate him with grace and providence; the God of the law is often presented under a different guise, that of Jove read syncretistically. A pattern emphasizing these two aspects of one God emerges throughout the poem, a thematic structure which augments the number of ways the poem may be read.

Books I and II elucidate the individual's relationship to the theological concepts of law and grace in a spiritual realm. After Redcrosse achieves his knowledge of faith, Guyon is enabled to use the law, through faith, to crucify the flesh by ordering his life after the divine laws and the law of reason. Books III and IV present Britomart as an individual who is patterning herself after the image of a God of law and grace, seeking to bring about God's will in the world and to reveal the nature of God to others. With their emphasis on society, Books V and VI can be taken as a unit showing God's two ways of dealing with men, an Old Testament way and a New Testament way. Artegall metes out justice to those who seek to destroy the hierarchy of society; Calidore, through kindness, seeks to rescue the lost from the evil which has enthralled them and restore them to their rightful places. Finally, in *The Mutabilitie Cantos,* the pattern of

law and grace is portrayed on a cosmic level. Jove, the God of the law, can control but not remove Mutabilitie, the force of sin in the world. The bounteous gifts of Nature can prevent the total destruction of life, but only a God of grace, a God who can bring eternal rest, can finally erase the traces of sin.

ARTICLES: ABSTRACTS AND NOTICES

79.73 Candido, Joseph, "The Compositional History of Cantos ii and iii in Book III of *The Faerie Queene*," *AN&Q*, 16 (1977), 50-52.

Notes contradiction between III.ii.6, where Britomart claims to have been trained up to knighthood from infancy, and III.iii.53, where Glauce in persuading Britomart to masquerade as a knight suggests that she do so to disguise her weakness and lack of acquaintance with arms. Seeks to establish the sequence of composition of the contradictory passages, and concludes that III.iii.53 is part of a late insertion by Sp, possibly made in haste just before the 1590 publication, whereas the passage on the martial childhood is part of an older version which Sp was revising when he made the insertion.

79.74 Galyon, Linda R., "Sapience in Spenser's 'Hymne of Heavenly Beavtie,'" *Fourteenth Century English Mystics Newsletter*, 3.3 (Sept. 1977), 9-12.

The feminine Sapience has sometimes been identified with the redemptive love of God (Padelford, Ellrodt) or as an attribute of God the Father himself (Joseph B. Collins, Enid Welsford), but has recently been demoted to a semi-divine figure (Jon A. Quitslund) or considered incapable of supporting a firm interpretation (A. Leigh DeNeef). "We need neither to degrade her to a semi-divine figure nor to reject firm interpretation of her if we approach the fourth *Hymne* as a Theocentric meditation, a reverent contemplation of the Divine Essence through an ascent from visible creation" (10).

79.75 Montrose, Louis Adrian, "The perfecte paterne of a Poete": The Poetics of Courtship in *The Shepheardes Calender*," *Texas Studies in Literature and Language*, 21:1 (Spring, 1979), 34-67.

Sp uses the Petrarchan *topos* of celebrating a sublime female figure "to express a dialectic of poetic aspirations and constraints, to articulate his awareness of a discrepancy between the myth of a Poet's high calling and the functions to which his skills are relegated in his own society" (34). Each of Colin's wooings (of Rosalind, of Eliza, of Dido) is "Sp's exploration of a particular mode of poetic power and form; each is a manifestation of the arduous courtship of the Muse" (35).

In SC Sp "inventories and analyzes the heritage of the English poet; he assesses the aims and resources, the limitations and dangers, of the poetic vocation. The poem is a vehicle for the highest personal aspirations and public significance a poet can claim: a vatic role, sanctioned by the artistic and ethical idealism of Renaissance humanism but frustrated by the constraints of a social order controlled by powers for whom poetry is at worst, morally corrupting and politically subversive; at best, a useful instrument of policy or an innocuous diversion" (35).

Colin's abandonment in November of political and ethical activism for a poetry of transcendence anticipates and implicitly recognizes before the fact the inevitable outcome of Sp's own career. He will, at the end of Book VI of FQ and in the *Mutabilitie Cantos*, make a similar renunciation of activism in favor of transcendent poetry, a shift which will cause him ultimately to abandon FQ, incapable of uniting the mythic role of seer effectively with the immediate role of civil servant and Tudor encomiast. It remained for Milton to transform the failure of political activism "into the triumph of poetic power and personal conscience. No poet but the prophetic poet who serves only God can sing the authentic heroic poem--a poem that ends by gesturing us back into our own world, armed with vision" (63).

79.76 Rider, Philip R., "Samuel F. B. Morse and *The Faerie Queene*," *Research Studies* (Pullman, Washington), 46 (1978), 205-213.

Concerns Morse's painting *Una and the Dwarf*.

79.77 Wells, Robin Headlam, "Semper Eadem: Spenser's 'Legend of Constancie'," *Modern Language Review*, 73 (1978), 250-255.

Treats the *Mutabilitie Cantos* as focused upon Elizabeth Tudor. The Cantos were "intended . . . to elaborate the mystery of the Queen's dual nature: her notorious flexibility as a politician on the one hand, and her steadfast devotion . . . to her divinely appointed mission on the other"(254). Constancy is both an individual moral ideal and a cosmic principle. "Elizabeth, as Cynthia, is at the centre of the Book because she combines, in a unique fashion, both aspects of this virtue: . . . a pattern and example of the former, but . . . also . . . a living embodiment of the latter" (254).

SPENSER AT BROOKLYN COLLEGE

79.78 In the spring of 1979 the English Department of Brooklyn College of the City University of New York sponsored an elaborate eight-week course in Edmund Spenser, Humanities 40.1 E. S. 6991, taught cooperatively, which drew on the faculty of CUNY at large. The course opened on March 5th with a lecture on "Spenser and Literary Theory" by Angus Fletcher (CUNY Graduate Center). There followed, on March 12th, a concert of Renaissance songs by the Jadone Consort; and, on successive Mondays from March 19th to May 13th, lectures on the individual books of FQ: on Book I by Patrick Cullen (Staten Island); on Book Two by Geraldine DeLuca (Brooklyn); on Book III by Jules Gelernt (Brooklyn); on Book IV by Jules Gelernt; on Book V by Charles R. Sleeth (Brooklyn); on Book VI by Norman Harrington (Brooklyn); and on the *Mutabilitie Cantos* by Professor de Weever (Brooklyn). For a summary of Angus Fletcher's lecture, see *SpN* 10.2 (Spring-Summer, 1979), Item 79.34.

ANNOUNCEMENTS

79.79 *Journal of the Rocky Mountain Medieval and Renaissance Association*

On April 21, 1979, the membership of the Rocky Mountain Medieval and Renaissance Association voted to create a journal to be published annually or more often. Submission of manuscripts is open to all interested parties

regardless of geography or discipline, so long as the essays deal with medieval and renaissance studies.

Subscription to *JRMMRA* is normally by membership in the Association, eight dollars for individuals or institutions. Manuscripts should be typed and follow the accepted style of the discipline to which they most directly relate. Papers which are interdisciplinary in nature or which would be of interest to readers in more than one field are especially solicited.

Manuscripts should be sent to:

James Fitzmaurice, Editor
JRRMRA
Box 15700
Center for Integrated Studies
Northern Arizona University
Flagstaff AZ 86011

To join the Association, send eight dollars to the Secretary-Treasurer of the Association, Professor Charles Carlson, The University of Denver, Denver CO 80208.

79.80 Arizona Conference on Spenser, the Romantics, and the Moderns

A conference on Spenserian influences in American and British Literature since 1800, entitled *Spenser, the Romantics, and the Moderns,* will be held at the University of Arizona, Tucson, on February 8, 9, and 10, 1980. Please address inquiries to John C. Ulreich, Jr., Dept. of English, University of Arizona, Tucson AZ 85721; telelphones, office 602/626-1840; home 602/297-4506.

INDEX TO VOLUME X

Item numbers, not used until 10.2 (Spring-Summer, 1979), are not indicated here, but will be used in subsequent indexing.

The *Spenser Newsletter* is published three times a year, Winter, Spring-Summer, and Fall, by the Departments of English of Duquesne University and Gannon College. Please address all communications to

Spenser Newsletter
Department of English
Duquesne University
Pittsburgh PA 15219
USA.

The editors solicit letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. We also solicit abstracts and/or offprints of articles, the receipt of which may reduce the time between the publication of the article and our report on it.

Subscription rates, institutional and private: $3 in USA, $4 in Canada, $5.50 in Latin America and overseas. Overseas subscriptions may be subject to higher charges if invoicing is required. These rates are for Volume 11, for 1980; subsequent rates may change.

David L. Miller
Dept. of English
Univ. of Alabama
University, Ala. 35486 10.3 ~~10~~.