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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

DISSERTATION ABSTRACTS

SPENSER AT KALAMAZOO

ANNOUNCEMENTS

Co-editors: Foster Provost, Cherie Ann Haeger

**Corresponding Editors: Elizabeth Bieman, James Neil Brown, Donald Cheney,
Alice Fox, A. Kent Hieatt, Waldo F. McNeir, Richard Schell**

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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.

TO OUR READERS

As a means of simplifying future references to items in *SpN*, the present issue adopts a numbering system by year and item: e.g., the first item treated in this issue is 79.01. The first item in Volume 11 for 1980 will be 80.01, etc. The reports on the International Spenser Conference and the 1978 MLA meeting in Volume 10, No. 1 (Winter, 1979) will pass down to posterity unnumbered except by volume and page.

79.01 We are happy to announce that in the Fall issue of the current volume the new Spenser bibliographer, John W. Moore, Jr., of Penn State, will begin a several-stage project to update the *Annotated Bibliography*, in response to the repeated calls at the International Spenser Conference for such a service. The current plan calls for Professor Moore to provide in the Fall, 1979, issue a numbered listing of all items reviewed, listed, or abstracted in *SpN* since 1972 (the terminal date of the *Annotated Bibliography*), with an index and cross-references to the appropriate volume and pages of *SpN*.

Secondly, in the Winter, 1980, issue, Professor Moore is to list all the items he has collected which do not appear in *SpN*, including any prior to 1973 which were missed in the *Annotated Bibliography*. These would be annotated wherever possible, and the remaining annotations would be supplied in subsequent increments.

Third, beginning in the Fall, 1980, issue, Professor Moore is to add an annual autumn increment including all items in the then current *MLA Bibliography* not already reported by *SpN* plus any items from previous years which have come to light. Items reviewed in *SpN* since the previous increment would be listed, but the annotation might be a simple reference to the item number. Each increment is to be accompanied by an index, and hopefully cumulative indexes can appear from time to time.

Professor Moore will of course retain the right to cumulate all this material in the next publication of an *Annotated Bibliography*.

BOOKS: REVIEWS AND NOTICES

79.02 Hunter, William B., Jr., editor. *The English Spenserians: The Poetry of Giles Fletcher, George Wither, Michael Drayton, Phineas Fletcher and Henry More*. Salt Lake City: The University of Utah Press, 1977. 453 pp. \$20.

The first response in coming to *The English Spenserians* is delight in its external beauty: it will provoke any bibliophile to the covetousness aroused by the best art books. The eye feeds on clean Baskerville type, unusually wide margins graced by an occasional gloss on creamy pages, and a generous selection of illustrations from early editions of the poetry represented.

It would be a grave mistake to rest indefinitely in sensuous appreciation. Although the Fletchers, Drayton, Wither and More have not been overlooked as a group in histories of literature or in discussions of the Spenserian tradition, they are rarely sampled in company once requisite attention has been granted them at some stage of academic initiation. We have reason now to be very grateful that poems otherwise scattered have been gathered by Professor Hunter in this volume, whether we are drawn to it by the word "Spenserian," or by the urge to see what this anthology can reveal of the rather large body of poetry between Spenser and Milton that eludes definition and anthologizing by lines drawn through Jonson and Donne.

Careful reading of the collection reveals much of genuine worth, but may impress the readers of *SpN* even more of the scope and merit of the poet's poet. The five are less like each other, on the whole, than each is like the Spenser he takes for model--because each has his eye on a different face of Spenser. These poets are capable, at least sporadically, of achieving the excellences they aspire to, but they are capable also of illustrating the pitfalls that await those who walk in the shadows cast by giants fore and aft. (The shadow of Milton falls heavily on Giles Fletcher and More especially.)

A polling of preferences among those who read this volume would be interesting. Drayton might come off best consistently, probably because the editor's admirable policy of including only what could be fitted in whole led to a selection of his best odes and lyrics with *Nymphidia*, and the exclusion of his uneven longer narratives. The two Fletchers should stand up well. Their fervent piety and their architectonics (in Giles's "Christ's Victorie . . ." and "Triumph over Death" and Phineas's "The Locusts . . .") have some staying power. The bookishness of Wither might prompt some, as it does me, to wonder why the rustic charm of Browne of Tavistock did not merit a share of the space here devoted to minor pastoral. But More's "Praeexistency of the Soul," which has more charm for me than the Wither, will certainly pall for any reader with a limited taste for rhymed esotericism.

Taken in total, the volume provides an almost indispensable service for anyone who would like to travel a few pleasurable but minor paths in the period without undue bother and with a sound guide. Not least of its values is the admirably economical apparatus Professor Hunter provides: an introductory essay to the whole; biographical, critical and bibliographical studies of each poet; and unobtrusive notes as necessary at the foot of each page. The full volume is well worth its price in the current market. Yet since it may prove too expensive for the dissemination it deserves, the publishers might give consideration to a paperback reprinting in reduced size, or to producing the critical essays by themselves in inexpensive format. [E. B.]

- 79.03 Mayr, Roswitha. *The Concept of Love in Sidney and Spenser*. Salzburg Studies in English Literature: Elizabethan and Renaissance Studies, 70. Salzburg: Institut für Englische Sprache und Literatur, 1978. ii + 111 pp. \$12.50.

This study, based primarily on readings of *Astrophel and Stella* and the *Amoretti* and *Epithalamion*, establishes a part of its limitations by the very nature of the material it treats. It consists of four sections: "Conventional Concepts of Love"; "To What Extent Are the Conventional Concepts of Love Adopted by Sidney and Spenser?"; "Similarities and Differences in Sidney's Deviations from the Conventional Concepts of Love"; and a "Conclusion." The author depends heavily upon secondary sources, some of them excellent, so that the Renaissance scholar is told again that Sidney gives the stock material of love poetry "personal and realistic touches" while Spenser is devoted to "tradition"; that Sidney dramatizes the "dilemma between (sic) reason, virtue and desire" and is "at a loss to reconcile flesh and spirit" while Spenser offers a solution of "love" and "chaste desire" which leads to "betrothal and Protestant marriage"--though he never questions "whether the reconciliation . . . will be possible in reality."

The rhetorical framework of the study--not just a comparative structure but as well a strong tendency to juxtapose poems according to "conceits" rather than relative position--makes the work highly mechanical. There is no evidence of first-hand knowledge of Neoplatonic or Petrarchan writings in either the original language or in translation nor of a truly critical approach to secondary sources. The Renaissance scholar would do well to go back to the original studies and the sonnet sequences themselves.

[D'Orsay W. Pearson]

79.04 Steadman, John M. *Nature into Myth: Medieval and Renaissance Moral Symbols*. Duquesne Studies in Language and Literature, 1. Pittsburgh: Duquesne University Press, 1979. xii + 308 pp. \$17.50.

This book, printed in large, readable type, handsomely bound, indexed in 16 finely printed columns, illustrated by 15 pages of pertinent reproductions, and documented with 51 pages of notes, inaugurates a new series which emphasizes Spenser, Milton, and their backgrounds. In the book Steadman sets forth an elaborate methodology for the interpretation of medieval and Renaissance literature and applies it to selected works of Chaucer, Spenser, Shakespeare, and Milton. The author addresses persons interested in theories and techniques of literary criticism as well as those interested chiefly in the particular authors and works selected for analysis. Steadman's historical criticism involves a thorough knowledge of various interrelated traditions such as iconography, mythography, natural history, and biblical history and exegesis, as a context for understanding an author's use, adaptation, and transformation of conventional or traditional images, themes, personifications, characters, and landscapes. Although Steadman draws extensively on essays published over the past 25 years, this is not an anthology but a book in which the thesis is articulated through previously published material, material revised and augmented to fulfill the ends described above.

Steadman provides guidelines and caveats for any who wish to use his methodology. He also tries to correct the faults--which he carefully defines--of other kinds of historical criticism. He is especially critical

of historical scholars like Seznec, on the one hand, and Talbert and Starnes, on the other, who exemplify what Steadman considers the erroneous use of contextual backgrounds for the purpose of source-study, seeking vainly to determine an author's specific indebtedness. For Steadman, contextual backgrounds, including encyclopedias, dictionaries, manuals, lexicons, and other reference books, should be used not to try to determine sources but to define a tradition and to provide glosses for images, themes, personifications, etc., in medieval and renaissance works.

In Chapter I, the author explains how literary critics should use the techniques and methods of iconographers, an interchange which is profitable because poets and painters in renaissance times abided by similar aesthetic principles, used similar subject matter and techniques (like allegory and its subsidiary, personification), and conveyed similar meanings. Although this exchange or interrelationship is perhaps most clearly represented in masques and dramatic entertainments, it is a crucial factor in emblem literature and other non-dramatic literature, including *The Faerie Queene*. Steadman considers, in particular, the House of Care (FQ 4.5), which is also the topic of a later chapter in the book, and Una and her donkey (FQ 1.1, 1.6), also considered later in the book. He discusses aesthetic theory, the selection and disposition of materials by renaissance poets and painters, and certain topoi and related techniques of inversion and parody.

In Chapter II, Steadman considers renaissance lexicons, dictionaries, and other reference books. In this chapter he faults the methods of Seznec and Talbert and Starnes. The chief value of the reference books, according to Steadman, is the gloss that they can provide on the similar use of classical myths in literature. The reference books often conjoined myths, symbols, and personifications in order to develop certain meanings. The similar union in literature of these same elements is more incisively explained in relation to such a tradition. Reference books become especially useful in illuminating the allegorized myths and personifications of vices and virtues in medieval and renaissance literature.

Chapter III deals with Chaucer's eagle as a contemplative symbol; Chapters IV and V with the "Nun's Priest's Tale"; Chapter VI with the Wife of Bath's "Prologue"; Chapter VII with "The Pardoner's Tale." In Chapter VIII, Falstaff's disguises in *Merry Wives* are analyzed in relation to the Actaeon myth. Chapter IX treats Una's donkey as a symbol of the clergy. Chapter X studies the House of Care. Scudamore's passionate jealousy is examined in relation to antecedents in Italian literature and to certain pictorial contexts, including Ripa's *Iconologia*. Other contextual backgrounds provide a gloss for the meanings of the din and noise that beset Scudamore, for the images of hammer and anvil and the noises of dogs and cocks.

Chapter XI interprets Spenser's Error in relation to the traditional images of the forest-labyrinth and the serpent-woman. The twelfth chapter uses mythographic traditions and literary antecedents to explain Milton's woman-serpent. Chapter XIII treats Milton's allusion (PL 1.306-311) to the destruction of Pharaoh's army. Chapter XIV explains the significance

of the necromancer of *Comus*.

The book, concerned with methodology throughout, repeatedly invokes the approach to historical criticism cited at the beginning of this notice, and turns again and again to the mythographical, iconographical, and biblical traditions to explain the significance of specific literary passages. In this the book shares the concerns and amplifies the arguments of *The Lion and the Elephant*.

[Anon.]

ARTICLES: ABSTRACTS AND NOTICES

- 79.05 Berek, Peter, "Interpretation, Allegory, and Allegoresis," *College English*, 40 (Oct. 1978), 117-132.

"There are two basic kinds of literary interpretation. The first subordinates critic to text and author and attempts to discover and describe responses or meanings which are demonstrably intended by the text's maker. Interpreting allegory is a subcategory of this first procedure--allegorical interpretation has some principles and problems of its own, but is bound by consideration of the author's intentions just as other members of the broader class of which it is a part. The second basic kind of interpretation, for which I use the classical term *allegoresis*, treats the poem as an illustration of a system of ideas existing independently of the text and its creator. A critic engaging in allegoresis is not bound by consideration of the author's probable intentions. It is necessary to distinguish between ordinary interpretation, whether of allegorical or non-allegorical works, and allegoresis, so that critics and readers of criticism can understand what kind of evidence is required to verify or falsify assertions about a work of literature" (118).

Contains interesting discussion of distinctions among irony, metaphor, and symbolism (118-121), but does not acknowledge that irony and metaphor are both traditionally subsumed under allegory by ancient, medieval, and renaissance theorists.

References to Spenser *passim*.

- 79.06 Doyle, Charles Clay, "As Old Stories Tell: *Daphnis and Chloe* and the Pastoral Episode of *The Faerie Queene*, Book VI," *Neohelicon*, 5 (1977), 51-70.

Although *Daphnis and Chloe* has long been recognized as the fountain-head of the pastoral-romance tradition, to which the Pastorella episode of Book 6 clearly belongs, no one has ever undertaken a detailed comparison of the two works (rather, the concentration has been on Spenser's indebtedness to Continental and English intermediaries). Neither internal nor historical evidence favors (or rules out) direct influence of the Greek story, but marked affinities of setting, plot, character and tone do appear. In each work the subtly modulated narrative voice, alternately wistful and patronizing, defines the ambivalent charms and utter fragility of the green and golden world.

[C. C. D.]

- 79.07 Fujii, Haruhiko, "International Spenser Conference," *The Rising Generation* [Tokyo], 124 (Feb. 1979), 613-615.

Describes how conference was organized, reviews the proceedings (see *SpN* 10.1), and adds appreciative comments about Professor Fujii's subsequent visits to the Metropolitan Opera, Princeton University, and the Yale Center for British Art.

- 79.08 Gohlke, Madelon S., "Embattled Allegory: Book II of *The Faerie Queene*," *ELR*, 8 (Spring 1978), 123-140.

"Book II is less about temperance than it is about the conflict between a fallen reality and a morality based on a conception of unfallen nature. Guyon's moral vision is blatantly inadequate to his experience, yet it is that experience which provides the energy of the book. Given this realization, it is not so surprising that the most Guyon can do is destroy. Such a reading . . . raises serious questions about the nature of Spenser's allegory. The conflict between rhetoric and action which characterizes Book II both undermines the superficial moral allegory of temperance and forces a reconsideration of the allegory as a whole in order to accommodate a recognition of more than one level of awareness in the poem and the possibility of conflict between them" (124).

"From one angle . . . Book II is about the intransigence of matter, about the residue of what is savage, bestial, and uncivilized in human nature, specifically in the life of the flesh. In forcing matter into an absolute antagonism with spirit, Spenser forces the book into conflict with itself, so that Book II is to a large extent defined by the demonic energies which rage beneath its cool rhetorical surface. The strategy of the book, in which the meaning of the book and its apparent message 'meete not,' thus comes to resemble the strategy of Archimago, the anti-type of the allegorical poet. Spenser's repeated incarnations of this threat in the figures who corrupt language, such as Envy, Ate, Slander, and finally the Blatant Beast, point to his concern with the subversive possibilities inherent in the allegorical mode, and thus toward some recognition of the dualism of the medium as a reflection of a dualistic vision. *The Faerie Queene* is more nearly about this problem than it is about the kind of serene or triumphant moral order which some critics have perceived" (139-140).

- 79.09 Harris, Duncan, and Nancy L. Steffen, "The Other Side of the Garden: an Interpretive Comparison of Chaucer's *Book of the Duchess* and Spenser's *Daphnida*," *Journal of Medieval and Renaissance Studies*, 8 (Spring 1978), 17-36.

"Spenser's elegy . . . [is] a complex and independent work, very different in method and effect from Chaucer's *Book*, with significant ties to other expressions of Spenser's intensely ambivalent response to mutability. Chaucer achieves poignancy by varying his pitch, by amplifying and distancing his central theme in subsidiary fictions, and by underplaying in moments of greatest emotional intensity. Spenser, by contrast, relies upon the instructional possibilities of an implied

polarity. Excess can, Spenser demonstrates, suggest its sister, proportion. True proportion--the tragic but potentially redemptive acceptance of mutability--emerges when the expression of grief is informed by a context of other emotional possibilities, when the love garden is seen whole. If the difficulty of that task is more completely dramatized in that poem and less successfully resolved, we may as readers more fully experience the struggle" (36).

- 79.10 Helgeson, Richard. "The New Poet Presents Himself: Spenser and the Idea of a Literary Career," *PMLA*, 93 (Oct. 1978), 893-911.

The Renaissance idea of a great national poet, the idea on which so many defenses of poetry were implicitly or explicitly based, found its first English incarnation in the career of Edmund Spenser. But the incarnation fundamentally transformed the idea, for Spenser was caught in a literary system that defined the poet in a quite different way--not as an inspired maker of vatic images, but rather as a youth culpably distracted by passion from the real business of life. Spenser's presentation of himself as Poet can be seen as an attempt to reconcile these two notions, neither of which he could wholly abandon. Without the heroic ideal he could not escape the repentance that prematurely cut off the literary careers of the other poets of his generation, but without some participation in the Elizabethan paradigm of the lover-poet he might not be thought a poet at all. [R. H.]

- 79.11 Kaske, Carol V., "Spenser's *Amoretti* and *Epithalamion* of 1595: Structure, Genre, and Numerology," *ELR*, 8 (Autumn 1978), 271-295.

An emotional progression from sexual conflict to Christian-humanist resolution links all the genres in this volume--the sonnets, the anacreontics, and the epithalamium. The story proceeds in three stages: courtship (sonnets 1-67), betrothal (sonnet 68 through the anacreontics), and marriage. The various blocks of incongruous material--the cruel-fair sonnets, the repeated sonnet, the anticlimactic final sonnets, and the anacreontics--are connecting devices and are "alluded to and reintegrated in the *Epithalamion*, thus transferring the flaws from Spenser's artistry to two immature stages of the relationship and to the genres--sonnet sequence and anacreontics--in which Spenser has chosen to describe them" (273).

In developing this argument, Kaske interprets anew two mythological allusions at the consummation in *Epithalamion*: the "little winged loves" in Epith 20 allude to Cupid in the anacreontics; and Jove's siring of Majesty on Night in st. 18 alludes to the words in the Elizabethan marriage ceremony "with my body I thee worship," which indicates that the conjugal act is not one of mastery but homage.

Finally, the 365 long lines in Epith allude to a symbolic year of pleasure (a symbolic distortion of the day of the wedding) which compensates for the year of painful courtship mentioned in sonnet 60.

- 79.12 Mallette, Richard, "Spenser's Portrait of the Artist in *The Shepherdes Calender* and *Colin Clouts Come Home Againe*," *SEL*, 19 (Winter 1979), 19-41.

" . . . taken together, they [SC and CCCHA] comprise a diptych, a contiguous, self-conscious portrait of the Spenserian artist. . . . we find that the personality of the earlier Colin complements that of his later namesake, that the two figures are as closely related in many way as *L'Allegro* and *Il Penseroso*" (20).

"Their kinships springs from Spenser's imaginative impulse to find in pastoral the comprehensiveness of the poetic vocation. These poems, therefore, give expression to some of the practical problems that Spenser must have confronted in his own life" (20).

"Colin's personae as both poet and lover are almost thoroughly inclusive of one another. His progress as poet accords intrinsically with his progress as a lover over the course of these two pastorals. This mutuality of roles derives, of course, from the accepted Neoplatonic notions that the poet's goal is the same as that of the lover, and that his devotion to the Heavenly Venus can be the route along which he ascends to the contemplation of beauty. But there is more to Colin's dual role than that truism; an insight into the poetic vocation that is peculiarly Spenserian and peculiarly pronounced in his pastorals is at work in the career of Colin Clout. This insight recognizes that the imagination is a faculty whose genesis is corporeal; it is given life and knowledge through the senses, furnished with the material of the natural world. The medium of the imagination is language, and it therefore shares with the senses--the lover's medium--a precarious fragility. Both language and the senses are easily corrupted, obviously a part of the fallen world of discord and danger, in need of the 'gouvernance' and discipline of the aspiring soul. Colin's struggle over the course of these two pastorals re-enacts the moral journey of the Spenserian poet through the perils of the world and chronicles his arduous ascent towards 'universall understanding'" (22-23).

79.13 Mazzeo, Joseph A., "Allegorical Interpretation and History," *CL*, 30 (1978), 1-21.

To escape the reigning confusion about the term "allegory" one must distinguish between allegory as a principle of interpretation and allegory as a principle of construction. Allegory as a principle of interpretation, which operates both in traditional Biblical exegesis and in the tradition of classical allegoresis, is a means of preserving a text "when the moral and philosophical changes brought about by the processes of historical change have rendered the apparent meanings of a text either intellectually or morally objectionable" (15). But the typological pattern, tied to the discovery in the Old Testament of types anticipating the pattern of events in the New Testament--and the corresponding assumption of both historical accuracy and inspired, prophetic authorship in Scripture--is what led to allegories of construction, rather than the "abstract and more unhistorical form" (17) of classical allegoresis. Although those who used the exegetical method for interpreting Scripture could not view their method as one applicable to a secular text penned by a writer uninspired by God, still the writers of those works which require and demand to be read as allegories use a paradigmatic story assumed to be historical, and retell it so that

it applies to the present, and in such a way as to imply the schemes in the paradigm which correspond to Biblical type and antitype and to the *imitatio Christi* of the Christian who tries to follow the New Testament model.

References to Spenser *passim*.

- 79.14 Mills, J. L., "Spenser and the Numbers of History: A Note on the British and Elfin Chronicles in *The Faerie Queene*," *PQ*, 55 (1976), 281-287.

The chronicles, like Alma's castle, are "proportioned . . . by seven and nine," organized by the numerical patterns which, according to Jean Bodin, govern the major changes in government and the fate of nations; these involve multiples of either 7 or 9 or the squares of 7 or 9 multiplied together.

"What we find in the British and Elfin chronicles are two numerological structures involving multiples of seven and nine. In the British history the structure invests the theory of Bodin in a pattern which throws into relief the three great events of the coming of Christianity, the coming of Arthur, and the coming of Henry Tudor" (285). The Elfin Chronicle, in turn, consists of seven nine-line stanzas. It "is an idealization against which we are to view the earlier British history and the challenge it presents to Arthur. Its number structure embodies the ideal of balance and proportion as taught in the Castle of Alma and encapsulates the perfection that the British line, through a longer and more troubled process, is eventually to achieve" (286).

- 79.15 Miskimin, Alice, "Britomart's Crocodile and the Legend of Chastity," *JEGP*, 77 (1978), 17-36.

Proposes to examine the Isis Church episode from the viewpoint of the medieval legend of Britomartis, which--distinct from the pagan legend of the Cretan nymph who preserved her virginity from King Minos' assault by leaping into the sea--assimilated to the figure of the Cretan goddess certain Celtic and Gallo-Roman motifs and also attributes of the scriptural Martha of Bethany to form the story of St. Marte, usually portrayed with a crocodile beneath her feet.

"The rediscovery of the medieval *legenda* and other icons of her name-sake [Britomartis] does not demystify what happens at Isis Church, but heightens its mystery. Awareness of the syncretism inherent in early Christianity affords us a new measure for interpreting Spenser's syncretism in *The Faerie Queene*, evident in the bold fusion of supernatural powers in his creation of his own myth and Britomart's epiphany" (36).

- 79.16 Mitchell, Veronica, "Spencer's [*sic*] *The Faerie Queene*, I.iii.30," *Explicator*, 37 (Fall 1978), 18-19.

This stanza, which conveys Una's lyrical and soul-healing joy upon finding what she thinks is Redcrosse (but actually is Archimago), brilliantly illustrates Spenser's intricate intermingling of theme and style, and "is the microcosmic embodiment of a central Spenserian theme: that the

world of mortal man is a bitter-sweet one in which falsehood masquerades as truth, a state in which perfect bliss cannot possibly reside" (19).

- 79.17 Neely, Carol Thomas, "The Structure of English Renaissance Sonnet Sequences," *ELH*, 45 (Fall 1978), 359-389.

The major sequences of Sidney, Spenser, Shakespeare, and Milton share with the minor ones of Watson, Barnes, Daniel, Drayton, and others a characteristic overall structure which "controls and gives meaning to particular sonnets and to the discrete Petrarchan motifs on which criticism has long been focused" (359). The existence of this structure confirms the general debt of the English sequences to those of Dante and Petrarch, even in innovative departures; validates the standing order of the English sequences; reveals "profound similarities within the rich diversity" of Sidney's, Spenser's, Shakespeare's, and Milton's sequences; and makes sense of the perplexing conclusions of the major sequences" (359).

Like Dante's and Petrarch's, the English sequences tended to be composed fragmentarily, then selected and arranged into a sequence, a practice which justifies the expectation of a structure and "predicts its loose elastic nature" (359). An explicitly introductory sonnet sets forth the triple focus of the works; "the poet-lover's passion, the beloved who must be celebrated and won, and the poetry which unites lover and beloved" (360). The metaphor of breeding links the three strands. ". . . the narrative develops through progression in the mode of address, in the degree of eroticism, in the use of biographical details" (360). A narrative, thematic, and formal shift occurs between the first part of the sequence, which explores the static Petrarchan relationship, and the second, which in the Italian sequences moves toward solitary sublimation and transcendence, and in the English (for historical, psychological, and generic reasons) toward mutual sexual passion. Though most English sequences conclude with goal unachieved and conflicts unresolved, all make gestures toward closure.

- 79.18 Neuse, Richard, "Milton and Spenser: The Virgilian Triad Revisited," *ELH*, (Winter 1978), 606-639.

Speculates on Spenser's and Milton's adaptations of the Virgilian model for the career of the epic poet, proceeding from eclogues through Georgics to epic. For Virgil the progression was ambivalent, a scheme of individual and cultural evolution, but also a "movement backward in literary history, from Theocritus through Hesiod to Homeric beginnings" (610). This ambivalence is resolved by linking the progress of the poet to that of Roman society under Augustus and to that of mankind in general. The poet's progress from pastoral through Georgic to epic reflects the progress of both the individual and society, proceeding from early idealistic dreams through practical struggle to a hoped-for practical realization and fulfillment of Arcadian dreams. The Virgilian circle completes itself by foreseeing "the fulfillment of history in Augustan civilization as the historical incarnation of the golden-age Arcadia" (611) envisioned in the eclogues.

Spenser, while maintaining the public, cultural, and philosophic

stance of the poet, personalizes the evolution in the figure of Colin Clout, and in so doing reflects a large-scale shift in the conception of poetry since the end of antiquity. In all of Spenser's works and in his major characters we see reflected the poetic self evolving in time. Spenser's *Georgics*, his practical middle-term which is the instrument for bringing to realization and fulfillment in his epic the frustrated longing of Colin, is the epithalamic element of his maturing thought. The epithalamic signifies the end of the alienated lyrical self and the birth of a self that dares to see in its own experience . . . a standard or paradigm by which the course of history can be judged" (618).

Milton's imitation of the Virgilian circle in his own career is mediated by Spenser's; even more startlingly than Spenser, Milton is "in" his compositions from the 1645 *Poems* to *Samson Agonistes*, and in his major characters, from the Lady of *Comus* to Samson. The *Poems* of 1645 and *Paradise Lost* rely on and extend the three phases of Spenser's poetic self, pastoral, epithalamic, epic. The 1645 volume is Milton's *Shepherd's Calendar* and *Epithalamion*; *Paradise Lost* is epic worked out in terms of the pastoral and the epithalamic, bringing the Miltonic self to the third, epic stage of the Spenserian model, "the encounter with history" (623).

- 79.19 Roberts, Gareth, "Three Notes on Uses of Circe by Spenser, Marlowe, and Milton," *Notes and Queries*, N.S. 25 (Oct. 1978), 433-436.

Note 1 (433-434) proposes that in the figure of Duessa seated on the seven-headed dragon and holding the golden cup (FQ 1.8.14) Spenser is conflating the Whore of Babylon with the Ovidian Circe.

- 79.20 Schleiner, Winfried, "Divina Virago: Queen Elizabeth as Amazon," *SP*, 75 (Spring 1978), 163-180.

In the half-century following the defeat of the armada a number of allusions to Elizabeth I as an Amazon appeared in poems, pictures and engravings, and accounts--many of them focusing upon Elizabeth's inspection of the defenses against the Spanish at Tilbury in 1588. These materials help explain the reference to Penthesilia, the Amazonian queen, in connection with Belphoebe (FQ 2.3.31); the reference is not irrelevant, as Harry Berger asserts, but complements the image of the virgin huntress Diana. It "should not be considered a digression, but rather a rhetorically acceptable trope intended to deepen the hue of martial valor in the picture of Belphoebe's character" (179).

- 79.21 Sims, Dwight J., "Cosmological Structure in *The Faerie Queene*, Book III," *HLQ*, 40 (1977), 99-116.

"Spenser's cosmology . . . accommodates both the classical pagan and medieval Christian hierarchies in a single, carefully articulated world view. An understanding of the hybrid cosmology and [Ellrodt notwithstanding] of its Neoplatonic inspiration is important to a proper appreciation of the poet as a consciously syncretic thinker, rather than as merely an enthusiast for fashionable Renaissance eclecticism" (99; bracketed comment mine--fp). The beings in Spenser's cosmology form a harmonious chain starting with God and descending through angels, daemons (faeries), heroes,

men, satyrs, animals, and monsters. These distinctions are important mainly as an analytic framework for Spenser's synthetic vision of the "private morall virtues" of his heroes. "The heroes of Spenser's epic . . . express man's full potential for virtuous action in a highly structured, and yet challengingly complex, moral universe" (116).

- 79.22 Waters, D. Douglas, "Spenser and the 'Mas' at the Temple of Isis," *SEL*, 19 (Winter 1979), 43-53.

Offers "evidence for Protestant acceptance of a kind of 'Mass' in Spenser's day: the Temple's appreciation of ornamentation in worship corresponds to Luther's upholding of tradition with respect to the 'Mass' and to the *via-media* theory, if not always the practice, of many people in the Church of England and contrasts with Calvin's stripping away of every rich use of ceremony, action, and vestments that were reminiscent of the Roman Catholic sacrifice of the Eucharist" (43-43).

"The Temple of Isis episode imaginatively integrates liturgical symbolism with the Protestant theology and the Elizabethan politics in the rest of Book Five and effectively helps to unify the entire structure of the book" (53).

- 79.23 Woods, Suzanne, "Aesthetic and Mimetic Rhythms in the Versification of Gascoigne, Sidney, and Spenser," *Studies in the Literary Imagination*, 11 (Spring 1978), 31-44.

It is increasingly clear that the standard stylistic categories assigned to Renaissance English poems ("plain" or "drab" vs. "eloquent" or "golden") are limited and artificial. "Certain rhythmic artificeries which developed out of the new accentual-syllabic security of English Renaissance versification enable us to go beyond . . . the standard . . . categories" (31). Woods' analysis proceeds in terms of "mimetic" rhythms, preferred by Sidney, and "aesthetic" rhythms, preferred by Spenser (usually called "aureate") and Gascoigne (usually called "plain"). A number of conditions gave rise to techniques which achieved variety in the "English accentual-syllabic model," including quantitative experiments, song, dramatic verse, and the popularity of sonnet sequences.

In spite of stylistic differences, the moralists Spenser and Gascoigne had more in common than the "plain vs. aureate" distinction lets us see. "It is now time to reconsider the whole matter of Renaissance stylistics, keeping a firm hold on the poetry itself and on its historical context" (44).

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.

- 79.24 Blackburn, William George. *Perilous Grace: The Poet as Protean Magician in the Works of Marlowe, Jonson, and Spenser*. Yale University, 1977. DAI: 39:1580A. Order No. 7815708. 217 pp.

Studies backgrounds in Ficino and Pico for the links between magician and poet. The first link is the theory of the divine inspiration of the *magus*. In renaissance occultism the *magus* owes his power not to a pact with the devil but to his knowledge of secret lore, especially the secret power of words; this is the second link between *magus* and poet. The Protean magician transforms himself and the world through his knowledge of language.

Proteus, as an emblem of the eternal ambiguity of poetry, is a third link; the Protean magician, equally adept at prophecy and deceit, shadows forth the poet's hope for and suspicion of his art. Marlowe, Jonson, and Spenser all use "magicians" in exploring the possibilities of poetry as a means to transformation. Marlowe's Tamburlaine uses words well and wisely, in contrast with Faustus, an inept magician, whose failure to understand language has profound implications for poetry as a means to magical transformation. Spenser figures the ambiguity of both magic and poetry in Merlin and Archimago. Merlin's glass, showing all things truly, contrasts with Archimago's illusions. The poet's art is vindicated in that however we try to deceive ourselves, the poet's art like Merlin's glass shows us what is true. Spenser's poet is a magician who forever calls men to the task of transforming themselves.

- 79.25 Brock, Kathryn Gail. *A Reading of Book V of The Faerie Queene*. University of North Carolina at Chapel Hill. DAI: 39:292A. Order No. 7810425. 215 pp.

Book V analyzes Justice as a moral virtue. Artegall expresses the virtue as it is available to men, and his triumphs constitute a paradigm of man's pilgrimage towards perfection in Justice. The first three cantos present a model of Justice as the virtue that orders man's soul in harmony with divine cosmic order. The middle cantos address the problems which threaten Justice in personal relationships. The last cantos address Justice under its eternal aspects and examine the extent to which the perfection of Justice within the individual can result in the realization of Justice in the affairs of men.

- 79.26 Clanton, Jane Aldredge. *Love Descending: A Study of Spenser's "Fowre Hymnes" and Milton's "Nativity Ode."* Texas Christian University, 1978. DAI: 39:3593A. Order No. 7822289. 179 pp.

There is a basic affinity between Spenser's "Fowre Hymnes" and Milton's "Nativity Ode." The purpose of this study is to demonstrate this affinity in lyric and philosophical traditions and in theme. Chapter I examines the traditions of classical odes and medieval hymns, and proposes that the hymns of Spenser and Milton are a synthesis of the lofty grandeur of the former and the religious fervor of the latter. Both poets are in the humanistic tradition of synthesizing classical learning with Christian faith. For Spenser and Milton, however, Platonism provides only an oblique approach

to the Christian revelation which is the primary ordering principle for both.

Chapters II and III provide a detailed analysis of the Christian doctrines at the center of the two works. These doctrines include the infinitude of God, Original Sin, Divine Grace, and the Incarnation. The central statement of each is that because fallen man can never ascend to God, God descended to man in the form of His Incarnate Son. Spenser's "Fowre Hymnes" and Milton's "On the Morning of Christ's Nativity" exist primarily to celebrate the Christ-event and its significance in human history and in eternity.

- 79.27 Fiondella, Maris Germaine. *Structural Images of Sin and Evil in Book I of The Faerie Queene*. Fordham University, 1978. DAI: 38:7322A. Order No. 7897866. 279 pp.

Spenser used a traditional scriptural metaphor for apostasy, "to commit fornication against God," to present his knights' sins as acts of false knowledge which deny reality in favor of pride. These sins are related to a structure of evil, embodied chiefly in Archimago, which evokes Satan's metaphysical negation of existence. Chapter I presents backgrounds from scripture and St. Augustine. Chapter II treats the Fradubio episode as Spenser's image of original sin: (a) the aversion from truth; (b) the "fornication against God." Chapter III studies the structural use of the metaphor in Redcrosse's apostasy from Canto 1 to Canto 7. Chapter IV discusses Spenser's burlesque of evil from the perspective of grace, and his serious presentation of it through Archimago, who generates the structure of evil in the soul and in the world for Book I. The final chapter, V, studies the dragon-fight, in which Redcrosse harrows his own sinful imagination and defeats Satan's world of illusion.

- 79.28 Folsom, Marcia McClintock. *In Equall Portion: Equality of the Sexes in Spenser's Faerie Queene*. University of California, Berkeley, 1977. DAI: 39:3596A. Order No. 7823648. 331 pp.

Argues a thesis which C. S. Lewis implied but finally rejected, that Spenser conceived of marriage as properly based on mutual passion, mutual respect and equality of the sexes. An attitude valuing sex equality in marriage was apparently gaining currency in sixteenth-century England, and the presence of the unmarried queen upon the throne also tended to support the growing assumption that women's powers, abilities and potential are equal to men's and in similar spheres of action.

The first chapter shows that Spenser consistently treats the female hero Britomart both as a worthy participant in the largely male world of travel, danger, and adventure, and as a fully natural, complex, and vulnerable person, whose future as a woman will include marriage, motherhood, and the foundation of a dynasty. In his handling of Britomart's "disguise," especially, the poet explores issues raised by the concept of sex equality. Spenser frequently alludes to the assumptions which would confine women either to the role of mistress or to "feminine" domestic duties, and with apparent ease, he repeatedly suggests that these assumptions are inadequate.

The second chapter shows that passages frequently viewed as demonstrating Spenser's acceptance of sexual hierarchy--male dominance and female submission--in reality demonstrate the restraint, justice, and equality of Spenser's balancing of male and female strengths.

Finally, in the third chapter, an analysis of the Radigund cantos shows that in these cantos Spenser actually achieves his greatest criticism of courtly love, rather than his most telling attack upon woman.

- 79.29 Greco, Norma Ann. *Magic and Vision in the Poetry of Edmund Spenser with Particular Reference to The Shepheardes Calender*. University Pittsburgh, 1978. DAI: 39:2289A. Order No. 7817264. 249 pp.

SC is Spenser's first extended declaration of a poetic theory which emerges from the context of Neoplatonic theories about the function of allegorical poetry. Ficino and his followers on the continent and in England formulated essentially magical theories of the imagination, the image, and the poet's divine mission. The imagination, the faculty of the soul which transfers sense images to the mind and which is in contact with the world spirit, was considered to be the soul's bridge to Ideas in the Divine Mind and their Forms in the World Soul. The imagination received images and stimulated the mind to a recollection of the Idea embodied in the image. Innate and previously inactive within the soul, the Idea was thus made conscious and active, leading the contemplative mind to a clarity of spiritual vision.

For the Neoplatonists, the poet's task was visionary and redemptive. Divinely inspired with imaginative power, the poet created images of Ideas that stimulated spiritual forces within the soul and the universe. The direct recipients of divine truths, the poets' mode was allegorical, the only proper mode for the revelation of sacred mysteries.

In SC, Spenser proclaims his place in the tradition of the ancient poet-magus. He defines the occult efficacy of poetry to effect spiritual vision, celebrates the redemptive powers of the imagination, and declares his allegorical mode. The calendar form is the image of the poem's theme of cosmic unity.

Many of the poetic and epistemological principles of SC achieve final fruition in FQ. Here Spenser is the mature poet-magus who implants images of Ideas in the reader's imagination, and his purpose is to reform the reader according to the patterns of divine Forms. Spenser's intricate astrological and numerical symbolism, the dream-like quality of faery land, and the poem's complex allegorical structure can be understood in terms of Neoplatonic magical aesthetics. The "mystical sense" of Spenser's art is visionary and is thus like Blake's "eternal vision"; it is a "Representation of what Eternally Exists, Really and Unchangeably." For both Spenser and Blake, the poet's task is visionary and redemptive, and he labors through the divine images of his art to restore "what the Ancients call'd the Golden Age."

- 79.30 Hyde, Thomas Robert. *Love's Pageants: The Figure of Cupid in the Poetry of Edmund Spenser*. Yale University, 1978. DAI: 39:2291A. Order No. 7819011. 376 pp.

Approaches FQ through the narrative tradition which exploits the double nature of Cupid as both a mythological deity and a personification. Chapter I displays Cupid's ambiguity in medieval mythography and speculates about its sources in medieval allegory. Chapters II through IV illustrate the uses of the ambiguity in Andreas Capellanus' *De Amore*, Alain de Lille's *De Planctu Naturae*, the *Roman de la Rose*, Dante's *Vita Nuova* and Petrarch's first two *Trionfi*.

Chapter V, turning to the mythographical encyclopedia and the *trattati d'amore*, examines these as literary texts in their own right. These include Boccaccio's *Genealogia Deorum*, Ficino's *Commentary on the Symposium*, Leone Ebreo's *Dialoghi d'Amore*, Bembo's *Gli Asolani*, Castiglione's *Cortegiano*, Cartari's *Imagini*, and Conti's *Mythologiae*.

Spenser, in affirming human love, figures it as a theodicy of Cupid, moving in the minor poems from denial of his divinity in SC to affirmation in CCCHA, a movement recapitulated in 4 Hymns. Cupid has the same kind of integrity in the minor poems as Colin Clout; and this is true in the FQ also. In the world of the FQ Cupid is one of the true gods; and a theodicy of Cupid forms an underplot in the poem, especially in Book III where the problems of the underplot determine incidents of the main plot.

- 79.31 Major, Virginia Carol Banke. *The Course of True Love: the Romance Background of the Love Stories in Spenser's Faerie Queene*. Southern Illinois University at Carbondale, 1978. DAI: 39:2294A. Order No. 7817539. 305 pp.

After reviewing major theories of love from classical to renaissance times, this dissertation surveys typical romance material which Spenser is likely to have used: Greek romances, where lovers are the playthings of fortune, but finally rewarded with a happy life together; medieval non-Arthurian romances in English, which use the same conventions but give the hero more social responsibilities; the Arthurian romances, which emphasize emotional ties and show the conflict between the desires of the lovers and the needs of society; *Orlando Furioso*, which parodies the conventions and relaxes old standards; and *Jerusalem Delivered*, which reinforces the old standards but places duty before love and omits the final union of the lovers in favor of treatments of the purifying pain of love.

FQ emphasizes the need for lovers to be virtuous people as well as true lovers, in the interest of a better society.

- 79.32 Petko, Charles Michael. *Positive and Negative Mutability in Books III and IV of Edmund Spenser's The Faerie Queene: A Study of the Four Main Female Characters*. The Florida State University, 1978. DAI: 39:1599A. Order No. 7815476. 397 pp.

Takes as the basis of the study Dame Nature's remark in the Mutability Cantos that change occurs in such a way that things do not lose their essential being. The action of two kinds of mutability, destructive and

generative, is traced through Books III and IV. The most encompassing positive change is the transition from chastity through romantic love to stable friendship, as illustrated in Britomart, Belphoebe, Amoret, and Florimell. Negative mutability is traced through the fierce fosters, the witch and the chorle, Duessa, Ate, Ollyphant, Argante, Busyrane, etc.

- 79.33 Wallace, Meta Sehon. *The Christian Pattern of Temptation, Trial, and Grace in Four Renaissance Works: Paradise Regained, Samson Agonistes, The Faerie Queene, Book One, and Macbeth*. University of Arkansas, 1978. DAI: 39:3607A. Order No. 7823284. 176 pp.

Studies the use of the Christian pattern of temptation, trial, and grace as informing structure in these four works, all of which follow basically the same structural pattern. That structural pattern has four elements: an annunciation of some mission or quest; a series of temptations based on the ancient triad of the Flesh, the World, and the Devil; the acceptance or rejection of grace; and the fulfillment or failure of the mission.

Chapter I outlines the basic structural testing pattern and briefly reviews the place of each author in the religious milieu of the day. Chapter II shows Christ in *Paradise Regained* as the exemplar for man in resisting temptation. Chapter III shows man on a purely human level in *Samson Agonistes* overcoming temptation and responding to God's grace. Chapter IV shows Redcrosse, symbolic of man's spiritual journey, allegorizing the testing pattern of annunciation, temptation, grace, and fulfillment. Chapter V shows Macbeth succumbing to temptation, rejecting grace, and dying a doomed soul. Chapter VI concludes that the testing pattern was not unique to the Renaissance, but was the continuation of a tradition begun much earlier in such dramatic and non-dramatic works as *Sir Gawain and the Green Knight* and the mystery and morality plays. It was a tradition continued in the plays of numerous Renaissance dramatists including Marlowe, Tourneur, Marston, Webster, and especially in the later plays of Shakespeare.

LECTURE

- 79.34 Fletcher, Angus. Lecture on "Spenser and Literary Theory," presented to Spenser Seminar at Brooklyn College, CUNY, March 5, 1979.

Literary theory, Fletcher asserted, is speculation about the general properties of works. A critic begins by abstracting various things and asking questions of the text. Fletcher devoted most of the lecture to designating and defining the aspects of Spenser's poetry which we should ask questions about: imagery, archaic language, Pythagorean number symbolism, onomastics, mutability, the epic form. He emphasized the revolutionary character of Spenser, who used old things in order to be new, and Spenser's pervasive influence on subsequent poets writing in English, even Wallace Stevens and William Carlos Williams.

[Abstracted from report by Ruth Rosenberg]

SPENSER AT KALAMAZOO (1979)

The program committee, David Richardson (Cleveland State), Russell Meyer (Missouri, Columbia), John Ulreich (Arizona), and Alice Fox (Miami, Ohio), offered a different format in this fourth highly successful year of the conference, devoting three of the four sessions wholly to *The Shepherdes Calender* in this, its four hundredth anniversary year.

Concentration on a single work may have produced more recurrent emphasis on a few central issues and themes, more implicit dialogue between the various presenters, than has characterized previous conferences on Spenser at Kalamazoo; certainly a few motifs and questions can be isolated as establishing a pattern of concern throughout the sessions: first, the bibliographical, social, and historical circumstances surrounding the presentation of the work to the world in 1579, and the relation of attitudes in the poem to the milieu; secondly, the nature of Spenser's poetic; and third, the problem of Spenser's place vis-à-vis the "old poetry" of the '60s and '70s, and the "new" poetry of the Sidney circle. To be able to answer such questions, it appeared necessary to achieve some consensus upon the persona (or personae) of the "new Poete" as he presents himself in the poem and its apparatus, and some progress toward resolution did seem to appear in the meetings. Another major concern was structure in SC, from prosody through the pattern of the whole book, a dominant theme central to several papers and touched on by many. If there was one word that characterized the conference through its casual ubiquity, that word was "dialectical"; "dialectical structure" was a constant theme. Larger questions of critical method were also more openly of interest in this conference. The utility of inter-art comparative studies, the application of modern historical and sociological knowledge to understanding and author's attitudes, a certain self-consciousness about our contemporary biases in criticism leading us to misread ironies, and some notice of controversial contemporary critics and critical methods not usually heard from in the context of Spenser conferences--all these are happy signs of a lively interest in theoretical problems of criticism that may bear fruit in new approaches to our new Poet in the future.

The first session, chaired by Donald Cheney (Massachusetts) in the absence of Patrick Cullen, grouped three papers and responses on the subject of "Spenser and the Visual Arts," only one of which dealt with SC.

- 79.35 Accepting the "general agreement that Sp's FQ is a highly visual poem," Jonathan Z. Kamholtz (Cincinnati) attempted to relate Sp's insistence on "the complexity of seeing, evaluating, and acting" to the same dilemma addressed by Brunelleschi and Alberti's "rationalization of sight" in the laws of visual perspective. "Sp uses perspective in order to raise questions about it," he finds, both because by 1590 mannerism had suggested alternative ways of warping the rigid geometrical perspectivism of Alberti and Dürer and because "Sp demands more from his heroes than vision and stasis": they must "risk failure and shame" to enter the visual world and become "part of the perspective of others"--become exempla. Orphic art and perspectival art are at odds, he concludes, because the one deals with power and the other with illusion.

79.36 In her response, Judith Dundas (Illinois) strongly questioned the enterprise of comparisons between the arts, which in her view frequently err in postulating a *Zeitgeist* defined by certain techniques and characteristics of style without considering adequately whether the criteria can be transferred meaningfully from one art to another. She finds it wrong to assume that visual illusion is what a poet aims for, anyway; it is the reality of imaginative experience that is sought: narrative illusion. Rendition of emotionally affective qualities interests the poet more than pictorial accuracy.

79.37 Like Dundas, David Evett (Cleveland State) gave due weight to methodological doubts--paradoxically, for his paper, "Mammon's Grotto--Allegory and Architectural Decor," succeeds to a great extent through a stimulating aptness in the metaphorical transference of terms from one art to another. Perhaps the saving feature here is that Evett is fully aware of slippages in meanings of terms as they are transferred, and thus does not fool either himself or the listener. Moreover, he concerns himself with actual historical possibilities for transmission of influences. He concentrates on the specifically Renaissance grotesquery that develops out of the discovery of the Domus Aurea around 1480. He is able to define three principles of the grotesque in visual art. (1) Beginning with close observation of nature, yet executed with obtrusive artifice, it subverts expectation, presenting "nature in its Protean mode, not only alien, but alienated." (2) "It is an art of the surface," the effect of which, however, "is not to confirm the surface, but to render it ambiguous"; or it tends to occur in margins, or marking intersections of surfaces--"literally, an art of transition." Finally, (3) in its mixed figures it is characterized by a "universal dualism." All three principles help make it useful in allegorical representation, a fact confirmed by late renaissance Italian commentators who labeled it *antica*, from a vernacular word for a cave, but punning on *antiqua*, with its associations of a Wisdom of the Ancients. In his application to Sp, Evett concentrates on caves, especially those associated with the descriptive term "antick." He can only glance at possibilities, most notably Mammon's cave and the character of Artegall. He finds that the visual art of the grotesque approximates in nature and function certain of "those oft-repeated, blatant tropes . . . of first-stage Renaissance writing." One more step, an analogy with the emblem, and Evett ventures that Sp's "whole descriptive apparatus may be termed grotesquely iconophrastic." He postulates a structural analysis of the poem which compares it with the grotesque decorative scheme of Raphael in the Vatican loggie! Admittedly unable to confirm in the known experience of Sp in the architectural and decorative area that he might have seen anything which would give rise to such a conception, Evett raises the question of methodological doubts again. He does modestly assert that a "new vein of Spenserian imagery" has been "staked, assayed, and proves out" and that "a principle of structure which is at least compatible with our actual experience of the poem has been sketched."

79.38 Evett's respondent, Joseph A. Wittreich (Maryland) makes amends for Evett's reluctance to press the theoretical issues in a compendious extension of the latter's insights, relating the use of inter-art analogies to

genera mista in renaissance arts, and placing both in the "prophetic line" in English poetry. As cornerstone of his argument, Wittreich cites the general opinion in the 16th century that the book of Revelation (recommended to Sp's consideration by Harvey) "was the consummation of prophecy," and that "as William Perkins insisted, it was presented partly by vision, partly by word, combining in its very procedures the sister arts." Thus, the prophetic poet would be "expected to include visionary scenes figuratively." Seeing Sp, like Milton and Blake later, as aspiring to "create a composite order" uniting in one *Gesamtkunstwerk*, in an effort to attain total consciousness, what Barthes has called completely different kinds of consciousness, Wittreich is eager to pursue the possibilities of inter-art criticism. But recognizing that "theory informs art," he issues an urgent call for construction of a sound theoretical basis for our practical criticism in this area. And he, like Evett, points to the core of the problem: the essentially analogical nature of the arguments in inter-art criticism. The problem, he hopes, will not always be an insurmountable obstacle.

- 79.39 In the final paper of the session, "The Illustrations to *The Shepheardes Calender*," Ruth Luborsky (Drexel) intensively examined possible sources and analogues, style, and iconographical meaning and allusion in the woodcuts that appeared with SC in 1579, making some valuable contributions to our awareness of the book's place and originality in its context. She shows that the cuts are, so far as we can tell, original, and moreover "designed according to . . . a specific program." They are also anomalous among contemporary book illustrations. They are depictive; that is, they illustrate the subject matter of the eclogues, yet they are also archaistic in style and presentation; while contemporary books that are illustrated with new depictive woodcuts are not literature. Luborsky suggests that an articulated, conscious programme was dictated to the artists, designed to emphasize both the calendrical and poetic themes, and perhaps conceived as complementing the text so closely that we might say the text carries the new and the classical elements for the whole work, the illustrations enforcing the archaic, traditional and calendrical aspects of pastoral. Thus the illustrations contribute to "the re-creation of the poem's genre . . . by visual distancing," putting the reader "into a time and place not his own," the pastoral world, "separate and perhaps long ago." SC is composed of units conceived as "running head, illustration, argument, poem, ending with one or more 'emblems,' and gloss," not as poems randomly illustrated and provided with apparatus casually. Who else, Luborsky asks, besides Sp could have conceived and chosen and integrated all this?
- 79.40 S. K. Heninger, Jr. (British Columbia) responded, finding in the paper confirmation of the view (repeatedly expressed throughout the conference) that a concern with making or not making poetry is central to SC. Heninger suggests that Singleton was sought as printer because of his Protestant sympathies, emphasizing the production of SC as a coterie effort; but he doubts that Sp did the commissioning himself. He also doubts that the first readers would have found the woodcuts surprising, as many books, especially "pretentious ones like SC" were illustrated; he cites Van der Noot's *Theatre*.

Although apparently affirming Luborsky's perception of the unity of text and illustrations in seeing verbal and visual image as cognate, each projecting its month, Heninger goes on to ask why SC is illustrated when FQ and other more visual-seeming works are not, and suggests that the answer lies in Sp's concept of words and narrative--a remark which I hope we can take as a promissory note from Professor Heninger, to be paid in full at some early convenient date.

Session II, "*The Shepherdes Calender: Coherence in Variety*," chaired by Elizabeth Bieman (Western Ontario), included three papers concerned in one way or another with the overall structure of SC and the relations of its parts.

- 79.41 Theodore L. Steinberg (SUNY Fredonia), in "*The English Poete and the English Poet*," acknowledges that we are too much inclined today to read poems as if they were about the problems of writing poetry, but sees in the place of the poem in Sp's career, the traditional shape of the poetic career as conceived after Virgil in the Renaissance, and, in the fact that the poem's hero is a poet, sufficient warrant to proceed. With an apparent zest for controversy, Steinberg tosses off assertions calculated to ruffle large segments of the scholarly establishment. He revives the old Starnes-Jenkins view of the 1940s that "E.K. is invented by Sp to serve as Sp's own worst critic," and "nothing E.K. says can be taken at face value and most of his pronouncements must be treated ironically"; thus, SC is a satire on the poetic theory and practice of the Pléiade, on Platonic theories of inspiration and the idea of a vatic poet. Cuddie is a pseudo-poet, a foil for the flashback images of the power of a pre-Petrarchan Colin Clout; every eclogue "deals with some facet of poetic creation; and in fact SC as a whole "actually is *The English Poete*," the theoretical treatise by Sp referred to by E.K. in the Argument to "October." The calendar-scheme emphasizes the relationship between Art and Nature in which, like the calendar itself (a product of art) man must find artistic ways of ordering, transforming, and coming to terms with nature without cutting himself off from it in unnatural postures and stances. In SC there is both cyclical return in nature and forward progress in man's life; this implies that Colin need not be slavishly bound in art to the rhythm of nature. Similarly, Colin's Petrarchan pose reveals that the poet must learn to deal with realities and "poeticize, rather than simply idealize." The whole SC is a rejection of poetic frenzy in favor of "a Protestant, earthly theory of work and experience," emphasizing the poet's role, but as Sidneian *poietin*, maker, not *vates*.
- 79.42 In his response, R. Rawdon Wilson (Alberta) observes that while Steinberg in an earlier article (*Modern Language Studies*, 3 [1972]) reintroduced into SC criticism an old topic, making the poem a more complex document by emphasizing the ironic dimension in E.K.'s glosses, the expanded theoretical claims of this paper's version of the same argument make it less satisfactory and convincing. Steinberg's real contribution is his assertion of the element of game in E.K.'s gloss; seeing Sp's playfulness becomes a means of making him more self-reflective. But he denies that

Steinberg is entitled to claim that E.K. didn't exist, or that there is any essential thematic principle in SC, of poetic creation or otherwise. SC is not a theoretical argument, not *The English Poets* by implication.

- 79.43 The other two papers in this session examine matters of structure and organization. Suzanne Woods (Brown) begins her survey of "Variety and Coherence in the Verse of Sp's SC" by placing Sp's metrical achievements in perspective against the background of mid-16th-century prosodic dullness and rigidity; she finds his characteristic gifts to be in the accommodation of native traditional forms to the richer technical resources of foreign and courtly literature. "Decorum" is the keynote. Rhetorical schemes play with and in contrast to the ground of metrical structure, while staying within the *genus humile* and the persona of the young shepherd. Woods proceeds to a close and sensitive reading of the cooperation between metrical technique and thematic development. For the subtle details of Woods' analysis, the reader must consult the forthcoming microfiche publication. Unlike John Thompson in *The Founding of English Metre*, Woods finds in the metrical experiments of SC considerable control and coherence, matching the careful and intricate patterning she sees in the book as a whole, providing us with matter of amazement and celebration.
- 79.44 Thomas P. Roche, Jr. (Princeton) replies by casting doubt on the use of the term "native tradition," which he thinks wrongly hypostatized by Douglas Peterson; and he then raises two questions whose scope extends outside Woods' paper: where is Colin at the end of December: is he better or worse off than in January? And, since in SC old is always better than new, what is the significance of the term "new Poete" applied to Spenser or Colin or Immerito: why this total reversal of the usual Christian metaphor of old law-new law, and does the new poet see beyond his fictive Colin and his self-demeaning title Immerito? These latter two questions were discussed throughout the conference without resolution.
- 79.45 The contrast and reconciliation of the esthetics of the old poetry and the new in SC in 1579 is background for Walter Davis's theme in "Dual Structure in Sp's Eclogues." Davis (Notre Dame) argues for an esthetic in which reconciliation or transcendence can repair the dialectical structure of confrontation. Davis examines the structure of individual eclogues and finds that, except for two monodies with which he is not concerned, they all embody one or another of two basic types of dual form: the "interwoven" and the "separated." In the former, which characterizes all the moral eclogues, two contrasting voices engage in a debate, dialectic, or conflict which "eventually modulate[s] . . . to harmony, and make[s] variety rest in unity." This type "moves." In contrast, the "separated" type is static, involving two speakers or singers whose parts stand in contrast, illustration "variety in unity." Davis's conclusion of a dominant movement toward harmony and reconciliation suggests a Janus-faced new poet, incorporating what he can use of the older poetry of the '60s and '70s into the whole collection with its calendrical pattern and unity, essentially an embodiment of the new esthetic of tension, and unity in variety.
- 79.46 Andrew Ettin (Wake Forest) situates Davis within the currently popular

view that SC is to be read synchronically rather than linearly and that SC (in the words of Hallett Smith) "inaugurated a poetry of irony, esthetic intensity, and intellectual tension." SC as a whole, and indeed any particular poem, is seen not as directing us to a particular point of view or leading in linear sequence to a conclusion, but forming divergent viewpoints and contradictory conclusions "into an esthetically directed, rather than an ethically directed pattern," revealing an infinitely complex rather than profoundly simple world. Ettin's own reluctance to dissolve ethical dilemmas and dialectical confrontations into esthetic suspensions of judgment suggests a harder line on the *prodesse* side of the *aut prodesse aut delectare* formula than several of the readings in these sessions have taken.

If Session II seems occupied primarily with critical problems of esthetic structure and interpretation, Session III, "Sources and Themes," Judith Anderson (Indiana) presiding, focuses primarily on historical problems and backgrounds sociological, intellectual, and literary.

79.47 In "Supplantation in the Elizabethan Court: The Theme of Spenser's February Eclogue," Ronald Bond (Calgary) raises four questions: (1) why in the debate is Fortune the foe, when in the fable spite is a very "human" attribute? (2) what is the role of the husbandman in Thenot's story? (3) how general is the eclogue, how much "bent to any secrete or particular purpose"? (4) what are the traces of "Satyrical bitterness" here? He answers the first by tracing the association of Envy and Fortune in the Renaissance imagination from sources in Statius and Gregory the Great through several citations of Tudor books of state blaming sedition on envy, and by surveying legal remedies against slander and detraction. The husbandman, Bond finds, is analogous to Queen Complacida in Gascoigne's "The Princely Pleasures of Kenilworth Castle," but goes further in implicit criticism: as Gascoigne's monarch offers a cautionary model of how to deal with Ambition and Contention, Spenser's too readily believes the backbiting *arriviste*. Thus the pastorā provides a discreet cover for a specific warning to ambitious climbers, and it derives its edge of "Satyrical bitterness" from Sp's disgust and anxiety at the way favors and places were handed out to the unworthy.

79.48 Louis Adrian Montrose (California-San Diego) asserts that his response is "not so much interested in the topical as in recreating the whole world of experience out of which these works came." He adds, perhaps disingenuously, that his "remarks are intended to supplement Professor Bond's study, not to supplant it," for his paper (1) attempts to undermine Bond's implication that the "perspectives of Thenot, Sp, 'the reader,' and the old aristocracy coincide"; (2) holds that Bond's scenario of the social problems created by irresponsible, envious new men rising to supplant an established ruling class is oversimplified and not in accord with either historical fact or contemporary perceptions of social mobility; (3) holds that Sp's actual aspirations, revealed and at the same time masked in the elaborate "autobiographical fiction that frames the whole poem" might in some ways be closer to Cuddie's than to Thenot's. In the second half of

his paper, Montrose proposes an alternative to Bond's thesis that the relationship between debate and fable in "February" is to be understood through the thematic conjunction of Fortune and Envy. Montrose suggests instead that "the fable turns on a replication of SC's paradigmatic situation: a rhetorical performance intended to persuade an audience," and that the central issue is "the renaissance poet's primary concern: the effective use of language."

79.49 In "Astrology in *The Shepheardes Calender*," J. M. Richardson (Lakehead University) uses "April" as an extended test case to demonstrate that astrology is yet another structuring device which becomes the means of making the seasonal cycle "a Calender for every yeare" that "shall continewe till the worlds dissolution." In so doing he takes up again a theme of allusion from Luborsky's paper, for the *Kalendar and Compost of Shepherds*, Sp's model as Parmenter and Cullen have shown, was chiefly important for the renaissance reader as a compendium of astrological lore. SC contains five overt astrological references, and each woodcut contains a pictorial representation of the appropriate zodiacal sign for the month, and the more esoteric glyph of the sign. Richardson proposes beyond Parmenter and Cullen's discoveries that "an astrological rationale underlies Sp's handling of character, circumstance, and theme throughout" the SC. "April" is Richardson's chosen ground for extended demonstration of his point, and his survey accounts for "the three main subjects of the eclogue--Colin's unrequited and uncontrollable love . . . , his former exalted status as the arch-poet of the pastoral world, and his celebration of Queen Elizabeth"--in terms of the appropriate astrological associations of the sign of Taurus (presiding planetary deity Venus) which governed most of April in sixteenth-century England. Colin is a typical Taurean according to the handbooks, and so "April" is an appropriate time to dwell on his fruitless love and its effects. The favorable celestial influences are concentrated in the inset ode to Eliza. Richardson stresses two points: while ostensibly encomium, the ode really treats the special power of the poet, advertising Sp's future plans, and the poem is a gift or offering to the queen. These points are astrologically relevant because of the traditional association of Venus with the arts.

79.50 Carol V. Kaske (Cornell), responding, finds Richardson's approach "promising," and confines objections mainly to matters of strategy and detail. If the *envoi* is not ironic, it gives credence to this method. She worries that Richardson employs some doubtful cases in his argument, undermining the credibility of the whole. Also, since we don't know birthdates of characters in the poem, we can't really apply natal astrology. Wouldn't it be better to say that Colin is always Venusian in the poem, but only in his favorable sign, Taurus, does he turn his nature to a useful, beneficial pursuit (patronage), rather than wasting in the sterility of love? But this would work only with characters who appear fairly frequently in the whole book, Kaske suggests. Ficino, *De Vita* IV.3, bridges the gap, distinguishing natal astrology from horary (determining when one should do something, when to abstain) by saying one should study whether *this particular time* is a good time to do what one wants to do--it is needless to worry then about natal astrology as such.

79.51 The final paper and response of Session III touch on the history of the pastoral genre and the insights of myth criticism, starting from comparisons and contrasts of Sp with his model, Virgil. Michael Laing (Toronto) explores "Paradoxes of Creation and Sterility: The Singer and his Landscape in Virgil's First and Sp's June Eclogues"--a paper difficult to summarize, as its merit consists essentially in the sensitivity of its close reading, first of Virgil, then of Spenser. Laing's interest is in "the different relations that may be seen to exist between landscape and singer." Virgil begins his first eclogue with the creation of a landscape which, though pictorial, has large affective and moral implications. "In effect this composed rural scene . . . is the realization of his lyric power, by the exercise of which Tityrus . . . can return to the young man at Rome a version of the landscape by which the latter's larger political order may be secure." The image of reciprocal composing lies at the center of the poem. But Spenser's June eclogue, often compared to Virgil's Eclogue I, is not about the necessity (and difficulty) of creation; it is concerned only with sterility. Some of the differences Laing emphasizes seem significant. It is not the singer Colin in Sp who is secure in his landscape, but Hobbinol, who sings no song and seems to be passive in relation to nature. Colin's former power, which not only instructed nature but "abashed" the muses, seems greater than Virgil's Tityrus commands. And paradoxically, Colin's passive inability to sing prevents him from recreating a landscape of sterility and death in his own image. It is not clear whether Laing regards this as an unfortunate contribution to his paralysis, or as a saving grace, since he cannot now become fixed in an immutably self-reflective artifice of death and futility.

79.52 William A. Sessions (Georgia State) comments that in stressing differences, Laing has not really urged reading Spenser in the context of Virgil as strongly as he might have; he never really asserts that to appreciate Sp's conscious contrast and allusion, we must have Virgil lively in mind while reading Spenser. Sessions expands his observations on Laing's method into some larger questions about the nature of pastoral and the figure of Colin Clout and the dilemmas of beginning: how to start as poet. He attempts "to show that the next stage beyond what appears to be Colin's sterility is, in fact, a georgics or labor of redeeming history through epic invention, the burden of the October eclogue," and that the identification of Tityrus as Virgil is crucial to our understanding of this implication. Influenced by Lucretius, Virgil saw that "the garden must first provide a home a . . . focus . . . , but only in order to rebuild, with the formal clarity of the garden, the larger home of community, society, and history. For Sessions, SC ends shadowed by this Virgilian perception, forecasting the epic labor of restructuring history in FQ.

The general discussion centered chiefly on the role of the poet as adviser or critic of princes raised by Bond's reading of "February." Anderson asked if Bond found criticism of Elizabeth elsewhere in SC (possibly in "October," says Bond), noting that recently, readers have become more inclined to find criticism of the queen early in Sp's career.

Heninger asked about the date and thrust of MHT. D'Orsay W. Pearson (Akron) maintained that *if* MHT and SC are fairly contemporaneous in composition, some criticism might occur in Part III when the ruler-figure goes to sleep. She notes that Javitch's book claims loss of faith in the court's ability to establish a viable ideal, a center, a claim which throws the artist back on self as creator of value. Anderson: But as Una says to Redcrosse, "It's natural to go to sleep; the sun goes down." Montrose noted that giving advice is a function of the poet as counsellor, but it may be dangerous; there is tension between the exalted concept of the Orphic poet, maker of social order, and the actual status of the poet in society, restricted in his ability to give advice or alter policy. Bond cited Michael O'Connell's *Mirror and Veil* to the effect that encomium includes praise and judgment at the same time, and carries with it the seeds of self-doubt. A. C. Hamilton protested that there was no sense in what was being said of what a triumph SC was in the literary wasteland of 1579; we keep talking about an *angst*-ridden Colin, tied up in knots, and we make Sp a modern, ironic, disengaged prophet of alienation. Montrose responded that once again we need to distinguish personae: the triumph is Immerito's; Colin doesn't share in it.

79.53 Session IV, "Names in *The Shepheardes Calender*," followed a different format, with John T. Shawcross (CUNY) presenting the title paper, which was discussed by panelists A. C. Hamilton, Robert Kellogg (Virginia) and Alice S. Miskimin (Yale). Humphrey Tonkin (Pennsylvania) presided. Shawcross's paper begins with the remark that names in SC are a mare's nest, and continues through an exhaustive catalogue of personal and place names, Biblical and mythological allusions in SC. Shawcross observes that "an author's use of names may be denotative, allusive, symbolic, connotative, etymological, or metrical; he may use a real name or an appropriated name or a specially created name." And he covers almost all these categories in one way or another. He concludes with E. K.: "Artistic complexity makes the dedicatory letter, woodcuts, arguments, emblems, and commentary logically part of Sp's grand plan for a poetic manifesto: E. K. knows so much, and yet makes so many errors or does not know many things. If Sp contributed (or is E. K.), we may have the source of knowledge and the errors and lack of knowledge may be camouflage. If Sp did not contribute, E. K. must have been one of an inner circle of friends. In any case Sp must have been aware and approving of the use of the non-textual material; if it owes nothing to Sp himself, he probably did not carefully go over it, and so the errors. The problem of the November/February eclogue indicates that Sp was not compulsive about consistencies or details."

[The report on the lively discussion which followed must, alas, be omitted, lest this issue extend beyond the budgeted 28 pages--ed.]

The conference produced a singularly tightly interrelated collection of essays, some of signal importance in SC criticism. The microfiche should be in every Spenserian library.

—Michael L. Donnelly
Kansas State University

Microfiche copies of this year's Kalamazoo papers and commentaries will be ready in July, and may be ordered immediately at US \$2.50 per set. Copies from previous years (1976, 1977, 1978) are available at the same price. Make checks payable to Cleveland State University and mail to Spenser Proceedings, Department of English, Cleveland State University, Cleveland OH 44115.

ANNOUNCEMENTS

79.54 *Spenser Encyclopedia*

The editors and members of the Editorial Board are now planning the nature and format of the *Encyclopedia*. Before articles are solicited from contributors, together we intend to plan how the *Encyclopedia* may best serve the reader. What kinds of general articles on Spenser and his poetry should be included? What specific articles on individual poems? Just what kind of information should be provided for the understanding and appreciation of Spenser's poetry? How should articles be listed: alphabetically or grouped according to separate poems? We solicit advice from all interested readers.

A. C. Hamilton, Editor

Please send all communications to David A. Richardson, Managing Editor, *Spenser Encyclopedia*, Department of English, Cleveland State University, Cleveland OH 44115.

79.55 Call for Papers, Abstracts, and Suggestions

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, etc., to John C. Ulreich, Jr., Dept. of English, University of Arizona, Tucson AZ 85721; telephones, office 602/626-1840; home 602/297-4506.

79.56 *Spenser at Kalamazoo, 1980*

Topic: *The Faerie Queene* as Experiment in Genres. Committee: Russell J. Meyer (Missouri), Chairman; Alice Fox (Miami), John C. Ulreich, Jr. (Arizona). Special sessions have been tentatively approved for the Fifteenth International Congress on Medieval Studies at Kalamazoo, Michigan, 1-4 May, 1980. Abstracts (2 pp. maximum, in triplicate) on the general topic, or other Spenser studies, should be sent to Russell J. Meyer, Department of English, University of Missouri-Columbia, Columbia MO 65211. Deadline: 1 October 1979.

79.57 North Central (Great Lakes) Renaissance Conference

The 1979 meeting, which explores "Humanism, Piety, and the Arts in the Renaissance," will be held October 19-20 at Ann Arbor, Michigan. Four sessions, on intellectual history, continental literature, art history, and English literature, respectively, will feature invited speakers. These will include, in the fourth session, C. A. Patrides,

of Michigan, Ann Arbor, speaking "On Spenser." For information, contact The University of Michigan Extension Service, Department of Conferences and Institutes, 412 Maynard Street, Ann Arbor MI 48109; tel 313/764-5304.

79.58 English Institute

The 1979 meeting, at Harvard University August 31-September 3, includes a session on allegory. The one paper which might be on Spenser is by Joel Fineman (University of California, Berkeley), on "The Structure of Allegorical Desire." This presumably will have to touch on the Bower of Bliss.

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