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CONTENTS

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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 (with full publication data, please), the receipt of which may reduce the time between the publication of the article and our report on it.

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TO OUR READERS

80.01 In this issue we begin the announced continuation of the Sp bibliography (*SpN* 10.2, item 79.01, and 10.3, item 79.59) with the first installment of John W. Moore, Jr.'s three-part checklist of items reviewed, abstracted, or noticed in *SpN* since 1972, the terminal date of the *Annotated Bibliography:* see item 80.29, below. The remaining two installments of this first stage in the ongoing project to update the *Annotated Bibliography* will appear in issues 11.2 and 11.3, with an index to all three installments in 11.3.

80.02 We welcome the appearance early this year of the *Sidney Newsletter,* to be published by Wilfrid Laurier University under the editorship of Gary F. Waller (see announcement in item 80.28, below).

This present issue of *SpN* includes a review of two books on Sidney (80.06). The appearance of this review in this issue does not, of course, indicate an intent to occupy the area of the new publication; since its inception *SpN* has frequently reviewed books other than those addressed specifically to Sp, and the books in question were assigned and the review scheduled for publication in this issue before we were aware of Professor Waller's new venture.

BOOKS: REVIEWS AND NOTICES

80.03 Cooper, Helen. *Pastoral: Mediaeval into Renaissance.* Ipswich: D. S. Brewer; Totowa, N. J.: Rowman and Littlefield. 1978. 257 pp. 4 plates. Bibliography. Index. $25.00.

Helen Cooper has written an intelligently argued piece of historical criticism that effectively undermines one of our longest held scholarly myths: the notion that no important pastoral traditions were current between the death of Virgil and the writing of Petrarch's eclogues. Through a careful survey and analysis of medieval Latin and vernacular pastoral, she has filled an important gap in our understanding of the genre by indicating how many foundations of Renaissance pastoralism were laid during the Middle Ages. Not since Walter W. Greg's *Pastoral Poetry and Pastoral Drama* has such a comprehensive review of the literature been attempted. The very notion of "medieval pastoral" may come as a surprise to some readers and as heresy to others, but Cooper does well to allow her understanding of the genre to be determined by a solid historical knowledge of the literature, rather than by exclusive a priori knowledge of definitions; *The Second Shepherds' Play* and Henryson's *Robene and Makyne* take their place alongside Boccaccio's bucolics as the products of medieval pastoralism.

Cooper's first chapter is an informative survey and critique of the various medieval eclogue traditions from the Carolingian revival (with special attention to Martius Valerius) to Petrarch and Boccaccio. Although her chapter adds little that cannot be found in W. Leonard Grant's more

extensive *Neo-Latin Literature and the Pastoral,* Cooper does a good job of illuminating the emergence of a new distinctively medieval interpretation of the genre, with the development of the eclogue as a vehicle for satire, the Christianization of pastoral, and the growth of the allegorical bucolic. There are some weaknesses here, however. One could have hoped for a more sympathetic treatment of Petrarch's allegorical complexity or, at least, for some understanding of why "the pastoral metaphor is never [in his eclogues] an end in itself"; at the same time, one might be suspicious of her claim that "the dead hand of allegory very nearly killed the genre." Poggioli would have agreed,but certainly not Sp.

Cooper's second chapter is her best. She ranges through French and English traditions of medieval vernacular pastoral with authority and enthusiasm, concentrating on the important role assigned to realistic shepherds as teachers of social responsibility and critics of court life. Making use of pageantry and art work as well as literature, Cooper provides an entertaining and helpful review of the matters with which these shepherds concern themselves--their dress, accoutrements, tasks, names, music and revels--and the formal conventions governing their activities: the pastourelle, the debate and the complaint poem. She points to the important themes of *bergerie* literature, the contrasts between city and country and the presentation of a simplified image of a virtuous society, and illustrates how the vernacular's highest development occurs as the pastoral place is transfigured into an image of heaven, giving the shepherd a special relationship with providence. In England this development is best represented, Cooper persuasively demonstrates, in the mystery plays.

After this review, Cooper undertakes the difficult task of accounting for the transition from medieval to Renaissance pastoral, arguing (with mixed success) that although the change in styles is unmistakable "there is no break in tradition." In order to explain Renaissance changes in the genre, she considers the new directions initiated by Sannazaro's Italianate pastoral, emphasizing his importance in developing the idea of the poet's world as a landscape of imagination--an idea which she uses to account for the all-important difference between the Renaissance poet's attitude toward his art and that of his medieval predecessor. Although her perception of that difference is certainly correct, the value of Cooper's discussion of Sannazaro is limited both by her disregard for his classicism (that is, for his desire to appear classical) and by her obvious distaste for what she scornfully labels "the underlying vapidity of this kind of pastoral." Sannazaro becomes, in Cooper's version of bucolic history, the villain responsible for the genre's eventual downfall. The chapter proceeds to give swift consideration to the French poets before the Pleiade (the Spaniards, Montemayor and Gil Polo, are hardly even mentioned), and in the final few pages, Cooper surveys the English bucolic before Sp. Her findings, unfortunately, are not impressive. Concerning Barclay, an author whose eclogues are largely translations from Mantuan and Aeneas Sylvius, we are assured, pastoral "still means the *bergerie* traditions." The assurance is not supported by the facts.

The next stage in Cooper's analysis of the transition from medieval to Renaissance pastoral is contained in her chapter on decorum. She

clarifies the origins and nature of the conflict between the critic's injunction to write in the low style (inherited from Servius' commentaries on Virgil's *Bucolics)* and the contradictory historical model of the bucolic poem as a form of high art. Her observations are cogently presented, but what Cooper might have stressed more adequately is the fact that the conflict she describes is at once a problem for the critic and an opportunity for the poet. The paradox of a rhetorical tradition which recommends a low style for poetry about high matters and a literary tradition which pretends simplicity while providing an elegantly disingenuous imitation of simplicity is responsible for much of the peculiar dynamism of Renaissance versions of the genre. This is an issue that Cooper raises, disappointingly enough, only to let drop. Instead of pursuing their consequences, the conflicts within and between Renaissance theory and practice are relegated to the background as the chapter focuses on a point of more obvious relevance to her argument: the fact that many Elizabethan critics came to equate moral value and linguistic simplicity, strengthening thereby the ethical core at the center of the pastoral world. We can only wonder how much the critic's equation reveals about the practice of the pastoral poet, whether, in short, we confront in Elizabethan pastoral real simplicity (as Cooper would have us believe) or a sophisticated artistically contrived pretense of simplicity.

The special benefits and shortcomings of Cooper's approach to sixteenth-century pastoral (and the former far outweigh the latter) are most apparent in her chapter on "Pastoral of the English Renaissance." Although Elizabethan pastoralism is the product of a variety of traditions from the Middle Ages and the Renaissance, she argues, it receives its peculiar strength from its moral focus, its involvement with the central issues of life and society; furthermore, Cooper asserts, that focus is an inheritance from the medieval eclogue and *bergerie.* On the whole, her account of the Elizabethans' success with the genre is convincing, even if one is inclined to think that by 1580 it is more difficult to know than she admits whether bucolic moralizing is to be attributed to the influence of medieval traditions, the eclogues of Mantuan, allegorical interpretations of Virgil or some other source, and it is convincing, even though one would like to have some recognition that the complex morality in pastorals by Sidney and Shakespeare is not to be equated with the simplistic didacticism of much medieval writing about shepherds.

Over the course of the chapter, Cooper brings her thesis to bear upon Sidney, Spenser, Drayton, Shakespeare and the period's "minor pastoralists." For Spenser and Drayton, the results of her analysis are genuinely illuminating. Although Drayton receives only a few pages of commentary, Cooper is certainly right to select his nativism and his intense love of the country as the important elements in the success of his pastorals. Sp merits and receives much more attention. While concentrating largely on SC, with excursions into FQ 6, CCCHA and MHT, Cooper indicates how Sp's writings can be used to exemplify the full variety of ways in which pastoral had been used over the preceding thousand years. She characterizes Spenserian pastoral as "the supreme example of the fusion of the mediaeval and Renaissance forms," and most importantly, she makes that characterization in such a way

as to enrich our understanding of Sp's debts to medieval pastoral without allowing us to forget that he is always a Renaissance poet, one whose special concern with the dynamics of his art is chiefly responsible for the poetry's power and importance.

Cooper's handling of Sidney and Shakespeare is a different matter. Far less concerned with medieval traditions than Drayton or Sp, both poets remain inaccessible to Cooper's probings. Her particular approach to Renaissance pastoral is unable to yield original or important insights about their work, and this must be considered a damaging limitation in her study. (In any case, one wonders why they are treated in the space of only ten pages.) In her zeal to explain as much as possible (and sometimes more) about Renaissance versions of the genre in terms of *bergerie* and the medieval eclogue and in her failure to moderate her prejudice in favor of the moral and the vernacular above the aesthetic and the classical, Cooper is led to slight some of the important traditions required to make sense of significant aspects of Elizabethan pastoralism.

Pastoral: Mediaeval into Renaissance concludes with an informative and helpful study of Elizabeth as the shepherds' queen--the central figure and most important inspiration behind the religious and political pastorals of the period. We are presented with a survey of the extraordinary variety of pageants, celebrations, poems and plays in which Elizabeth is celebrated in pastoral fashion as the embodiment of England's eternal spring. (Sp's contributions to this cause in "April" and other poems are duly emphasized.) Cooper's chapter forms an appropriate conclusion to her study both because the celebrations of Elizabeth are a summary of the themes and conventions of medieval and Renaissance pastoral and because with Elizabeth's death, as Cooper reveals, an age of pastoralism itself came to an end. Her study of Elizabeth is one more significant contribution to our understanding of pastoral literature in a book filled with such contributions.

Robert E. Stillman

80.04 Maresca, Thomas E. *Three English Epics: Studies in Chaucer, Spenser, and Milton.* Lincoln and London: University of Nebraska Press, 1980. xiii + 222 pp. Index. $15.95.

In *Three English Epics: Studies in Chaucer, Spenser and Milton* Thomas E. Maresca asserts that the "motif of the descent to Hell forms the spine of English epic tradition" (ix). As a structural feature or symbolic pattern, the descent to Hell clarifies major themes and highlights aspects of characterization. Maresca derives this view from a study of medieval commentaries on the *Aeneid,* primarily those of Fulgentius and Bernardus Silvestris. From his study he concludes that in many ways Aeneas is the archetypal epic hero whose journey and experiences supply a context in which later epic heroes are more clearly understood. A crucial turning point--indeed, the climax, as Maresca calls it--in Aeneas' journey and experiences is the descent to Hell in Book VI of Virgil's epic. As the structural middle and symbolic center of the epic, this descent enables us to contrast Aeneas' conduct in the earlier books with that in the later ones. In Maresca's view the center of Virgil's epic, with the descent to Hell, is a transitional

medium for Aeneas, who acquires the necessary wisdom and enlightenment to continue his journey with a greater sense of purpose and a clearer awareness of manifest destiny. Accordingly, Maresca perceives a threefold rhythm in the structure of the *Aeneid,* reflected also in character development and thematic progression.

Overlaid by various meanings elaborated in medieval commentaries, the descent to Hell in the epic traditon acquires paramount significance. Among other things the threefold rhythm, for which the descent is the central or transitional movement, becomes a progression of action-contemplation-action, corporeal substance-intellectual substance-judgment, descent-illumination-ascent, and emanation-conversion-return. Neoplatonic philosophizing added more meanings to the threefold rhythm, so that the descent acquired its greatest significance as a symbolic or metaphoric pattern charting the education and maturation of characters, rather than as a literal episode wherein characters sojourned *ad inferos.*

With the experience of Aeneas as the *locus classicus* of an epic character's education and maturation, Maresca analyzes selected characters in FQ, *Paradise Lost,* and *Troilus and Criseyde.* He studies, moreover, the structure and themes of these works. By implication he argues that the *Aeneid,* as interpreted throughout the Middle Ages, is more than an illuminating context for understanding later epics. It is *the* influential work on the English epic tradition. In the chapters on FQ and *Paradise Lost* Maresca has at least two purposes: to show how individual episodes and character interaction therein reflect the threefold rhythm and to suggest that the threefold rhythm can also be used to explain the overall structure of the works.

As one might expect, Maresca proceeds by aligning his perceptions of the works with his preconceived vision of the epic tradition. He interprets Red Crosse Knight's encounter with Error as an example of the soul's confusion after its "descent" into the body. More deeply entangled in its corporeal state, the soul undertakes its journey in a fallen world. According to Maresca, the pattern of Red Crosse's decline is readily charted, for its nadir occurs during the Knight's imprisonment in Orgoglio's dungeon. Purgation and illumination are initiated in the Knight's encounters with Despaire and Contemplation, and his ascent is marked by triumph over the Dragon and betrothal to Una. Against the background of Aeneas' experiences, as interpreted by medieval exegetes, Red Crosse's journey (and the triple rhythm it represents) may be viewed philosophically as the descent of the soul and its effort to re-ascend, theologically as a person's degeneration into sin and his restoration to a state of grace, and psychologically as the confusion of the mind when immersed in the fallen world and its effort to re-acquire illumination. Maresca discerns this basic pattern or variations of it in subsequent books of FQ. Book 2, for example, features two descents: Guyon's entrance to the Cave of Mammon and the visit of Guyon and Arthur at the House of Alma. During these episodes, according to Maresca, the Knight and Prince, broadly speaking, learn to accommodate spirit to matter in the human condition and for a short time attain to a vision of the eventual dissociation of spirit from matter. Such education and maturation are focused

on the predominant emphasis of the second book--namely, an exploration of temperance.

By such means Maresca demonstrates the pertinence of the threefold rhythm to an understanding of structure, character, and theme in each book of Sp's epic. Analogies with the *Aeneid* are periodically developed, including, among other examples, Sp's use of topography. Calidore's view of the Graces on Mt. Acidale is likened to Aeneas' perspective from the top of the hill when he surveys the future and learns his role in the unfolding of destiny. Not content with analyses of individual books, Maresca argues that the threefold rhythm is an index to the larger structure (triadic, as he calls it) of FQ. Thus, Books 1 and 2 show the limitations of the body; Books 3 and 4 depict the mind or soul learning about its relationship with the body; and Books 5 and 6 dramatize the liberation of the mind or soul from matter. Predictably he correlates each two-book unit of the triadic structure with counterpart units in the *Aeneid*.

Nothing that Maresca says about FQ should be controversial. Now and then some readers may complain that he crushes the sense, but complaint will not become protest. For the philosophical, theological, and psychological meanings that Maresca perceives in the adventures of Sp's characters are largely the views that scholars and critics have elaborated for decades. What Maresca does is to include these views in the paradigmatic framework or context he has established from his consideration of the *Aeneid*.

Protest will begin, however, with his discussion of PL. In his effort to unify the discussion of "three English epics," Maresca seeks to provide comparisons and contrasts. In doing so, the connections he makes are so tendentious (perhaps *tenuous* is the better word) as to alienate the reader. At times, moreover, his language, in developing resemblances between works, is at best vague, often confusing, as in the following passage on p. 78:

> Satan falls to hell through Chaos, and bears the marks of Chaos upon him there. (If Satan is the ground of knowledge in *Paradise Lost*, Chaos is the medium of it; after his fall, all things pass through Chaos on their way to completion. I will discuss this more fully later.) His descent is then, in a crude approximation of Neoplatonic orthodoxy, through matter, through the *silva* that confuses the Red Crosse Knight, into a place formed out of matter which constitutes, again in orthodox Neoplatonic fashion, his "Prison ordained / In utter darkness" (l. 71-72).

Since Satan cannot undergo the true triple rhythm either philosophically, theologically, or psychologically, Maresca chooses to view the archfiend as a parody of the cycle of descent-illumination-ascent. Against the example of Satan, Maresca interprets the interaction of the Father and the Son, as well as that of Adam and Eve. To explain and accommodate the triadic structure not only to individual books but to the epic at large, Maresca gets intricately involved in movements, intersections, pivot points, cycles, parallels, structural play, dialectic, and so forth. As a result, the reader's mind is boggled by an ingenious exercise of applying the paradigm of triadic structure to Milton's epic. For long stretches Maresca does not mention Sp's epic, thereby causing the reader to lose sight of

the arguments of the preceding chapter on FQ. The *Aeneid* is occasionally introduced, but the parallels are not very illuminating. In fact, the reader is disquieted by Maresca's silence concerning the biblical tradition within which, for instance, the travels of Moses and the Chosen People provide more illuminating parallels for the action of PL than Aeneas's journey does.

Less satisfactory is the study of *Troilus and Criseyde*. Initially, of course, the reader expects some justification for viewing Chaucer's work as an epic. Though justification is promised, it is inadequately presented. Because of *Troilus's* adaptation of the *descensus* as a metaphor or symbol and the reworking of the Dido-Aeneas relationship, Maresca argues that Chaucer's work may be viewed as an epic--or as an ironic handling of epic techniques. In any case the chapter on *Troilus* begins and ends as one might expect: Troilus and his beloved never escape from the initial phase of the triple rhythm. They remain immersed, in other words, in corporeality and matter. Even Maresca seems to anticipate either the threadbare nature of his arguments or the irrelevance of the background material he chooses to bring to bear on an analysis of *Troilus*. Bernardus' commentary on the Orpheus legend "may seem a very far remove from Chaucer's text" (169). Also conspicuous is the virtual absence of references to FQ and PL, so that the reader is given an interpretation of Chaucer's poem inadequately related to the other works under discussion. Nor is the dislocated sequence whereby the discussion of *Troilus* follows that of Sp and Milton satisfactorily explained. In effect, the reader senses that the chapter on Chaucer is an uncomfortable addendum, even a digression. One questions, finally, the fundamental unity of the book. The effort to accommodate and interrelate disparate works according to a particular paradigm causes some dissatisfaction and occasional disbelief.

Albert C. Labriola

80.05 Spenser, Edmund. *The Faerie Queene*. Edited by Thomas P. Roche, Jr., with the assistance of C. Patrick O'Donnell, Jr. Harmondsworth: Penguin Books, 1978. 1247 pp. $12.95.

The edition of FQ prepared by Roche and O'Donnell is a remarkably sensible response to the problem of assembling "a complete and acceptable text for teaching" discussed by A. C. Hamilton's panel at the International Spenser Conference in October of 1978. To be sure, the volume is something chunky ("thick, more or less cuboidal," OED), and it's a question how the binding will stand up to hard use. But these matters could scarcely be helped; and Roche's choice of the stunning "rainbow" portrait of the Queen for the cover is merely the first indication of this editor's knowing touch, apparent throughout the volume. Scholar-teachers who prefer an unannotated text will be pleased by the single-column pages, set in Granjon 10-point, with ample margins, free from notes of any kind. The rest of us will like these features well enough too, and be thankful for the nearly 200 pages of textual and explanatory notes, and the glossary of "common words," that complement the text. The decision to depend primarily on the Huntington Library copy of 1596, with occasional readings from 1590 or 1609, but

with minimal divergences from the spelling and punctuation of the copy text. was surely wise. No student of the poem will seriously object to this "composite text" of FQ, given the editor's aim: "to make available a complete text of the poem with sufficient annotation to help the modern reader."

Textual notes record "Faults Escaped" in 1590, together with occasional readings from 1590 or 1609, "when the 1596 reading did not seem suitable." That gentle expression is disarming, nor would one expect a much fuller list of variants than the editor provides; still, his rule of thumb now and again effectively obscures some delicate aspects of Sp's art in revision. In the first line of I.1.2, for example, "And" is well enough; the "But" of 1596. however, adds point to the passage. In II.xii, the 1596 version of 13.9. 21.1, and 61.8 in each case represents a subtle advance over 1590; again, the 1596 text of Book III includes some curious and intriguing revisions at iii.53.3, iv,59.5, and vii.48.4. Given the decision to compile a Textual Appendix, it seems a pity that such minor but instructive details were passed over in silence.

The explanatory notes, typically economical, judicious, even (as occasion serves) witty, are of several kinds. Headnotes are supplied for Books II, V, VI, and Mutabilitie; not for other Books, although three packed pages of "Notes on the Letter to Ralegh" effectively constitute a useful headnote on Sp's poetic, primary sources, and plan for the epic, together with some account of the apparent divergences between letter and poem. Other headnotes are relatively limited in scope; but all are shrewdly conceived. That for Book II sensibly points to the special value of narrative as a guide to Sp's idea of temperance. The extended headnote to Book V provides a succinct overview of the role of justice in historical contexts ("More than any other virtue, justice related God to history"). The headnote to Book VI is keyed to the observation that Sp's courtesy "emphasizes the community of virtue within the hierarchically ordered society of his time." The final headnote stresses the troubling character of Mutabilitie's challenge to the values of Christian humanism as well as to Renaissance cosmology. That other Books are unprovided with headnotes is a little surprising, and (given the quality of those we have) unfortunate. Perhaps space restrictions enforced the revision of a relatively ambitious earlier plan.

As for the footnotes proper, a number of strategies are on view. When British history is in question, the notes are particularly elaborate and full: II.x receives a special "headnote" drawing attention to Geoffrey of Monmouth, Carrie Harper, and Harry Berger's reading of historical passages in FQ; the career of Mary Queen of Scots is usefully summarized in a long note to IV.ix.38-50. The complex arrangements of battles or processions are patiently explained, as in the note to IV.iv.14 or in that on the marriage of Medway and Thames. Roche is at his best with those figures or episodes that have attracted wagonloads of commentary. The notes on Una's lion, Orgoglio, Despair, and on the Blatant Beast, for example, strikingly illustrate his talent for deft selection of those elements that are especially to the point in each case. And a series of incisive notes on Mt. Acidale culminates in a triumphant disquisition on the positioning of the Graces.

Only very rarely (e.g., the philosophic views in III.vi.vi.32-42) is the reader simply directed elsewhere. The Fradubio episode, perhaps, receives rather less than its due, and a note on III.iii.24 might have been helpful; one feels too that the notation to the Isis Church episode may leave many readers still bemused. But this reviewer had to look about carefully for such items: as a rule, the notes are thoroughly satisfactory. For Roche, by the way, the "holy Virgin chiefe of nine" is "traditionally Calliope, the Muse of epic poetry"; the reader is given no hint of the convincing case for Clio made by Lotspeich in particular.

Finally, glosses for unfamiliar words and phrases (supplementing the list of 200-odd "common words") are interspersed with the explanatory notes; aside from the inconvenience of locating glosses in two parts of the volume, readers will find the glossing (lighter than in Hamilton's edition) regularly accurate. Other noteworthy features include a table of much more than Spenserian dates, four pages of notes (not in Hamilton's edition) on the Commendatory Verses and Dedicatory Sonnets, and a carefully chosen list of sixty or so critical studies published since 1933 (Tuve's *Seasons and Months),* for "Further Reading."

Roche's edition will find a wide and enthusiastic audience, not merely among students and scholars. Strictly speaking, the volume competes only with the less expensive Everyman single-volume FQ (which provides a fairly extensive glossary but no notes) and, perhaps, with the paperback edition of Hamilton's FQ. In any event its readable format and seemly apparatus must be eminently acceptable to a great range of readers. It is to be hoped that Roche and his publisher may be prevailed upon to undertake a companion volume for the minor poems.

Hugh Maclean

80.06 Wiener, Andrew D. *Sir Philip Sidney and the Poetics of Protestantism: A Study of Contexts.* Minneapolis: University of Minnesota Press, 1978. xv + 227 pp. $19.75.

McCoy, Richard C. *Sir Philip Sidney: Rebellion in Arcadia.* New Brunswick: Rutgers University Press, 1979. xii + 230 pp. $14.00.

For those of us with a special interest in Sidney, the seventies produced a delightful upsurge in Sidney studies. The decade was marked by such notable events as the publication of Jean Robertson's long-awaited edition of the *Old Arcadia,* of Herbert Donow's *Concordance to Sidney's Poetry,* of James Osborn's chronicle of the life of Young Philip Sidney, and of full-length studies by A. C. Hamilton, Jon Lawry, and Dorothy Connell, among others. Remarkably, much of this work has been of extraordinarily high calibre. The critical studies have, for the most part, focused on the relationships between Sidney's work and biography and between his work and his times and have discredited many of the older, widely held views of this most attractive figure. Nevertheless, in the words of Andrew Weiner, "Although recent studies of Sidney and his works have begun to dispel the romantic image of the courtier-lover-poet that was so long an obstacle to the understanding of his words, no clear and consistent portrait of the man in the context of his times has yet fully emerged to take its place" (3). The works

of Weiner and Richard C. McCoy each attempt to fill in some of the detail of this portrait and, while their approaches differ widely, their conclusions are not as far apart as might first appear.

Weiner's *Sir Philip Sidney and the Poetics of Protestantism* locates its interest in the *Old Arcadia*. As the title suggests, Weiner argues that the theology of Reformed Protestantism informs Sidney's early prose fiction. The *Old Arcadia,* he says, however, "is not a presentation but an embodiment of a world view within the form of a fiction, not a statement of dogma but a reflection of a world as seen through the deeply held beliefs of its maker" (xii). Weiner begins his argument with a discussion of the intellectual, political, and aesthetic contexts of Sidney's Renaissance and follows with chapters on the characters, the eclogues, and, finally, the structure of the *Old Arcadia*.

The chapter on the intellectual, political, and aesthetic contexts opens with a very brief discussion of the Reformist theology in Bullinger's *Second Helvetic Confession* and Philip de Mornay's *A Woorke concerning the trewness of the Christian Religion*. Central to this theology, which in Weiner's estimation must have shaped the way Sidney saw his world, is the notion of the essential powerlessness of man. Faith and salvation are undeserved gifts from God; Christian liberty consists not in achievement but in aspiration. The operation of the providential for the benefit of man converts this view of the world into an essentially comic one. Accordingly, the self-aware Christian must acknowledge his place in the larger pattern and it is just this attitude which allows Shakespeare's Henry V to be completely sincere in crediting the victory at Agincourt to God. The second portion of this chapter deals with the political environment between 1578 and 1582. Weiner's discussion of the hysteria associated with the proposed marriage between Elizabeth and Alencon is brief and to the point. He makes an ingenious connection between the familiar story of Sidney's letter to Elizabeth and the theological context of the earlier part of the chapter; he suggests that Elizabeth's rejection of both Sidney and letter was a confirmation of the belief in man's fundamental incapacity. It was in this mood, Weiner thinks, that Sidney began the composition of the *Old Arcadia* at Wilton. Weiner devotes the final section of the first chapter to the *Defense of Poesie,* examining it in the light of Reform Protestant theology. Like most interpreters of Sidney's literary theory, Weiner seizes on Sidney's insistence on *praxis* rather than mere *gnosis* as the end of poetry. The power to instill right action, he says, is that of the imagination "figuring forth," moving the reader emotionally and imaginatively through signs imbedded in the narrative. In sum, according to Weiner's view of Sidney's theory, poetry makes some things better by making some men act better.

Weiner's arguments are familiar, the emphasis on Reform Protestantism is new. This stress carries over, as one might expect, to the discussion of the *Old Arcadia*. There, however, it forces Weiner into the posture of the unrelenting judge. Thus, for example, at the close of his discussion of the princes, Pyrocles and Musidorus, he writes, "Within the terms of the book, we cannot pardon Pyrocles and Musidorus, and any inclination we may have to do so is discouraged by the conclusion." And for Weiner the

conclusion seems to be the judgment of Euarchus and the princes' reaction to it. Weiner is clearly disquieted by the ending of the *Old Arcadia* "with no souls won" even though he does note that Basilius feels that all "has fallen by the highest providence."

The interpretation of the *Old Arcadia* occupying the bulk of Weiner's book irritates because of its unrelieved concentration on moral terms and its almost total failure to acknowledge Sidney's sprezzatura and his humor. The folly of the central characters is serious, to be sure; it is also folly and funny folly at that. The judgment of Euarchus may be just, but rigorous justice is out of place in a world populated by creatures whose most salient characteristic is their basic inability to achieve goodness on their own. Put otherwise, the failings of the central characters are rendered the less serious by the power of providence and the comic structure does not depend on deserts, as Weiner himself finally recognizes in the final paragraph of his book: "In a sense, then, we might say that the structure of the *Old Arcadia* develops in us a trust that all may be well despite any efforts man may make in his own behalf"(184). While it may wind up fairly close to the mark, the single-mindedness with which he does his analysis and which he seems to attribute to Sidney does the *Old Arcadia* small service.

Richard McCoy, on the other hand, sees considerably more complexity in both Sidney's life and works. "Finally, Sir Philip Sidney's career presents a complex picture. It blends heroic zeal with hapless pathos, dazzling promise, and recurrent defeat" (9). And "the conflicts of the period prove as intractable for him in literature as they do in life, and his ambivalence and uncertainty prevent him from following his ideas through to any conclusion" (10). In McCoy's view, the theme running through Sidney's life and works is a tension between autonomy and submission. This tension results both from Sidney's own psyche and from the underlying complexities of Elizabethan culture. McCoy's book, then, ambitiously seeks to speak to the Elizabethan age through Sidney's life and work. Grander in attempt than Weiner's effort, *Sir Philip Sidney: Rebellion in Arcadia* is more successful as well.

The opening chapter of McCoy's book deals unpretentiously with the historical context. In it, McCoy establishes the terms of his thesis. He argues, for example, that "Sidney's writings . . . serve as a kind of outlet for Sidney's political interests, compensating for the frustrations and failures of the active life. Problems that prove insurmountable in his career he confronts on a more intellectual plane in his fiction, and at this level he acquires new speculative freedom" (24). But even there, McCoy goes on, he encounters conflict "with authority, a clash between individual impulse and social order, between freedom and submission. Yet in nearly every instance, these struggles culminate in an impasse, their implications and consequences never fully clarified" (26). McCoy suggests that Sidney's problems with closure, the most obvious of which is truncation of the *New Arcadia*, stem from this fundamental conflict rather than from some historical accident. And this, for McCoy, works reasonably well as a description of the whole of the *Arcadia*. "Sidney covertly resists the dominance of authority and the dangers of a stable settlement; though he could not finally win it, he kept conflict going" (41).

McCoy finds a similar pattern in *Astrophil and Stella* which he reads as one of the most coherent sonnet sequences in English. Dramatically structured, the agon of the sequence turns on the opposition between Astrophil's need for autonomy and the submission required by Stella. While this approach becomes strained in portions of the chapter on *Astrophil and Stella,* it does not interfere with McCoy's poetic sensibility; he never seems to forget that poetry is poetry and requires a feelingful reader.

The final three chapters deal in succession with the *Old Arcadia,* the retrospective narratives of Book II of the *New Arcadia,* and the Amphialan revolt of Book III. In his treatment of the *Old Arcadia,* McCoy claims that Sidney attempts closure but that in the attempt is forced to choose sides. He points out that much of our disquiet with the ending of the early work stems from the fact that the conflict ends with all the rewards going to the disobedient sons. As McCoy notes, Sidney would not come so dangerously close to completing the conflict when he returned to it in the *New Arcadia.* There Amphialus's revolt becomes a governing image and that is not even close to being resolved.

McCoy's work shows more than a passing familiarity with Sidney scholarship, it shows that McCoy has made the field his own. Sometimes the breadth of his citations, showing both the breadth of his reading and his willingness to give others their due, obscures McCoy's own contributions. The freudianism and interest in psychohistory may bother some readers of *Sir Philip Sidney: Rebellion in Arcadia* but it is a work well worth reading and owning. Besides, it is an attractive, though not ostentatious, example of the bookmaker's art.

Arthur K. Amos, Jr.

SPENSER IN GERMANY: SOME RECENT SPENSERIANA

by Werner Bies

80.07 Borgmeier, Raimund. *The Dying Shepherd: Die Tradition der englischen Ekloge von Pope bis Wordsworth.* Tübingen: Niemeyer, 1976.

A chapter on Sp (20-26). An analysis of the "January" eclogue. SC establishes the eclogue as a genre in England.

80.08 Höltgen, Karl Josef. *Francis Quarles 1592-1644, Meditativer Dichter Emblematiker, Royalist: Eine biographische und kritische Studie.* Tübingen: Niemeyer, 1978.

Various references to Sp. Sp's poems may be a secondary source for Quarles's *Divine Poems;* SC may be a model for *The Shepheards Oracles.*

80.09 Löffler Arno and Jobst-Christian Rojahn. *Englische Lyrik: Eine Anthologie für das Studium.* Heidelberg: Quelle & Meyer, 1976.

An anthology of English poetry for the student of English literature. Contains Sp's sonnets "This holy season" and "Trust not the treason" (Amor XXII, XLVII). An appendix provides glosses.

80.10 Schabert, Ina. *Die Lyrik der Spenserianer. Ansätze zu einer absoluten Dichtung in England 1590-1660.* Tübingen: Niemeyer, 1977.

Discusses a movement towards pure poetry characteristic of the English Renaissance. The tradition of *poésie pure* goes back to Spenser's "October Eclogue" and 4 Hymns. Analyzes Drayton's *Endimion and Phoebe,* Davies's *Orchestra,* Phineas Fletcher's *Purple Island,* Cowley's *Davideis,* Chapman's *Coronet, Teares of Peace,* Benlowe's *Theophila,* Sp's 4 Hymns and Davies of Hereford's *Summa Totalis.*

80.11 Standop, Ewald, and Edgar Mertner. *Englische Literaturgeschichte.* 3rd rev. ed. Heidelberg: Quelle & Meyer, 1976.

A chapter on Sp (201-9). The influence of Sp has never crossed the borders of English poetry.

80.12 Uhlig, Klaus, "Die Renaissance im Selbstverständnis der heutigen Wissenschaft: Neuere Anglistik," *Woldfenbütteler Renaissance Mitteilungen,* 1 (1977), 16-21.

On the term "Renaissance." The coexistence of old and new is typical of Renaissance literature and especially of Sp's works.

80.13 Uhlig, Klaus, "Spensers *Faerie Queene* und ihr socialgeschichtlicher Ort im elisabethanischen England," *Anglia,* 94 (1976), 44-68.

Sp's FQ satisfies Hegel's demand for the "true objectivity of the work of art." It is the epos of a vanishing feudal aristocracy.

80.14 Viebrock, Helmut. *John Keats.* Darmstadt: Wissenschaftliche Buchgesellschaft, 1977.

Discusses Spenserian echoes in Keats' works, especially, "The Eve of St. Agnes, "La Belle Dame sans Merci," "Endymion."

80.15 Weiss, Wolfgang. *Die elisabethanishe Lyrik.* Darmstadt: Wissenschaftliche Buchgesellschaft, 1976.

Numerous references to Sp and a chapter on Amor (81-84).

WARBURG QUADRICENTENNIAL SYMPOSIUM ON SC

"Edmund Spenser: A Symposium to Mark the Four Hundredth Anniversary of the *Shepheardes Calender*" was held at the Warburg Institute on November 9, 1979. We present abstracts of three papers on SC given at the symposium.

80.16 Ian McFarlane, "Spenser: The Neo-latin Background."

In the early part of the sixteenth century, there were not such close links in England between the vernacular and Neo-latin as, for example, in France, but in the last third of the century a more rapid evolution occurs: the humanist circles increase, pedagogic reform works its way through the schools, Neo-latin texts are more easily available (sometimes also in translation), the importance of Neo-latin poetry for the Reformation is considerable, and the Marian exiles may have learned much abroad. Attention was drawn to the circles in which Sp moved (Cambridge, the Sidney entourage, Gabriel Harvey), and to the literary currents to which he would be exposed (Italian,

vernacular and Neo-latin, Pléiade, etc.). The extent of Sp's debt to Neo-latin poetry was suggested, and three authors in particular were singled out: Mantuan (whose role is already well known), Palingenius, whose *Zodiacus Vitae* was popular in England then, and George Buchanan, whose links with the Sidney circle are close in the late 1570's and whose Latin verse (religious, satirical but also courtly in a way that Mantuan and Palingenius are not) may have proved useful to Sp.

80.17 Helen Cooper, "Spenser on Poetry."

Since Sp's *The English Poet* is lost, one must look at his work in relation to the Elizabethan critical background to see what he thought about poetry. His work is marked by an absolute belief in the value, even transcendent value, of poetry, and by an unusually equal weighting of the "teaching" and "delighting" elements. SC, written as a manifesto of a new poetic movement, is at once a technical handbook of the whole spectrum of poetics, an assertion that English poetry and language can take their place in the great Classical and European tradition, and a study of the relationship of the individual poet to his calling. The epic must succeed to the pastoral not only for poetic reasons but because the condition of the world demands action and struggle; but in FQ VI.x Sp returns to the pastoral mode. The return is due partly to the work's aim of completeness, so that the writing of poetry is included in its survey of all moral action, and Colin becomes the poet talking about poetry. The episode is placed in the book of Courtesy because poetic skill, like courtesy, is an inborn grace; both, as Puttenham recognized, demand decorum; the perversion of poetry is also the perversion of the courtly ideal; and poetry relies for its acceptance on the good will of the reader, the opposite of the "envy" Sp speaks of in the verse preceding SC or in FQ VI.xii. The lady at the centre of the dance on Mount Acidale is both the sum of all his heroines' virtues and the "fore-conceit" of his work, the centre of his imagination.

80.18 H. Neville Davies, "Careful Verse: Spenser's November Strategy."

We celebrate the quatercentenary of SC without an edition that includes E. K.'s full gloss, the woodcuts, and a judicious modern commentary. If, however, a single eclogue is read in an anthology that provides each of these elements, then the loss of context is damaging. "November" is a case in point, for it has a long preparation through the eclogues in which Colin appears, and through those in which his songs of innocence are performed by others. With the Lay of Dido in "November" we have a song of experience sung by Colin himself, and unlike the January complaint it is a fully realized composition. It asks to be assessed in the light of the October discussion of poetry. "November" also needs to be associated with "December" to which it leads, and to be recognized as part of an overall calendrical structure. Within the "November" eclogue the lines that precede the Lay look back, while those that follow look forward. Connecting the two systems is the ladder-like Lay in which Colin rises with Dido. Internally fractured though it may appear to be by the transition from lament to celebration, the Lay embodies a structure powerful enough to contain a transcendental experience, and coherent enough to bond opposing tendencies in both the "November" eclogue and in the *Calender*.

SPENSER AT MLA

The following meetings at the ninety-fourth annual convention of the Modern Language Association of America, held in San Francisco on 27-30 December, 1979, contained items of interest to Spenserians:

80.19 Session 291. Elizabeth Bieman, "Spenser and Tennyson: Arthur, Gloriana, and the Widow of Windsor."

Both poets write of the heroic male monarch for a queen, and a nation under a queen. Dedicatory poetry and certain iconic elements in the fictions of FQ and *The Idylls of the King* indicate differences in the degree of royal favor enjoyed by the poets, and in the power of the royal image in the different ages. Although the mythic king is dead in both periods, Sp offers a young and vigorous Prince, a successful mediator of power, as progenitor, and mate, to his sovereign; Tennyson offers an old king in decline, distanced from heroic vigor from the outset, an image to his queen of decline in her own realm.

80.20 Session 404. Annual luncheon of the Sp Society, held at the Clift Hotel, San Francisco.

It is becoming a pleasant tradition to discuss a pre-announced Spenserian topic at the annual luncheon. Last year Judith Anderson, Donald Cheney, and Humphrey Tonkin helped us look at the Proem to Book VI of FQ. This year S. K. Heninger, Jr., and John Bender had a go at the pictorial quality of Sp's poetry. Within the broad context of the relation between poetry and painting in the Renaissance, they considered the nature of Sp's descriptive imagery as well as the assumptions of any critical methodology that emphasizes it. In order to focus the discussion, Heninger and Bender directed their opening comments to the Mt. Acidale episode. The ensuing conversation was joined by many, including James Nohrnberg, David Evett, Kent Hieatt, David Burchmore, Germaine Warkentin, Humphrey Tonkin, and Louis Montrose. The argument was lively and pointed, even if--understandably--unresolved.

80.21 Session 416. Andrew Fichter, "Du Bellay and Spenser: In Search of Rome in Rome."

Du Bellay's *Antiquitez de Rome* (RR in Sp's translation) is a meditation on history in the form of a brief sonnet sequence. We may read it for what it reveals of a Renaissance historical consciousness, so long as we take into account the obliquity of the literary form the author has chosen. Like other sonnet sequences, the *Antiquitez* speaks to us through a persona, whose vision of things is (deliberately) limited. The persona responds to ancient Rome's fall with an ambivalence that remains unresolved throughout the sequence: he alternately laments the loss of Roman splendor and condemns that splendor as a monument to human vainglory as he vainly struggles for a coherent conception of historical process. He is defeated, finally, by the epistemological dilemma Rome embodies for him: how can he comprehend that which manifests itself only in self-referential terms? "Rome only might to Rome compared bee. . . ."

The attitude of the persona serves as a foil for that of the author,

moving us toward a conception of history as Providence. We are meant to understand that to focus solely on a fall is to see only part of a plan in which redemption is also included. Petrarch's Rime 323 (DuBellay's source) helps us grasp the strategy. In it the poet laments the fall of a "leggiadra et bella Donna" whom in a vision he sees wounded in the heel by a snake. The implications of this double allusion to the Orpheus-Eurydice myth and to Scripture (Genesis 3.15) extend to the *Antiquitez:* the Orphic persona's frustrations in attempting to retrieve his Eurydice, ancient Rome, from the "Abyss" of time point toward the Christian mystery of resurrection. Confirmation of this reading of Du Bellay's and Sp's sonnets comes in Sonnet 30, in which the persona's lament for the fall of Rome parodies Christ's parable of the Kingdom of God (Mark 4. 26-29). The Christian parable serves to put the epistemological problem of the sonnets in perspective and to make it clear that both the contempt for earthly glory and the fascination with it that the poet-persona alternately displays are inappropriate responses to history. The existence of both competing attitudes dramatizes an uncertainty whose cause is blindness to an historical plan that includes both loss and restoration. We are meant to juxtapose the persona's sense of the irremediable remoteness of the past with a view of temporal process in which disruptions are only apparently such and in which loss has its place as it paradoxically leads to greater gain.

80.22 Session 515. *The Spenser Encyclopedia.*

This special session outlined developments toward the encyclopedia since the project was last reported here one year ago (*SpN* 10.1, 18-21, 26-28). All activities will be directed by A. C. Hamilton, the General Editor, with assistance from Co-Editors Donald Cheney and A. Kent Hieatt. Editorial offices were opened on Accession Day 1979 at Cleveland State Univ. by David A. Richardson, the Managing Editor. An Editorial Board of fifteen has been appointed to coordinate writing and editing after topics are assigned late in 1980. More than 200 volunteers have offered to help with the project, and a dozen scholars have begun work on sample articles from which a detailed style sheet will be prepared for contributors. Applications are pending for federal support in Canada and the U.S., while communications continue with eight publishers that have expressed interest. The Editors plan to use computer technology as much as possible for filing, editing, and formatting materials before publication, which is scheduled for 1985. Appropriately, the interactive teleprocessing system being used with an IBM 370/158 computer is known as QUEST.

Noting the generous help this project has received from editors of the *Milton Encyclopedia,* Professor Hamilton described Sp as a far less encyclopedic poet who will have to be treated differently from Milton. He stated the Editors' basic goal for the encyclopedia: to answer any question readers might ask about Sp and his poetry and to send readers back to the poems. Professor Hieatt raised some practical issues about how extensive and comprehensive the book might be. Projecting a total of about 1,900 proper names in FQ alone, he emphasized the need for careful attention to taxonomy and cross-referencing, possible indices and outlines in the end papers, and introductory statements or handbook sections.

The Editors and Editorial Board welcome further suggestions and plan to report developments at the annual Sp sessions at Kalamazoo in May and at the MLA conference in Houston next December. Please address correspondence to *The Spenser Encyclopedia,* Cleveland State University, Cleveland, Ohio 44115, USA.

David A. Richardson

ARTICLES: ABSTRACTS AND NOTICES

80.23 Bean, John C., "Making the Daimonic Personal: Britomart and Love's Assault in *The Faerie Queene,*" *MLQ,* 40 (Sept. 1979), 237-255.

Belphoebe's function in the poem is to associate virginity, the Diana principle, with an unassailable sense of self; Amoret "exists only to love Scudamour and is happy only when she pours her spright into his" (238). Belphoebe, like Guyon, rationally asserts "the clearly defined self against the daimonic forces that threaten to dissolve it" (239)--"fire, the sea, wine, drugs, sensual women, Cupidic eros." "What makes Sp's books of love so resonant and so psychologically complex is his impressive attempt to show that healthy human love is an integration of the yielding passion of Amoret and the personal intactness of Belphoebe" (239). "The specific power of chastity . . . lies in Britomart's ability to integrate the daimonic and the rational, making, in effect, the daimonic personal" (239).

80.24 DeNeef, A. Leigh, "Spenser's *Amor Fuggitivo* and the Transfixed Heart," *ELH,* 46 (Spring 1979), 1-20.

The hidden (*fuggitivo*) Cupid in Book III is "a principle of love the poet creates in the poem and an ethical action he tries to inculcate in the reader" (1); Cupid represents the transition between the inception of love in "the gentle heart" and the outgoing, fruitful, and salubrious action which results. "Sp's quest for Cupid, mirrored in Venus' quest for her errant 'sonne' in Canto vi, is a search for the activating principle of virtuous, heroic love . . ." (3). The steps of this quest are registered in the key act of wounding which occurs seven or eight times in the book.

The perspective from which Cupid's wound is seen is crucial, e.g., from Paridell's uninvolved perspective love is a game, and though he shares Britomart's Trojan lineage his myopic view of love blinds him and freezes his human development. Amoret's wound, however, at first seen from her own terrified perspective [III.xii.20-21], is refocused when seen from Britomart's perspective [III.xii.38], learned at Merlin's cave. "In the truly gentle heart, love's dart is not cruel at all"; "in the gentle heart [it] serves as an impregnating force . . . engendering bounteous deeds and heroic actions which are, at the same time, very simply human" (18).

80.25 Paglia, Camille A., "The Appolonian Androgyne and the *Faerie Queene,*" *ELR,* 9 (Winter 1979), 42-63.

Assesses the bisexual character of the dominant figures Belphoebe and Britomart, who in spite of homoerotic inclinations do not slip into the slack sensuality of the dark "Dionysian androgyne" but rather stand forth as "the Apollonian androgyne, the radiant figures of precise contours, glittering chastity of form, and unitary, centripetal energies" (42).

Proposes that Sp discarded the "Hermaphroditic stanzas" at the end of the 1590 Book III because the hybrid being pictured there violates the poet's own principle that "formlessness is amoral; the boundaries of form must never be trespassed" (43).

80.26 Wells, R. Headlam, "Spenser's Christian Knight: Erasmian Theology in *The Faerie Queene,* Book I," *Anglia,* 97 (1979), 350-366.

Argues against Padelford's and Woodhouse's view of Sp's theology as Calvinist and against Whitaker's view of it as Anglican. Argues "that as a Christian humanist Sp wished to emphasize not the polarity of nature and grace . . . but their interpenetration, and that in doing so he may well have taken as his theological model the most important single document in the history of the northern Christian Humanist movement: Erasmus' *Enchiridion Militis Christiani* . . . " (357). Important illustration of the Erasmian position based on the battle with Errour in I.i (363).

ANNOUNCEMENTS

80.27 Spenser at Kalamazoo, 1980. See inside back cover.

80.28 *Sidney Newsletter*

The *Sidney Newsletter* welcomes brief contributions in the form of reviews, notes, items of interest related to Sir Philip Sidney, the Countess of Pembroke, Sir Robert Sidney and other members of the Sidney circle. The *Newsletter* is edited by Gary F. Waller, Department of English, Wilfrid Laurier University, Waterloo, Ontario, Canada, assisted by scholars in Canada, U.S.A., Britain, Australia, and New Zealand. Enquiries and contributions should be directed to the editor. It is hoped that the first issue, to be distributed free of charge, will be available in the Spring of 1980. Thereafter subscriptions will be invited.

SPENSER BIBLIOGRAPHY: UPDATE

80.29 This item commences the announced continuation of the Sp bibliography (*SpN* 10.2, 79.01, and 10.3, 79.59) with a checklist of those books, articles, and dissertation abstracts containing *general* scholarship or criticism on FQ which have been reviewed or noticed in *SpN* since 1972, the terminal date of the *Annotated Bibliography.* The second and third issues of the current volume will list those items which address the other areas covered in the *Annotated Bibliography,* specific books of FQ, Minor Poems, et. al. All three portions of the checklist will be indexed in 11.3.

In the first issue of Vol. 12 (1981), Professor Moore will list (and annotate) items which have eluded both the *Annotated Bibliography* and *SpN;* and, beginning in the Fall, 1981 issue (12.3), he will provide an annual autumn increment listing (and annotating wherever possible) all Sp items in the then current MLA bibliography not already reported in *SpN,* plus any other items which have just come to light.

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

A Bibliography of Books, Articles, and Dissertations Reviewed in the Spenser Newsletter, 1973-79 (Volumes 4-10)

Prepared by John W. Moore, Jr., The Pennsylvania State University

Following the example of the MLA International Bibliography, we will regard collections of essays by diverse hands, published in book or series format, in the same category as Festschriften and will assign each a Festschrift number. Individual articles will appear in their appropriate subject categories; the collection will receive its Festschrift number which will appear in brackets preceded by an F, i.e., [F7].

The last number in each entry indicates where the review or abstract appears in the Spenser Newsletter. Items found in Volumes 4-9 are referred to by volume and number; 6.2 means the second number of Volume 6. Items found in Volume 10 (1979) are referred to by year and item; 79.10 means that the item is the tenth discussed in the volume for 1979.

Collections of Essays

1. Atchity, Kenneth John, ed. Eterne in Mutabilitie: The Unity of The Faerie Queene. Essays Published in Memory of Davis Philoon Harding, 1914-1970. Hamden, Conn.: Archon Books, 1972. iv + 209pp. 4.1

2. Frushell, Richard C. and Bernard J. Vondersmith, Jr., eds. Contemporary Thought on Edmund Spenser. Carbondale and Edwardsville: Southern Illinois University Press, 1975. xvi + 240pp. 6.3

3. Kennedy, Judith M. and James A. Reither, eds. A Theatre for Spenserians. Toronto and Buffalo: University of Toronto Press, 1973. iii + 144pp. 5.1

4. Richardson, David A., ed. Spenser and the Middle Ages. Proceedings from a Special Session at the Eleventh Conference on Medieval Studies in Kalamazoo, Michigan, 2-5 May 1976. Cleveland: Cleveland State University. 427pp. [microfiche]. 7.2

5. ----. Spenser: Classical, Medieval, Renaissance, and Modern. Proceedings from a Special Session at the 12th Conference on Medieval Studies in Kalamazoo, Michigan, 5-8 May 1977. Cleveland: Cleveland State University. 322pp. [microfiche]. 8.2

6. ----. Spenser at Kalamazoo, 1978. Proceedings from a Special Session at the 13th Conference on Medieval Studies in Kalamazoo, Michigan, 5-6 May 1978. Cleveland: Cleveland State University. 319pp. [microfiche]. 9.2

7. ----. Spenser at Kalamazoo, 1979. Special Sessions Commemorating the Four-Hundredth Anniversary of The Shepheardes Calender 1579-1979. May 3-5 1979. Cleveland: Cleveland State University. 357pp. [microfiche]. 79.35-53

I General Criticism of The Faerie Queene

8. Adelman, Janet. The Common Liar: An Essay on Antony and Cleopatra. New Haven and London: Yale University Press, 1973. 235pp. 5.2

9. Alpers Paul. "Narration in The Faerie Queene." ELH, 44 (1977), 19-39. 8.2

10. Anderson, Judith H. The Growth of a Personal Voice: Piers Plowman and The Faerie Queene. New Haven and London: Yale University Press, 1976. ix + 240pp. 8.1

11. Arthurs, Judith Gott. "Edmund Spenser and Dan Chaucer: A Study of the Influence of The Canterbury Tales on The Faerie Queene." Arkansas, 1973. DAI 34:3334A. 5.2

12. Barkan, Leonard. "Elementated Man: Studies in the Metaphor of the Human Body." Yale, 1971. DAI 32:6365A. 4.1

13. ----. Nature's Work of Art: The Human Body as Image of the World. New Haven and London: Yale University Press, 1975. x + 291pp. 6.2

14. Barthel, Carol Ann. "Milton's Use of Spenser: The Early Poems and Paradise Lost." Yale, 1974. DAI 36:297A. 6.3

15. Baumgartner, Virginia. "Irish Elements in Spenser's Faerie Queene." Columbia, 1972. DAI 37:324A. 7.3

16. Becker, Robert Stephen. "Milton and Spenser: The Other Line of Wit." California at Berkeley, 1973. DAI 35:393A. 5.3

17. Bergeron, David M. "Another Spenser Allusion." N&Q, 24 (1977), 135. 9.2

18. Bilaisis, Zivile Bernadette. "The Spiral Structure of Time in the Poetic Fictions of Edmund Spenser's The Faerie Queene." Northwestern, 1978. DAI 39:4953A. 79.65

19. Blackburn, William George. "Perilous Grace: The Poet as Protean Magician in the Works of Marlowe, Jonson, and Spenser." Yale, 1977. DAI 39:1580A. 79.24

20. Brand, C. P. "Tasso, Spenser, and the Orlando Furioso," in Julius A. Molinaro, ed., Petrarch to Pirandello: Studies in Italian Literature in Honor of Beatrice Corrigan. Toronto: University of Toronto Press, 1973, pp. 95-110. 9.3

21. Brinkley, Robert A. "Spenser's Gardens of Adonis: The Nature of Infinity." MSE, 4,4 (1974), 3-16. 6.2

22. Brown, James Neil. "This Brittane Orpheus: The Orpheus Myth in the Poetry of Edmund Spenser." Massachusetts, 1973. DAI 34:6583-84A. 5.3

23. ----. "The Unity of The Faerie Queene, Books I-V." Southern Review (Australia), 10 (1977), 3-21. 8.3

24. Bruggeman, Marsha Lee Raymond. "A Definition of Love in Edmund Spenser's The Faerie Queene." Ball State University, 1974. DAI 35:6703A. 6.3

25. Burkhart, Robert E. "History, the Epic, and the Faerie Queene." ES, 56 (1975), 14-19. 6.3

26. Burrows, Ken C. "Repetition, Variety, and Meaning in the Faerie Queene," in M. J. Galgano, ed., Selected Papers. Huntington, W.Va.: Marshall University Press, 1978. 8.3

27. Caldwell, Mark L. "Allegory: The Renaissance Mode." ELH, 44 (1977), 580-600. 9.3

28. Cognard, Anne Maria MacLeod. "The Classical Affinity of Spenser and Keats: A Study of Time and Value." Texas Christian, 1973. DAI 34:5903A. 5.3

29. Copeland, Marion W. "The Voices of The Faerie Queene: The Development of a Poetic Technique." Massachusetts, 1973. DAI 34:6584-85A. 5.3

30. Craig, Joanne. "The Image of Mortality: Myth and History in The Faerie Queene." ELH, 39 (1972), 520-44. 4.1

31. Cramer, Judith. "Motif and Vicissitude in The Faerie Queene." [F1] 1-19. 4.1

32. Crampton, Georgia Ronan. The Condition of Creatures: Suffering and Action in Chaucer and Spenser. New Haven and London: Yale University Press, 1974. x + 207pp. 6.1

33. Creel, Barbara Harsch. "Boethian Patterns in Spenser's Faerie Queene." Texas Christian, 1975. DAI 36:3726A. 7.2

34. Davis, C. Pruitt, Jr. "'From This Darke World': The Active and the Contemplative Ways of Life in Spenser." Texas Christian, 1972. DAI 33:3579A. 4.3

35. Davis, Robert Irwin. "'In the Wide Deepe Wandring': The Archetypal Water-Motif in Spenser's Faerie Queene." Pittsburgh, 1974. DAI 35:2262A. 5.3

36. Dees, Jerome S. "The Narrator of Christs Victorie and Triumph: What Giles Fletcher Learned from Spenser." ELR, 6 (1976), 453-65. 7.3

37. ----. "The Ship Conceit in The Faerie Queene: 'Conspicuous Allusion' and Poetic Structure." SP, 72 (1975), 208-25. 6.3

38. Donnelly, Michael. "'Dialectical Poetics' and the Alleged Influence of Ramism on Spenser: A Reply." [F6] 20-28. 9.2

39. Dooley, Carol Elaine. "Salvage Man and Salvage Knight: Use of the Medieval Wild Man Motif in Edmund Spenser's The Faerie Queene." Washington, 1974. DAI 35:4426A. 6.3

40. Dundas, Judith. "The Faerie Queene: The Incomplete Poem and the Whole Meaning." MP, 71 (1974), 257-65. 5.2

41. ----. "Fairyland and the Vanishing Point." [F7] 31-36. 79.36

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Spenser at Kalamazoo 1980

THE FAERIE QUEENE AS EXPERIMENT IN GENRES

SESSION I
10:00-11:30, Friday, 2 May 1980

Presiding: Anne Shaver
Denison University

The Faerie Queene as a Book of Saints
Virginia Banke Major
Southern Illinois University

The World and the Book: The Faerie Queene *as an Encyclopedic Poem*
Jon A. Quitslund
George Washington University

Book V as a Treatise on Chancery
W. Nicholas Knight
University of Missouri-Rolla

Respondents
Michael Donnelly
Kansas State University
John T. Shawcross
University of Kentucky

Fourth Annual Meeting of The Porlock Society
10:00 p.m., Friday, 2 May 1980

SESSION II
3:30-5:00, Friday, 2 May 1980

Presiding: Alexander Dunlop
Auburn University

The Importance of the Epic Simile in the Rhetorical Structure of The Faerie Queene
John Bowers
Northern Illinois University

Lyric Creation and Uncreation in The Faerie Queene
Eva Gold
Indiana University

Georgic in The Faerie Queene
Andrew Ettin
Wake Forest University

Respondents
Jerome S. Dees
Kansas State University
Carol Kaske
Cornell University

SESSION IV
3:30-5:00, Saturday, 3 May 1980

Presiding: James Fitzmaurice
Northern Arizona University

Spenser, the Muses, and the Limits of Art
Judith Dundas
University of Illinois

Respondents
A. Kent Hieatt
University of Western Ontario
Hugh Maclean
SUNY, Albany
Thomas P. Roche
Princeton University

SESSION III
10:00-11:30, Saturday, 3 May 1980

Presiding: William Oram
Smith College

The Allegory of Spenser's Genres
Susan Fletcher
UCLA

The Structure of Prophecy in Book I
Richard Mallette
Vanderbilt University

The Implied Reader in The Faerie Queene, *I.i-ii*
Thomas H. Cain
McMaster University

Respondents
John Webster
University of Washington
Joseph Wittreich
University of Maryland

Program Committee
Russell J. Meyer
University of Missouri-Columbia
John C. Ulreich
University of Arizona
Alice Fox
Miami University

COOPERATION IN THE STUDY AND PRESENTATION OF ALLEGORY

SESSION I
10:00-11:30, Saturday, 3 May 1980

Presiding: William A. Sessions
Georgia State University

Taking Advantage of Media Literacy
D'Orsay W. Pearson
University of Akron

Remarks on Allegorical Interpretation in Relation to a Hermeneutics Compendium
Richard E. Palmer
MacMurray College

An International, Interdisciplinary, Annotated Bibliography: The Need, the Problems, the Possible Solutions
Waldo F. McNeir
University of Oregon

SESSION II
10:00-11:30, Sunday, 4 May 1980

Presiding: Foster Provost
Duquesne University

The Relative Claims of Classical Rhetorical Theory, Classical Allegoresis, and Biblical Exegesis in the Provenance of Medieval and Renaissance Allegorical Poems: A Forum

Bernard F. Beranek
Duquesne University
Walter R. Davis
University of Notre Dame
Peter E. Medina
University of Arizona
Phillip B. Rollinson
University of South Carolina

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