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BOOKS: REVIEWS AND NOTICES

ARTICLES: ABSTRACTS AND NOTICES

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TO OUR READERS

81.79 In this issue (Item 81.97) we present the second phase of our current project to update the Sp bibliography: a list of items published prior to 1980 which eluded both the *Annotated Bibliography* and *SpN*.

BOOKS: REVIEWS AND NOTICES

81.80 Cullen, Patrick and Thomas P. Roche, Jr. *Spenser Studies: A Renaissance Poetry Annual II*. Pittsburgh: Univ. of Pittsburgh Press, 1981. x + 245 pp. Illustrations. $24.95.

This volume, with binding to match the prize-winning Volume I (*SpN* 80.70 and 81.78), contains nine essays on Sp and one each on Shakespeare, William Drummond, and Mary Wroth. The Luborsky (81.89) and Burchmore (81.84) essays are extensively illustrated. Each of the Sp essays is summarized in its place below, under "ARTICLES: ABSTRACTS AND NOTICES."

81.81 Mallette, Richard. *Spenser, Milton, and Renaissance Pastoral*. Lewisburg, Pa.: Bucknell Univ. Press, 1981. 224 pp. $18.50.

Sp and Milton use pastoral "to understand, promote, and evaluate the enterprise of poetry." For both, poetry is "a metaphor of moral capability" and a vehicle for instruction. Sp embraces human imagination and exploits the green world of pastoral; in contrast, Milton ultimately rejects imagination and the natural world for inspiration and divine realities. Both, however, use pastoral to achieve the fleeting visionary moment and convey it to their Renaissance readers (15-17, 199-203).

Within this thematic framework Professor Mallette examines several of Sp's and Milton's poems as portraits of the Renaissance artist (omitting *Comus* and *PL*, where pastoral modes are not explicitly used to explore the poet's vocation). He argues that technical virtuosity, retirement, and aesthetic delight are all insufficient rationales for pastoral, which ideally should "improve, even redeem our lives" (13). These humanistic premises surface in Chapter 1, on the pastoral tradition, where he treats Vergil as the paradigm for later poets. Although several Renaissance poets are mentioned in passing, this background essay about the tradition depends almost wholly on Vergil, Sp, and Milton, with scant attention to contemporary Renaissance humanists like Drayton and Sidney, and with no hint of didactic medieval parallels and influences (e.g., as set forth by Helen Cooper, 1978).

Chapter 2 examines SC and CCCHA as "a contiguous, self-conscious portrait of the Spenserian artist," analogous to Milton's L'Al and Il P, where an early figure "matures gracefully into the riper, self-assured hero of the later poem" (46-47). Certainly Colin does develop to a new emotional maturity by 1595, as his pronouncements on love look back to Florentine neoplatonism. On the other hand, Colin's poetic self-confidence is apparent in his 1579 "April" encomium, notably in the "tissue of imperatives that coordinate nature and the pagan deities" around Eliza and in his careful stanza structure (p. 55; although Thomas Cain's descriptions of the patterns seem to be more accurate, 1978). Furthermore, the "November" elegy for Dido is more

than a "portent of his triumph in *Colin Clout*" (60); it is evidence that Colin is mature from the onset--not in personal love, but in the poetic vocation which Professor Mallette is examining. I think that this chapter may exaggerate the continuity of Colin's development, but it can profitably be read with Louis Montrose's discussion of the poet-lover (1979), Richard Helgerson's masterful account of Spenser and the idea of a literary career (1978), and, more generally, Jerome Dees' seminal essay on Sp's narrator (1971).

"Milton's Early Pastcrals" (Chapter 3) examines *Arcades,* the *Nativity Ode,* L'Al, and Il P from the 1645 poems as they"define and assess the poetic vocation" (76). Unlike Colin Clout, whose vocation is an internal struggle, the Miltonic pastoral poet is a righteous instrument of God against the fallen world. He reverses the Spenserian process of artistic self-definition, in which the poet is inspired and creative only after *doctus labor.* For Milton, Orpheus is the divine singer and patron of pastoral from the outset. Another contrast with Sp is Milton's positive attitude towards pastoral solitude, in Il P, for example, where it fosters the contemplative and prophetic voice. The early Colin Clout, by contrast, suffers and becomes self-destructive when alone.

In Chapter 4, Professor Mallette examines two strains of pastoral elegy which reflect different notions of poetic vocation. The myth of Adonis informs adonean elegies from Bion's *Lament for Moschus* and Vergil's tenth eclogue, through Sp's unsuccessful Astro and Lay and the body of Milton's successful *Epitaphium Damonis.* The poet's function in this mode is to foment sorrow for the death of a friend; his focus is on personal emotion rather than consolation, on friendship rather than the art of poetry. The myth of Orpheus, on the other hand, informs Moschus' *Lament for Bion* and Vergil's fifth eclogue, Sp's brilliant "November" elegy for Dido, Milton's unsatisfactory conclusion to *Epitaphium Damonis,* and his consummate celebration of poetic power in *Lycidas.* The poet in orphic elegies draws attention away from personal grief through more formalized ritual lament; his concern is to celebrate the power of poetry and the role of the poet--a goal attained in *Lycidas,* with its "utterly perfect balance between the orphic and adonean perspectives on death" (148). These contrasts lead to useful distinctions between two different goals in pastoral elegies. The role of Orpheus, however, merits further examination, for ultimately it founders with Hercules Gallicus as an image of literary humanistic culture (Cain, 1978). Readers could also apply much from the medieval homiletic tradition that Professor Mallette alludes to (135) but does not develop in pursuing his thesis about the instructive value of Renaissance pastoral. At the same time, it would be helpful to place Northrop Frye's accounts of ritual patterns into perspective with more recent work on reader-text response when "we ask how the poet evokes a response from his reader and what kind of a response it is (117, 199).

Chapter 5 expands Professor Mallette's 1977 article about poet and hero in FQ VI, especially canto ii, arguing that Sp holds a "peculiar conception of [poetry and courtesy] as moral activities . . . as guides to humane and social life" (161, 188). The conception is scarcely peculiar for a humanist poet--although it was becoming highly suspect by the end of the century, as O. B. Hardison has demonstrated (1971). Recent work by Michael O'Connell (1977)

and Thomas Cain (1978) casts further doubt on the "usefulness" of Sp's poetry, on its effectiveness in the humanists' grand program of instruction through delight. Another premise of this chapter is that by 1596 pastoral had become for Sp "a continued allegory for the poet's private inner world" (160). The assumption is true, and it keeps our focus on poetic vocation; but readers will keep in mind that FQ VI is a symbol for many other concerns, too, through the polysemous nature of Sp's allegory, as described, for example, by Walter Davis in his essay on partial exegesis (1977). Professor Davis' study and Northrop Frye's article on the structure of Sp's imagery (1961) both reinforce Professor Mallette's account of Sp's poetry as a judicious, balanced exploration of opposites. Fuller attention to them in this chapter would provide a theoretical context for the poet's ambivalence generally and his imagery specifically (e.g., flowers, light, binding and releasing).

In passing, I find "Castle Maleffort" (185) a distracting inaccuracy. On the other hand, a printer's error of "E.Ko" for "E.K." (133) is amusing, reminding us that the Renaissance author of the glosses in SC "echoes" the author of the eclogues. Overall, Professor Mallette's essays give us a close view of important themes in Sp and Milton. I think they would convey greater authority if he had developed their literary contexts more fully--particularly medieval and Renaissance notions of pastoral, the didactic tradition in both poetry and sermons, and the humanists' dilemma about pleasure v. utility in poetry. Secondary scholarship throughout this book is substantial and gathered conveniently in a bibliography of works cited. At the same time, however, readers need to be informed of main streams in current scholarship that parallel Professor Mallette's concerns--for example, the work of Wolfgang Iser and Stanley Fish on reader response, which is treated throughout (notably in Chapter 4) with little regard to specialized scholarship, and especially recent studies of the narrator-poet.

81.82 Rollinson, Philip. *Classical Theories of Allegory and Christian Culture*. With an appendix on primary Greek sources by Patricia Matsen. Duquesne Studies in Language and Literature, 3. Pittsburgh: Duquesne University Press; Brighton, England: Harvester Press, 1981. xx + 175 pp. Indexes of Names and of Words and Subjects. $17.50.

Philip Rollinson's essay on medieval allegorical theory in the Christian West and its classical antecedents fills a large gap in our knowledge of the development of poetic theory and lays the groundwork for a future theoretical document which should aid greatly in the understanding of Dante, Langland, and Sp. The essay is also a corrective in the discussions, among medievalists of Robertsonian and anti-Robertsonian stamp, of how to define allegory, typology, etc., and of how extensively we may allegorize medieval poems which on the face of them are secular in content and intention.

Although the book is addressed to persons closely familiar with the history of classical rhetoric and medieval exegesis, many students of Renaissance allegory who are not familiar with all of the rhetoricians and exegetes cited in the work can be counted on to have a deep interest in this study, and for these persons the book provides a chart of the major rhetoricians and exegetes, organized chronologically (xiv-xix). Following this chart appears

Rollinson's own succinct account of what his book does; we quote it in its entirety:

"The first of the following two chapters describes the various elements which essentially determine ideas about allegorical creation and interpretation down through the Middle Ages and Renaissance. The second chapter attempts to outline how these elements came to be assimilated into Christian consciousness and expectation in the Latin West. Classical theory seems to recognize two basic kinds of allegory: the allegory of implied application and the allegory of partial or concealed reference. Each of these involves a number of different, explicitly identified tropes, figures, and techniques. In the first basic kind an expression with literal reference to one context is used with reference to a quite different context, and the reader or listener is expected to make the necessary analogical leap, applying the meaning of the literal context mutatis mutandis to the other. Various hints may be employed to alert the reader that such a leap in reference is necessary. Virgil concludes Book II of his *Georgics* with the remark that now is the time to unhitch the steaming horses. He means for the reader to guess, from simple proximity, that he is analogically referring to the concluded subject matter he has labored to present in Book II. The second basic kind of allegory makes a partial (as in allusion) or concealed (riddle) reference to some fact, person, event, or statement, which it is assumed is known by the reader already or can be known by him using the limited expression presented to him.

"The Christian response to and use of this classical tradition is complex, beginning with the Septuagint translation of the Old Testament (3rd cent. B. C.) and continuing in the Greek New Testament and early Fathers. The Bible presented itself as a special text to which Christian writers, translators, and interpreters brought classical expectations about allegory, but expectations with a broader scope which included the meanings even of history. The complete assimilation of one classical tradition of allegory, as a figure, into an explicitly Christian context and the broader application of it as well is nicely illustrated by Bede's *Schemes and Tropes in Holy Scripture*. This broader scope also modifies the classical tradition in important ways. One is the development of a rather sharp distinction between (1) allegory which has essentially two meanings, a satisfactory literal sense and some additional level of hidden meaning, and (2) allegory conceived as involving only one level of hidden meaning, which is to be inferred from the obscure or literally impossible text. A related, commonplace development posits that allegory may be factual (based on *res*) or verbal (based on *verba*). Christian theorists and commentators exhibit a marked predilection for factual allegory. But it is through one-meaning allegory, factual (story, parable) or verbal (riddle), that nonbiblical literary techniques, similar or identical to biblical ones, are endorsed and legitimized, as long as there exists a strong didactic intention. This is explicitly the case in Augustine, who is a key figure in the development of theories relating to secular literature.

"Some of the important results of his speculations are not widely realized, however, until Dante and Boccaccio. And in general the broadened scope of Christian allegorical theory, which expands the potential for allegory in literature, does not bear fruit until the later Middle Ages and Renaissance,

long after paganism, pagan religions, and pagan fables had ceased to be a problem demanding a hostile, polemical response. These later medieval and Renaissance developments in the area of literary allegory are not the subject of this book, but the attempt has been made here to lay a proper systematic foundation for describing, understanding, and evaluating them." (xix-xx.)

We conclude this notice with another quote which describes the extensive appendixes: "The appendixes contain annotated translations of important theoretical works or parts of works which bear on the question of allegory and which have not been available in English. I have translated and annotated the whole section on figurative language in Diomedes' *Ars Grammatica.* Allegory is one of the tropes Diomedes treats. Other figures, though, are also related to allegory, and I have translated the complete section so the reader will be able to grasp the entire context for the discussion of figures in one of the standard grammatical authorities for more than a thousand years in the Latin West. In Appendix II my colleague Patricia Matsen has translated all the pertinent grammatical and rhetorical passages in Spengel's *Rhetores Graeci*, the standard collection of Greek rhetorical and grammatical writings. Her translation carefully gives the different definitions of allegory and related figures as they evolve. These Greek works parallel and in some cases directly influence the classical Latin grammarians and rhetoricians, and they again become available and directly known in their original form to the Latin West during the Renaissance." (viii.)

ARTICLES: ABSTRACTS AND NOTICES

81.83 Bond, Ronald B., "Supplantation in the Elizabethan Court: The Theme of Spenser's February Eclogue," *SpStud,* 2 (1981), 55-65.

Both modern historians and contemporary observers agree that the Elizabethan court was an arena for envy, ambition, deceit, and tale-bearing. Sp laments the vying for position at court in MHT and CCCHA, and he composed the sixth book of FQ with little enthusiasm for the courtly ideal. His anatomizing of envy and slander is part of a tradition, represented most strikingly, perhaps, by George Whetstone's *The English Myrror* (1586). That "February," using the pastoral form, contributes to the tradition is clear from three considerations. The first is the significance of coldness and dryness in the theory of humors. The second is the fable's working out of a pun on "supplantation," a species of *invidia,* according to Gower and others. The third is Sp's implied criticism of the husbandman, an addition to the Aesopic fable. "Februarie" warns the monarch about listening too readily to evil-speaking counsellors and makes a case for accepting one's lot, even in adversity. [P.C.-T.P.R.]

81.84 Burchmore, David W., "The Medieval Sources of Spenser's Occasion Episode," *SpStud,* 2 (1981), 93-120.

All the characteristic features of Sp's hag Occasion were attributes of Misfortune in the Middle Ages and Renaissance. Proper attention to the medieval sources of Sp's iconography shows that his figure was meant to be familiar and recognizable, and that her appearance is a more reliable guide to meaning

than her name. The action of the episode has a medieval source as well, in the battle between Fortune and Poverty in Boccaccio's *De casibus*. Certain differences in Sp's account, moreover, indicate that his conception of the struggle was influenced by the simplified illustrations of the story found in some manuscripts of the French translation; and in fact three of the four illuminated copies known to have been in England during the Renaissance contain such pictures. [Adapted from P.C.--T.P.R.] Five illustrations.

81.85 Davis, Walter R., "The Houses of Mortality in Book II of *The Faerie Queene*," *SpStud*, 2 (1981), 121-140.

As Guyon moves from the House of Medina through the Cave of Mammon to the House of Alma, he experiences ever more fully what it is to be human. Similarly, as readers follow the hero through these places, they become more fully aware of the richness and significance involved in the act of reading or learning about humanity. Specifically, the House of Medina invites the reader to seek only the literal and tropological senses of traditional exegesis; the episode in the Cave of Mammon offers a grotesque parody of fourfold exegesis; and the House of Alma invites a reading that is both fully developed along all four senses and broad in its tonal range as well. [P.C.--T.P.R.]

81.86 Fichter, Andrew, "'And nought of *Rome* in *Rome* perceiu'st at all': Spenser's *Ruines of Rome*," *SpStud*, 2 (1981), 183-192.

RR is a meditation on history in the form of a series of 35 sonnets. We may read it for what it reveals of a Renaissance historical consciousness, so long as we take into account the implications of the literary form Sp employs. The voice we hear throughout RR is that of a persona (a literary descendant of the Petrarch of the *Canzoniere*, specifically, *rime* 323), who vacillates between hope and despair as he contemplates the object of his obsession. On the one hand, in the guise of a modern Orpheus, ye yearns to circumvent the fact of Rome's fall and retrieve the city--his Eurydice--from its ashes. On the other hand he resigns himself to Rome's demise, taking it as an occasion for utterances of moralistic disdain for all earthly beauty. We need not attribute to Sp, however, the ambivalence of his persona. Indeed, the speaker's vacillations dramatize a failure to grasp the nature of history as Sp conceives it, a providential plan, universal in scope, in which a fall and the possibility of regeneration are equally included. This and the persona's vision of history are most clearly juxtaposed in sonnet 30, in which the persona's lament for the fall of Rome ironically parodies Christ's parable of the coming of the Kingdom of God (Mark 4.26-29). Ultimately, the speaker's misapprehension of the nature of history stems from his failure to perceive the object of his meditation properly. He seeks to understand Rome in terms of itself ("*Rome* onely might to *Rome* compared bee") rather than look beyond, as sonnet 30 implies one should, to the spiritual paradigm of Fall and Redemption, which, for Sp, gives history its meaning. [P.C.--T.P.R.]

81.87 Johnson, L. Staley, "Elizabeth, Bride and Queen: A Study of Spenser's April Eclogue and the Metaphors of English Protestantism," *SpStud*, 2 (1981), 75-91.

The April eclogue of SC reflects the contemporary association between

Elizabeth and Solomon as rulers whose virtue and wisdom had created a pastoral paradise. Elizabeth was compared not only to Solomon, but also to the pure bride of the Song of Solomon. An exploration of this contemporary way of addressing or of describing Elizabeth reveals the fears and ideals of the period; it also suggests that Sp's eclogue portrays both the ideal of the Protestant bride and prince and those forces opposing the realization of this ideal. Hence, the eclogue describes two worlds: one, actual and fragmented, the other, possible and harmonious. [P.C.--T.P.R.]

81.88 Keaney, Winifred Gleeson, "A Courtly Paradox in Book VI of Spenser's *Faerie Queene,*" *The Expansion and Transformation of Courtly Literature,* ed. Nathaniel B. Smith and Joseph T. Snow (Athens: Univ. of Georgia Press, 1980), pp. 185-203.

Points out that the woman in the ritualized devotion of courtly love has a paradoxical and equivocal role, both a stimulus to nobility and a distraction like Eve or Delilah, "always threatening to undermine man's spiritual and martial prowess" (185). Illustrates from the career of Calidore that this ambivalent relationship between the woman and the knight still applies in Sp's view of "courtesy." "The essential paradox of the medieval courtly notion of love plagues Renaissance man as effectively as it did his medieval ancestors" (200).

81.89 Luborsky, Ruth Samson, "The Illustrations to *The Shepheardes Calender,*" *SpStud,* 2 (1981), 3-53.

The results of this investigation, the first to include all the woodcuts and to analyze them from the perspective of art history, show that the blocks were made especially for SC and are not restrikes as has frequently been assumed. While the designs are in the Flemish tradition, the cutting is English; at least three hands can be distinguished. We see elements from the calendrical-pastoral genre combined with features relating to the specific eclogue. This means that the designer(s) must have been given a set of directions to follow. The critical problem is to deduce this program. Although we find variation among the cuts both in the way each relates to its eclogue and in the level of detail, we see consistency in the way the poetic subject and the calendrical theme are stressed. This consistency means that the elements were prescribed. When the eclogue concerns the making or not-making of poetry, the subject is illustrated (seven cuts). The calendrical theme is shown obviously by the astrological signs, the labors of the month, and the quotations from previous calendrical illustrations; and subtly, through allusion to the meaning of the month's name or its characteristic activity. We see also direct quotation from fable books, and references to cuts in Barclay's *Egloges* and an emblem book. The manner of illustration is usually direct: what is depicted is what is described. While this manner is common in books aimed at a wide audience, it is surprising for a book of new poetry at the time. The depictive manner probably was chosen to refer back to the way Vergil's eclogues were illustrated from 1502 to the middle of the century. [P.C.--T.P.R.] 20 illustrative figures in all.

81.90 Montrose, Louis Adrian, "Interpreting Spenser's February Eclogue: Some Contexts and Implications, *SpStud,* 2 (1981), 67-74.

This commentary on the essay by Ronald B. Bond (81.83) summarizes the essentials of his argument; questions some of his conclusions and their implications; and presents another perspective on "Februarie," its place in SC and in the context of Sp's career. Clashes between generations and betweeen ideologies of quiescence and ambition characterize not only "Februarie" but most of the other eclogues, the autobiographical fiction that frames the whole poem, and the social milieu of scholars and courtiers in which Sp worked and hoped to advance himself. The "meaning" of SC is generated in the dialectic between the divergent experiences, attitudes, and achievements of Colin and Immerito. The paradoxical combination of humility and self-assertion that characterizes the whole poem reveals Sp as neither a detached ironist nor an orthodox moralist but as a new poet and a young man with an acute sense of the contradictions in his soical world and a profound concern to find his way among them. In SC, his way is through the elaborate strategies of poetic discourse. From this perspective, the workings of "Februarie" mirror in little the workings of the whole poem. [P.C.--T.P.R.]

81.91 Oram, William A., "*Daphnaida* and Spenser's Later Poetry," *SpStud,* 2 (1981), 141-158.

Daph is less a traditional elegy than a warning portrait. Sp portrays the grief of his pastoral mourner, Alcyon, as exaggerated and obsessive; his refusal to temper his sorrow betrays an impatience and a self-centeredness that contrasts with the narrator's self-control and his generous sympathy. The poem presents Sp's mourning friend, Arthur Gorges, with an unfavorable portrait and asks, implicitly, if Gorges will continue to display the impatience of his pastoral surrogate. In its tendency to upset our generic expectations, its expanded role for the narrator and its fictive use of Sp's biography, Daph anticipates Sp's later poetry. [P.C.--T.P.R.]

81.92 Rasmussen, Carl J., "'How Weak Be the Passions of Woefulness': Spenser's *Ruines of Time,*" *SpStud,* 2 (1981), 159-181.

The main speaker of RT, the genius of Verlame, is not a mouthpiece for Sp but a character in her own right. The enemy of such historic English worthies as Pendragon and Boadicea, Verlame has affinities with the Roman Whore of Babylon and certain Old Testament ruin-haunting creatures. Moreover, she is possessed by the despair attendant upon sin, and her monologue is less an elegy than a complaint. Given that her theme is the grief arising from worldly loss, her plaint is indeed a perverse *consolatio* in that it casts the narrator into despair rather than consoling him. Because of her perversity, many of Verlame's ideas, including her famous defense of poetry as a medium for making its subjects eternal, are implicitly cast into question. Indeed, the structure of the poem itself reminds us that poetry should not eternize its subjects but work in time to heal, civilize, and elevate the reader. At the same time, Verlame, precisely because of her sinful nature, is a suitable vehicle for expressing grief, which from the Augustinian perspective of Protestantism is a weakness due to sin. Hence Verlame's lament for Leicester, Sidney and others generates an aesthetic tension between the disorder of human grief (as expressed by Verlame) and the religious expectation of faith and hope. Only in the concluding two sets of visions does the poem become a true *consolatio*. The first set of visions, six scenes of worldly ruin, affirm the providential power of

God at work amid the transcience of things. The second set of visions, six symbolic renderings of the apotheosis of Sidney, reminds us of St. Paul on resurrection and sets forth Sidney as an example of the risen elect. In this manner do the final visions answer and assuage the despair engendered in the narrator by Verlame. [P.C.--T.P.R.]

81.93 White, Robert A., "Shamefastnesse as *Verecundia* and as *Pudicitia* in *The Faerie Queene*," *SP*, 78, No. 4 (Fall 1981), 391-408.

The Shamefastnesse in FQ II.ix and the one in IV.x stand for two related but different attributes. The first is a natural aversion to evil and disgrace of any kind. The second is "a primarily feminine quality which accompanies chastity," "which controls sexual desires and conduct through the fear of disgracefully lustful or wanton behavior."

SPENSER IN GERMANY

By an oversight we failed to publish the following review in issue 12.1. We publish it here separately to acknowledge this mistake.

81.94 Clemen, Wolfgang. *Originalitaet und Tradition in der englischen Dichtungsgeschichte*. Munich: Verlag der Bayerischen Akademie der Wissenschaften, 1978. 90 pp.

Since all literature should be regarded as a complex interplay of conserving and innovating forces, Clemen considers the relationship between originality and tradition as one of the key problems of literary history. Too often tradition and originality, convention and revolt, continuity and innovation, imitation and inspiration are misunderstood as mutually exclusive criteria. In reality (i.e., in the poet's workshop) they are highly dependent on each other. Literature is not written in a traditionless waste land, and a poem without references to existing reservoirs of meter, rhythm, rhyme, tone, imagery, and *topoi* is inconceivable. The originality of a poem does not mean its independence of and difference from all poems previously written.

Clemen warns the critic not to dissect "old" and "new" elements in a poem. A poem is an organized "amalgam" of traditional and original ingredients, a well-dosed mixture of "continuity" and "innovation." It is impossible to read a poem and to measure out its "tradition" and its "originality."

After these introductory remarks Clemen dedicates his further chapters to Sp, Donne, Milton, Marvell and a choice of eighteenth-century writers and Romantic poets (Pope, Edward Young, Blake, Wordsworth). In his excellent chapter on Sp Clemen regards the poet of Epith and SC as a writer whose fertile imagination and far-reaching originality would have been unthinkable without a strong awareness of binding traditions and directive patterns. Sp as a "poet whose receptivity is equalled only by his originality (Dougles Bush, *Mythology and the Renaissance Tradition in English Poetry*, 1960) thus becomes the model poet for the poetics of "tradition" and "originality" and Epith its model poem: stylizing and realism, conventionality and spontaneity, solemnity and humor, dignity and boisterousness mark the artful synthesis of "imitation" and "invention," of "conservatism" and "experiment."

[Werner Bies]

DISSERTATION ABSTRACTS

81.95 Emerson, Cornelia Dozier. *Themes of Transformation in Spenser, Milton, and Shelley.* Yale University, 1980. *DAI:* 41:4718-A. Order No. 8109665. 225 pp.

Traces themes of change and transformation in a series of poems by Sp, Milton, and Shelley, primarily showing the persistence of these themes from the Renaissance to Romanticism and secondarily exploring changes in the relationship of man to nature in the selected poems. The emphasis is on close reading and explication, supplemented at times by reference to the classical sources, to the other poetry and prose of the authors, and to the work of modern scholars and critics. Ch. I explores the idea of natural mutability in Sp and Shelley, in Florimell, the Garden of Adonis, and MC, and in such poems of Shelley as "The Cloud" and "The Sensitive Plant." Ch. II deals with *Comus,* where the theme of transformation seems to define the moral choice given to the human being in the natural world--whether to be transformed into a lower, bestial form or into a higher, spiritual one. Ch. III focuses on *Prometheus Unbound,* where the action climaxes in the sudden transformation of human nature, human society, and nature itself.

81.96 Rupprecht, Carol Schreier. *The Martial Maid: Androgyny in Epic from Virgil to the Poets of the Italian Renaissance.* Yale University, 1976.

The hero is the most conspicuous feature of epic poetry. Human character on a scale commensurate with the scope of the genre is inseparable from our concept of it. But such impressive character is not confined to the heroes. Beginning with Camilla in the *Aeneid,* the martial maid in epic is worthy of more serious attention than readers traditionally have given her. This study focuses on the martial maid from Camilla through the epics of Statius, the *Psychomachia,* Quintus of Smyrna's *Fall of Troy* to *Orlando Innamorato, Orlando Furioso,* and *Gerusalemme Liberata.*

Seen from an archetypal perspective, the martial maid's balance of strength and beauty mark her as representing the archetype of androgyny. As androgyne she not only reconciles the masculine and the feminine, but in Renaissance epic particularly she embodies a much more inclusive *coincidentia oppositorum* where the poise at the center is maintained as a process and not as a fixed state, a balance recognized in the Renaissance as a form of perfection.

The martial maid is a core image in a dynamic relationship with other images including *virgo, puer,* amazon, goddess (aspects of self) and twin, virgin mother, *regina,* loved one (relationships with others). Also, a distinct language of liminality accompanies the entrance of the martial maid into the epic, a language which forms, along with image and archetype, the phenomenon of epic androgyny. The study concludes with a look at FQ and suggestions of directions this new archetypal method might take.

SPENSER BIBLIOGRAPHY: UPDATE

81.97 This item continues #80.29 (*SpN,* 11.1), #80.64 (11.2), and 80.91 (11.3). We have deleted items which *SpN* has picked up since 1979.

A Bibliography of Spenser Items Omitted from the Spenser Newsletter, 1973-79 (Volumes 4-10) and from the Annotated Bibliography, 1937-72.

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This checklist restricts itself to items published through 1979. Items published during 1980 will appear in the Fall, 1982 issue.

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