SPENSER NEWSLETTER

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SPENSER AT MLA

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81.01 We wish to acknowledge the courtesy and generosity which Eileen M.
Mackesy, Managing Editor of the *MLA International Bibliography,* is extend-
ing to us each spring in sending us advance copies of the Spenser section
of the current bibliography to aid us in locating recent publications on Sp.

BOOKS: REVIEWS AND NOTICES

81.02 Hill, Douglas. *Edmund Spenser. The Illustrated "Faerie Queene": A
Modern Prose Adaptation.* New York and London: Newsweek Books, 1980.
192 pages. 86 illustrations, 25 in color. $16.95.

This handsome book will be of interest to all those who profess the Re-
naissance, although it may not be of special usefulness to Spenserians, who
may, however, want to put it on reserve as supplementary reading for students.
The aim of this abridged "re-telling," as Douglas Hill says in the Introduc-
tion (p.11) is "to get around the barriers of diction and density, and show
modern readers the essence of *The Faerie Queene*--the stories, the settings,
the allegorical meanings--enhanced . . . with illustrations that capture much
of the Elizabethan splendour of the original." This adaptation hopes to serve
as "an introduction and a guide, leading readers to the glory and greatness
of the poem itself."

Whether the book achieves this commendable aim is of course beyond the
control of its author, and dependent on its users. Yet two considerations
seem to stand in the way of the stated aim: a modern prose adaptation by
definition lacks the intricate articulation, the subtle sinuousness of Sp's
poetry; and, paradoxically, the lavish illustrations may because of their
compelling interest distract from the substantive interest of the text. How
much reliance can be given the sophistication of readers who are presumed to
be unsophisticated? A knotty problem.

The text is admittedly an abridgment and modernization. The triple-
column Glossary/Index (pp. 189-92) contains not only "capsule explanations
of the characters' allegorical roles and, where necessary, their names" (i.e.,
the etymological derivations of Acrasia, Orgoglio, Pyrochles, Timias, and many
more), but also "definitions of some of the less familiar terms that have been
retained" (e.g., adamantine, harpies, wimple). The Glossary/Index is thought-
fully done and will be very useful.

The re-telling of each book is adequate in length: the legend of Holiness
(pp. 13-49), the legend of Temperance (pp. 51-81), the legends of Chastity and
Friendship together in one section (pp. 83-127), the legend of Justice (pp.
129-157), and the legend of Courtesy (pp. 159-187). No mention occurs any-
where of Book VII, the legend of Constancy. Does this omission show the
difficulty in summary of the Mutabilitie Cantos, or does it indicate a con-
scious rejection of the Cantos as part of FQ? This volume does not address

the question of the Mutabilitie Cantos and may as a consequence mislead, as do reprints in anthologies of *Astrophel and Stella* which silently omit the songs.

The re-telling of the six books is graceful, smooth, and trenchant without seeming hurried--open to few justifiable objections in view of the inevitable limitations. Any reader familiar with FQ will notice the many ellipses that omit telling details, rhetorical devices, and intentional repetitions and linkages, producing a condensation of Sp's amplitude in the manner of *The Reader's Digest,* a comparison which is unfair to the book's lively readability. Obviously, the abbreviated re-telling can not substitute for a first-hand acquaintance with Sp's poem.

Notes on the Illustrations (p. 188) are credited to Ann-Marie Ehrlich as "picture researcher." The illustrations come from medieval manuscripts, miniatures, tapestries, and books, from Renaissance books, reliefs and sculptures, frescoes, friezes, miniatures, portraits, and paintings in some of the great museums and libraries in this country, in England and Scotland, and in Spain, France, Austria, and Germany, as well as in private collections. Particularly striking in relation to the successive books, in my opinion, are Bernardo Martorell's St. George and the Dragon (1430), the bronze statue (ca. 1480) of Arthur in Innsbruck, the figure of Deceit from Henry Peacham's *Minerva Britannia* (1612), and Joris Hoefnagle's Marriage Fete and Bermondsey (Book I); Duccio's Temptation of Christ, the beautiful walled garden from a fifteenth-century chest in the National Gallery in London, and the lover assaulting a castle from a fifteenth-century illuminated manuscript of the *Roman de la Rose* (Books III and IV); the portrait by Gerlach Flicke of Lord Grey de Wilton, Rubens' Amazons in Battle, Pinturicchio's fresco of Hercules and Omphale, and Sir Henry Sidney entering Dublin from John Derricke's *The Image of Ireland,* 1581 (Book V); the portrait of Sir Philip Sidney (assumed to be the model for Calidore) in the National Portrait Gallery, Cerberus, sire of the Blatant Beast, from a sixth-century B. C. Greek vase, and Rubens' The Three Graces (Book VI).

The illustrations are selected with much care. They have a fascination of their own. The front jacket depicts the Garden of Delight from a medieval miniature, the back jacket the Rainbow portrait of Queen Elizabeth, the frontispiece Robert Peake's Queen Elizabeth going in procession to Blackfriars (1600).

The cover of the book is a rather jarring orange coler. The book was designed in England and printed on heavy glazed paper in large, easily readable type (neither paper nor type specified) in Hong Kong, a fact which may explain the relatively low price of such a sumptuous specimen of the modern book maker's art. In its physical properties the books seems to be in line with, although quite different from Newsweek Books' series Great Museums of the World. I hope the success of *The Illustrated "Faerie Queene"* will make it the forerunner of similar ventures with other poems of the Renaissance, and with poems before and after the Renaissance.

Finally, in spite of any reservations expressed in this review, the volume should be received and perused with enthusiasm by all lovers of English poetry.

[W. F. M.]

Murrin, Michael. *The Allegorical Epic: Essays in its Rise and Decline.*
Chicago and London: The University of Chicago Press, 1980.   275 pp.
Index. $23.00.

Murrin says in his Preface that this book is "designed as a companion
volume to *The Veil of Allegory* [Chicago: Univ. of Chicago Press, 1969], prac-
tical criticism to complement the theory" (ix). "At the same time," he con-
tinues, the book "'corrects' the *Veil,* since it shows the differences and
vagaries of practical application and so balances the clear structures of
the earlier study" (ix).

Murrin makes very strong claims for the historicity of this study as
compared witn other comparative studies in epic, viz., those by Greene,
Durling, and Giamatti: "The reader will not find here a reflection and devel-
opment of twentieth-century opinion on various authors" (x). "I have written,
rather, to present those allegories which can be recovered by a historian,
an analysis of what some critics actually wrote in the Renaissance, or a
direct reading of those poems where we have sufficient data to determine the
kind and method of allegory" (x). "Allegory begins with Homer's quarrelsome
deities, and Milton helps to close its story when he deliberately prevents
an allegorical reading of his heavenly scenes. The inclusion of such material
separates this book from those by critics who consider allegory to be a genre
or something atemporal. While allegory may indeed be something permanent in
the mind, I think this something manifested itself differently both before the
Greeks started arguing about Homer's theology and today. It is not the object
of the literary historian to speculate about the mind. He can only study its
expression. This book, therefore, has nothing to do with the modern or roman-
tic definition of allegory, the play of personifications which express the
passions; nor is it concerned with modern experiments which critics have felt
to be mythic or allegorical" (x-xi).

The Allegorical Epic has chapters on ancient allegorical criticism of
Homer and Virgil's use of it in his adaptations of Homer in the *Aeneid;* on
Landino's Neoplatonic reading of Virgil (together with a summary in the
Appendix [197-202] of Landino's Commentary on Virgil, abstracted from his
Camaldulensian Dialogues); on the garden of Falerina in Boiardo's *Orlando
innamorato;* on Tasso's allegory in *Gerusalemme liberata;* on Sp's Fairyland;
on the language of Milton's heaven; and on the end of the tradition in the
assault upon Homer by the historicism of the eighteenth century.

Since Murrin deliberately sets this book in the context of the earlier
The Veil of Allegory, it is well to begin this account with a summary of the
argument in that book. In the *Veil* the author asserts (a) that allegory in
Renaissance times was and must have been conceived as *oral* discourse; (b) that
the writer of allegory saw himself as the inspired receiver of truth which he
was obligated to communicate in language which was necessarily obscure at
least in part because much of the truth he had received was difficult to under-
stand, not susceptible to absolutely explicit statement; (c) that the allegorist
assumed he could communicate effectively to an elite audience through typo-
logical figures, i.e., symbolic myths, because this audience would know "that

the poet is exploiting in his allegorical myths the interrelationships of the three worlds which make up the universe: the supercelestial, the celestial, and the sublunary" (48), "using an image in one world to signify its corollaries in the other two" (48), "speaking in a symbolic fashion which he bases not on his subjective imagination but on the objective order of the universe" (48); (d) that an essential part of allegorical communication, when it succeeded, was the individual hearer's cooperation in "supplying the unspoken words necessary to fill in the extended analogy of the *lógos prophorikós*" (70): i.e., "allegory functions as the visible sign of inward truth in the poet, which the auditor expresses rationally by his interpretations" (70); (e) that at the same time the poet intended to entertain a non-elite general audience and improve their moral values even though they were incapable of understanding much of what was symbolized in the myths; (f) that the allegorical poet believed he was practicing the same oral art as his predecessors, especially Homer, "exercising a kind of cultural control over men's minds" (84-85), "appealing not to the peculiar psychological traits of the individual but to those traits common to all men" (85), drawing upon "history, the record of public events, for his material, exploiting the memory of humanity itself and selecting out of the mass of historical events those which he judged appropriate for his educational purposes" (85); (g) that the allegorical poet, who in fact failed in his educational purpose, did not perceive that in a lettered society his endeavor to emulate the ancient oral poets was too archaic to succeed, and he blamed his failure on the corruption of society; and (h) that--especially as the tradition waned--he did not really "speak to two audiences, providing moral control for the many and instruction to the few" (89), but, like the old prophets, he "went on uttering truths alien to his contemporaries and ended up causing moral change only in a few" (89).

Two further points in the book deserve our attention as remarks which prepare us for *The Allegorical Epic:* first, that one of the allegorist's prime resources is his use of the absurd contradition in his story, scene, or imagery in order to draw attention to the theme he is developing; secondly, that "allegory . . . finds its practical end in a mode of thought which itself liberates man from his environment and reveals to himself his own transcendence" (162), "a way of looking at things which reveals to him his own divinity . . . . The truth behind the painted veil is man himself" (163).

The seer, the allegorist, in all of this is quite clearly a Neoplatonist, withdrawing into a private vision of the sort described by the Florentine school around Ficino. In concluding his argument, Murrin describes what he sees as the gradual rhetorization of poetry, its removal from the domain of the seer and allegorist as the neoclassicists increasingly insisted on clarity of language. "As disciples of Aristotle, they [the neoclassicists] tended to use the drama as models for poetry and consequently had to require clarity everywhere, since the audience in a theatre, like one in a courtroom or church, is unspecialized and cannot puzzle out a text" (196-197). At the same time, the neoclassicists tended more and more to view poetry as a craftsman's product brought to the highest degree of polish which the craftsman is capable of, and no longer as a composition deliberately left unpolished and unfinished in anticipation of the cooperation which must exist between speaker and hearer in establishing a vision.

The general argument of the *Veil* invites some reservations, but I shall delay these until I have summarized *The Allegorical Epic*. In the first chapter of this book, entitled "The Goddess of Air," Murrin holds that Virgil, influenced by the allegorizations through which ancient critics rationalized the unacceptable behavior of Homer's gods, deliberately invited allegorical interpretation of the *Aeneid* by making the scenes dealing with the gods polyvalent, a procedure which "allowed him to 'condense' complex processes into short episodes, one of the principal techniques he used to 'reduce' the *Iliad* and *Odyssey* into one epic" (4). Murrin illustrates this argument through Virgil's Juno, whose activities besides carrying the story symbolize the processes which bring on storms and cause the seasons. "The divine personae symbolize the invisible causes of the event and at the same time preserve the mimetic surface of the epic, as they interact as living beings. Virgil's innovation was to use such allegory for a seasonal change which he made fundamental to his plot. In the *Aeneid* mimesis and symbol merge" (19). Further, throughout the poem Juno bears another symbolic significance, that of *furor* or rage. "She thus becomes polyvalent with application to both cosmology and psychology" (21).

This is to Murrin a crucial development in the history of allegory, for "when he made the goddess central to his plot and at the same time polyvalent, he encouraged an allegorical reading of the *whole* epic" (23); "Virgil's use of analogical patterns is so systematic, so thorough, that his medieval commentators allegorized the whole epic. We need not read the human characters symbolically, but we can understand why a Fulgentius or a Landino did so" (23). "Moreover, among creative writers Virgil's treatment of Juno led to experiments in continuous allegory, something which the *Aeneid* itself is not. Dante calls him master, and the *Aeneid* stands behind the great examples of continuous allegory by medieval and Renaissance writers" (23).

Murrin's second chapter describes the Platonic Virgil of the fifteenth-century Florentines as set forth in Landino's *Camaldulensian Dialogues*. "Landino's Virgil is a [Platonic] philosopher and his poem a representation of the contemplative life. Aeneas' many voyages, his love, his battles, all figure forth an inward reality, the psychic drama of man's growth *out* of this world" (27). This was not a new Virgil, Murrin points out; for although Landino moved in Ficino's circle where Neoplatonism was more rigorously in touch with the ancient sources, Landino was articulating a thousand-year tradition of viewing Virgil as Platonic: this "is the principal thesis which separates Landino and his medieval predecessors from us" (29) in our view of Virgil.

Murrin concentrates on *Aeneid* 6, where (lines 730-747) Anchises expresses the theories "that man is a soul imprisoned in a body (or in hell) and that he has a consequent need to escape through a process of purgation" (29). This text is the basis for the Platonic view of the poem developed gradually from Servius on and completed by Landino. The Platonists, skeptical of the reality of the phenomenal world generally, view the poem the same way and convert Aeneas' visit to Hades (where Anchises' speech takes place) to a psychic experience. This corresponds closely, for the Platonists, to the Virgilian technique of conveying adventures from the point of view of an observer in terms of what *seems* to be; and, in this Platonist view, the entire world of Aeneas is a series of deceptive psychic phenomena: Hades is simply this world

with its deceptive reality. Aeneas' task is to withdraw himself from the false moral and intellectual commitments of this world (e.g., the attractions of Dido) in order to commit himself to the contemplation of truth.

This withdrawal follows a Platonic purgative sequence outlined by Landino in three orders: the lowest "composed of those who live a civic and social life and who undertake the administration of public affairs" (47); next higher, those who withdraw from public life as something "dangerous, stormy, and dominated by the chances of fortune; they find some haven of tranquillity, withdraw themselves from the crowd into some kind of retreat, and live a quiet life--not in such a way, however, that there is not something against which they must still struggle" (47-48). "And in the highest rank you will see those who are completely removed from the concourse, the tumult, of human affairs; they do nothing that is worth of blame" (48).

In leaving Troy, Aeneas begins the purgative way. "In Italy he is just beginning the third and highest level, the drama of the contemplative life which Landino only hints at" (48).

Murrin acknowledges that Landino's elaborate dialectic is negative, progressively rejecting false aspects of life but only hinting at the character of the beatific vision of the supreme being toward which all this is directed. This however, he says, is faithful to the *Aeneid,* which dramatized an ascetic quite as rigorous as that of the Florentine" (48). In the *Aeneid,* "all external things are finally either rejected or lost" (48). Thus Landino's commentary "by shattering our false conception of human ends, prepares us to see clearly and shelters us from the ills of life" (49).

Landino's method of negativism which only hints at the positive vision it wishes to convey corresponds closely, as Murrin points out, to the allegorical method in poetry: "both assume a truth which can be expressed only by indirection" (49); and the dialogue "consists of a series of rising curves, until it ends with Aeneas in Elysium" (49).

Thus Landino tranmits to his contemporaries and immediate successors the picture of Virgil the Platonic allegorist which, in Murrin's view, was adopted by the typical allegorical poet as previously described in the *Veil.*

Now the author turns to practical criticism of Renaissance epics, proceeding on the assumption which concluded the first chapter, i.e., "The medieval and Renaissance writers inherited from Virgil and the Homeric critics a tradition of allegory. They assumed that marvelous scenes symbolized and condensed complex and unseen processes, that such polyvalent figures and actions made epic and romance philosophical. This assumption is the classical basis for Falerina's Garden, [and] the enchanged wood of *Gerusalemme liberata . . .*" (25).

The third chapter begins with the assertion that Boiardo's *Orlando innamorato* returns to the tradition of discontinuous allegory, alternating scenes of symbolic adventure with chivalric material. Murrin elaborately analyzes the symbolic dimensions of the episode in which Orlando destroys Falerina's garden, one among various false Elysia in the poem. "The gardens of Dragontina, Falerina, and Morgana are all forms of Hades and have the appropriate symbolism" (57).

The fourth chapter does the same for the enchanted wood of Tasso's *Gerusalemme liberata,* arguing however a much more central position for Tasso's allegory and persuasively establishing--contrary to the usual critical opinion in the matter--that Tasso conceived his epic allegorically from its very early stages rather than merely being driven into inventing an allegorical interpretation by the hostility of Counter-reformation critics. It is not that the allegory is continuous, but that it was not simply imposed as a face-saving afterthought. Murrin views the allegory as modelled on Plato's analogy between the just state and the just man in the *Republic,* and describes it thus: "the Christian army, paralyzed before Jerusalem, signifies the disintegration of the individual. Reason loses control over the passions, as Rinaldo (the irascible) rejects its rule and the other soldiers desert camp, pursuing women (the revolt of the concupiscible appetite). By canto 8 reason is confined to camp, where mutiny occurs. A countermovement then begins as Goffredo (reason) first quells the mutiny, receives the defectors back in camp, and with them repels a guerilla attack. Rinaldo, however, remains abroad, and only with his submission can the whole man act in harmony and achieve civil felicity (capture Jerusalem). The general or group dilemma mirrors that of the individual, or, rather, as in Plato the two reflect each other. The poem is both the mimesis of a historical even, in which characters have complete and individualized personalities, and a symbolic paradigm for the psychological growth of Everyman" (106-107).

Murrin fits Tasso's wood into the tradition of dark green worlds reaching back to Dante's dark wood. He establishes the centrality of the wood to Tasso's plot, emphasizes the wood as a symbolic conveyor of important psychological dilemmas, and notes Tasso's negative dialectic à la Landino's Virgil: his characters, moving in a world whose phenomena are illusory, necessarily become involved in delusion. The poem is dominated by the problematic of error, expressed through negative exempla. The vast and ineffable beauty of reality can be expressed only briefly and through indirection, as in Goffredo's dream.

The fifth chapter*provides a highly stimulating exploration of the ontology of Sp's fairyland. Murrin argues that Sp's basic assertion about fairyland in the crucial Proem to FQ II is that it is a real place, not a country of the mind. In his teasing Proem, Sp is following Jean of Arras, who in his *Melusine* insisted in a similarly coy and mysterious way that fairyland is real. Sp by hints and negative argument in the Proem makes the reader wonder where fairyland is, and finally in the Elfin Chronicle (2.10.72) places it in India and America, the vague but not fictional far side of the planet, following the example of the Italian epics about Orlando and Rinaldo, and also *Huon of Bordeaux.* This enables Sp's fairyland to be a dream of empire, of the new world where the "Spaniards and Portuguese are interlopers in territories previously visited by various ancient English heroes" (138). Thus in one dimension fairyland supports the expansion fostered by imperialists like Raleigh.

In this way, the literal and political level of the allegory contradict each other: "while both relate to historical reality, from one level to another the relation of myth to fact reverses itself" (140). Fairyland on the literal level reflects historical reality, the Asia of the crusaders

*a revised version of Murrin's "The Rhetoric of Fairyland," in *The Rhetoric of Renaissance Poetry,* ed. Thomas O. Sloan and Raymond B. Waddington (Berkeley: Univ. of California Press, 1974).

where Christian armies fought and (sometimes) won. Fairyland on the politi-
cal level contradicts the depressing condition of Christendom in Sp's day,
at bay against the Turk, and of Protestantism, at bay against resurgent
Catholic forces and the Counter-reformation. On this level Sp's fairyland
with its vision of world empire compensates for the weakness of the then
current English situation.

In his fairyland Sp is working in a locale which has the status of
repeated appearance in many romances. In his own poem, he goes beyond these
romances, whose action had moved in and out of fairyland, and stages all his
action there, in "the place where all other romances cross over, one into
the other" (139-140). "This choice allows Sp to practice his basic *contami-
natio,* to transfer situations from the Charlemagne romances . . . to his
Arthurian plot" (141). Before he is through, Sp has created a place where
anachronism is the rule, where characters from various epochs interact in a
fashion which defies normal temporality. In addition, by making his land-
scapes deliberately incoherent and allowing his incidents to violate all
probability and to move freely in and out of backgrounds alternately specif-
ic and vague, Sp manipulates the reader's perceptual processes so that
"somehow we exist in two worlds at once, an eternal one and a temporal one
. . . . To perceive the coexistence of times in his poem is to have the
viewpoint of eternity on time" (147), to achieve the viewpoint which medieval
theologians attributed to eternity, "a nontemporal perspective on the tem-
poral" (147) where all times coexist simultaneously.

"We are now in a position to recall Coleridge's famous remark [that FQ
takes place in 'mental space'] and develop further his notion . . . . Sp
reorganizes primary mental experience symbolically for rhetorical purposes.
In response to faery, we move outside the poem and try to know ourselves.
Later we attempt to formulate this understanding philosophically. And for
Sp or anyone else in the Renaissance our reaction should also involve cosmic
speculation. We apprehend the eternal of which this temporal order, this
universe of stars, earth, and planets, is but a moving image" (147).

Murrin then examines the curious way in which Sp has removed from his
major figures--Arthur, St. George, Guyon--their usual historical or quasi-
historical context and changed their personalities, making them unrecogniz-
able as the figures their names suggest. The proposed solution is that these
characters' discontinuity and transformation resemble the discontinuity
in the ordinary Christian's life as understood by Sp's audience: the life on
earth is followed by an absolutely transformed existence in heaven or hell,
a transformation which in heaven amounts to a fulfillment only suggested by
the person as he is perceived on earth in his still embryonic state.

"Back in this mundane world, where we live and die and where works of
art have finite limits, we nevertheless have left with us a new vision of
ourselves and our daily life. The simplest and most insignificant acts throw
long shadows into eternity. By his denigration of this world, the Christian
simultaneously transvalues it. On one hand it is a brief prologue to eter-
nity. On the other, human existence here assumes an importance that is so
great that it is difficult to express in words. In allegory the vision re-
veals itself in two seemingly contradictory character types. There are the

shadowy personifications and half-developed characters of FQ, perfect emblems for the unfinished personalities which we have in this temporal life. There are likewise the realistic characters which Auerbach found in the *Divina Commedia,* realistic because they are the essence of an individual's total life, its consummation in eternity" (151-152).

Proceeding to Milton in Chapter Six, Murrin argues that in portraying the war in heaven Milton deliberately made it impossible, through his choice of language, for critics to allegorize the conflict, and thus abandoned the tradition wherein mysterious scenes and those involving the gods invite and even require allegorical reading. Milton's technique for achieving the strangeness and mystery of his presentation is the contradictory language which does and does not represent, or represents contradictory objects in such a fashion as to frustrate the correspondences which for Murrin are basic to allegory.

In his Epilogue Murrin notes that the allegorical reading of Homer, which did not fall to the neoclassical assault which destroyed the rest of allegorical practice, fell before the successive attacks of historicism, the evolutionary assumptions which in Vico reduced Homer to a primitive figure whose poem was probably a synthesis of rhapsodic fragments and who, if he wrote the whole poem or even existed, was necessarily incapable of anything so sophisticated as allegory; and the learned agnosticism of F. A. Wolf, who denied that we can learn anything about a poet whose text was not stabilized until 700 years after he died.

For the Spenserian this book has first importance*in that it so appealingly works out an expanded view of the widely popular Coleridgean ontology of fairyland as "mental space." Murrin's pronouncement at the end of the first paragraph on page 147 (quoted above, p. 8: "somehow we exist in two worlds at once," etc.) is the kind which draws instant approval and gives the reader the feeling that this is what he should have known all along but was not resourceful enough to formulate for himself.

And this is not an exceptional passage. Not only is the book well-written from beginning to end, almost always easy to understand even in the most abstruse arguments, but it keeps advancing stimulating propositions, not the least of which is the assertion that Virgil encouraged allegorical reading of the *Aeneid* by his compact and polyvalent treatment of figures like Juno.

Yet the book is defective too. In the first place it has the inevitably weak position of a book which attempts to fulfill a critical program envisioned in an earlier book written when the author was younger. Murrin advertises his new book as a practical complement to the theoretical *Veil;* but as the second book does not fully bear out the theory of the first book, Murrin says that it "corrects" and "balances" the *Veil* by showing the differences and vagaries of practical application. This is his reticent way, perhaps, of acknowledging the disappearance in the new book of the *Veil's* insistence on the oral character of allegory, a shift which suggests that Murrin must finally have realized over the years the grotesque improbability that any poet in his right mind would expect any audience or any single hearer (except, perhaps, a professional *Cantastorie* who would learn it by heart in order to recite it himself) to retain the exact locutions of an encyclopedic text long enough to puzzle out subtleties so complex that even

*The chapter on Sp, of course, is not absolutely new. See note, p. 7 above.

a brief (for Boiardo) and relatively simple passage like the Garden of Fal-
erina episode takes Murrin 12,000 words to explicate (32 pages of about 420
words each). The simple logic of the matter is that Tasso and Spenser,
not to mention Dante (who customarily addresses his audience as "reader"
even though printing was more than a century in the future) not only must
have expected but positively required a thoughtful, considered, repeated
reading from anyone who hoped to trace the fine footing of the allegorist.

Still, we may acknowledge and even applaud Murrin's enthusiasm in the
Veil for the oral character of allegory since it does no harm to emphasize
the artistic concern with sound in great poetry. And, with the exception
of the unreasonable emphasis on the oral character of allegory in the *Veil,*
the theory of allegory in the two books is generally the same.

One other aspect of the relationship between the two books may nag the
reader, however, and that is the author's apparent commitment in the *Veil*
to *correspondences* among the supercelestial, the celestial, and the sublunary
worlds as the true and orthodox way in which the allegorist has conceived his
symbolism. The earlier book says nothing about psychomachic projection and
does not treat of the symbolism associated by medieval theologians with the
Garden of Eden wherein Adam or "the man" symbolizes reason and Eve or "the
woman" symbolizes passion. And when we get to the Preface of *The Allegorical
Epic* Murrin appears to be continuing this commitment to correspondences as
the mode of symbolizing which has true allegorical importance to the reader
or hearer of Renaissance allegories, when he rejects as a modern or romantic
definition of allegory "the play of personifications which express the pas-
sions" (xi). Still, his own reading of Tasso's allegory acknowledges and
requires the concept of personifications which represent differing passions
as well as other elements of the soul. In general, Murrin's exclusion of
medieval exegetical theory in favor of Boccaccio's and Pico's corresponden-
ces is baffling; we might suspect he thinks it irrelevant. When he labels
the garden passages in Boiardo as "false Elysia," does he mean that they
are not traditional Edens with Eves representing destructive passions?
In view of his vigorous claim of historicity, the reader may well wonder
just what importance Murrin wants us to give to exegetical theory.

Another liability of Murrin's theory is much more serious because it
is so central to both books. This liability is his basic assertion of the
allegorical poet's Neoplatonic commitment to convey a set of truths which
he must utter obscurely because they are not susceptible of clear statement
and which he necessarily addresses to an elite audience because no one else
is capable of understanding them. This indeed does describe the traditional
stance of the allegorist, inherited from ancient Neoplatonists and other
ancient cultists like the Gnostics who prided themselves on defending their
private truths from the vulgar. But even though the Neoplatonists, from
first to last, were tinged with elitism, still the allegorists whom Murrin
is dealing with after Virgil are *Christian* Neoplatonists, and Christian
Neoplatonists from Augustine on wore their "elitism" with a difference in
spite of their *contemptus mundi,* because Christianity is not elitist and
the Christian truths which count most are anything but hard to understand:
to achieve salvation one must love God and his neighbor, be humble, accept
his own limitations. The other Christian truths, like the Trinity, are

simply mysteries which nobody understands. Christ in the gospels did indeed teach in parables which he knew some of his hearers would not understand, but those who did not were not stupid, merely proud and unwilling. Murrin never so much as mentions that the obscurity of the Christian allegorist, as cogently explained by Augustine and practiced from his time on, is principally a teaching device which requires the audience to puzzle out the meaning, on the premise that we value most that which we have worked the hardest to get. Murrin also does not observe that Dante, the greatest of allegorical poets, writes in the vernacular specifically so that he can communicate his simple Christian doctrine to as many as possible. Dante does engage in the language of the obscurantist, but this is undoubtedly the rhetoric of the Augustinian teacher who thus gives his message the attractiveness of a puzzle.

Murrin might perhaps object that he is dealing with the *secular* allegorical epic, but this would not be a reasonable objection in view of his explicit statement in the *Veil* (p. 162) that "the original point of this book" is that "without divine truth allegory has no meaning as a rhetorical mode."

The implications of this stricture of mine are unfortunately fundamental, for the fact is that the "veil" of allegory always was a rhetorical pose as practiced by Christian allegorists when they were concerned to communicate essential Christian truths. Moreover, the picture that Murrin gives of the allegorist as a kind of reincarnation of the ancient prophet stubbornly speaking the truths which have been revealed to him--even though he is misunderstood or not understood at all by most--simply does not correspond to the epic poets whose poems he chooses to explicate (with the possible exception of Milton, to whom he seems to deny allegorical intention). As a writer Boiardo was a popular entertainer who wrote his epic in the time he could steal from his duties as a prominent and successful statesman; and in his poem he is only intermittently concerned, as Murrin acknowledges, with conveying truths allegorically. And none of these truths are difficult to understand once the symbols have been reduced to the underlying doctrine. Possibly we could classify Boiardo's poem as chiefly concerned with exercising moral control over the masses, a doubtful classification but one that might bring Boiardo into Murrin's fold. But what of Tasso? Murrin describes a Tasso who, though he may indeed have conceived *Gerusalemme liberata* in such a way that the allegory of the wood is basic to the whole structure, was very dubious for a long time as to the appropriateness of allegory in his poem. Far from stubbornly insisting on his own vision like an Old Testament prophet, Tasso kept trying to please his critics and patently hoped that his elaborate shift of stance in the direction of allegory would protect him from objections raised by the Counter-reformation. Nobody ever mistook Tasso for Jeremiah.

Spenser in turn does not correspond closely to the picture of the Neoplatonic allegorist wedded to his private vision, speaking his revelation obscurely--as needs he must--to those few who could understand. He was indeed a social elitist resisting the "raskall route," and he did become irritated with the "Stoick censors" who didn't appreciate his poem, and FQ is indeed frequently enigmatic. But his Christian doctrine is simple and

orthodox, concerned especially with pride and the consequent depression of
Redcrosse, who cannot easily accept the fact that he is not, in and of him-
self, sufficient to conquer Error. Far from discovering his own divinity,
Redcrosse is hard put to discover any reason at all for self-respect, and
what Una has to persuade him of as he faces Despair is that he has a part
in God's grace and mercy.

Robert Ellrodt's contention that Sp was not very Neoplatonic seems a
sound caveat not only for dealing with Sp's portrayal of romantic love but
also for dealing with his theology. Pico's attitude that man could somehow
achieve divinity, which Murrin attributes to allegorists generally (*Veil,* p.
163) was presumably an enthusiastic expression of the possibilities of the
Platonic ladder. But it was heretical when it was set down and would have
been heretical to an Anglican, a Calvinist, or a Roman Catholic in Sp's day.
The division between God and the Christian is radical and absolute; God
creates and sustains, man adores and obeys. Even the beatific vision does
not change man to God.

These considerations seem to me to limit the validity of Murrin's
claim to historicity, though his rationale for approaching Renaissance poets
through the critical positions of the day--without contamination from
modern conceptions of what allegory is--is above reproach. And the value
of his approach shines out in the real achievements of the book. But if
theory is defective and too confining, the historical scholar may be unable
to accommodate within the theory facts which would shed light on his own
readings.

Again, the most committed and learned scholar will find gaps in the
available information which can only be filled-if at all--by imaginative
hypothesis. What if artistic practice precedes the formulation of theory?
Although the idea of microcosm was prominent from ancient times, the "cos-
mic image" is a modern critical idea, presumably an imaginative extension
of the theory of microcosm. It is one of the most valuable of structural
ideas, one which no one so far as I know has successfully refuted--i.e.,
the proposition that the first incident in Dante's *Comedy* and the Error
episode in FQ I outline, in overture fashion, the general arrangement of
the whole story.

Conversely, the learned and imaginative historical critic may acci-
dentally lack a piece of information about a past era even though it is
still available, and this lack may blind him to the most patent interpreta-
tion of the text he is wrestling with. For example, Murrin's best argument
in *The Allegorical Epic* falters momentarily when he tries (143-144) to read
the passage

> *Elfinor . . .*
> built upon the glassy See
> A bridge of bras, whose sound heauens thunder seem'd to bee.
> (FQ 2.10.73)

Here Murrin is baffled: "Sp identifies the bridge with thunder, which does
not fit a calm day" (43) of the sort which would provide a glassy sea. Since
this makes no sense to Murrin, he appropriates this passage as an instance
of the allegorist's use of absurd contradictions in his story, scene, or

imagery as a means of drawing attention to the theme he is developing (*The Allegorical Epic,* 143-144; *Veil,* 146-147). In this instance Murrin assumes that Sp is triggering in his reader (hearer) special reactions to the world of Faerie by a symbolic rearrangement of images in an impossible way, so that the reader must equate the bridge with thunder and lightning. If we do make this equation, "then the glassy sea suggests the apocalyptic sea of heaven. The description is half stellified. We cannot simply distinguish truth from hyperbole here or in many other scenes of FQ because the formal vision does not represent an external reality: rather, it mediates a perceptual process" (143-144).

Hopefully some of the other passages which Murrin has in mind will bear out this assertion, but this reading of the thunderous bridge of Elfinor is a gaffe at least as bizarre as F. O. Mathiessen's speculations on the metaphysical *discordia concors* in the supposedly Melvillian phrase "soiled fish of the sea," without the excuse of the faulty typesetter who converted Melville's "coiled fish" to "soiled fish." Why should a bridge built of brass not thunder? Every time horses walk across even a wooden bridge they make a noise like thunder. Obviously Murrin had never heard horses going across a bridge, and had forgotten "Spotted Horses" and "Three Billy Goats Gruff."

The implications for all of us are of course enormous: not one of us can be certain that he will have the knowledge (or the memory) he needs when he reads a text. How could Sp know that some day bridges would no longer thunder? How can we know that we have assembled enough information to enable us to read a text properly? All we can do is study as much as we can and then hope our imaginations are active when the challenge occurs.

Another instance of the danger appears when Murrin addresses the language of Milton's heaven. This language, as Murrin reads it, does not suggest the correspondences with earthly or meteorological activity that one expects in Homeric, Virgilian, Renaissance allegories dealing with the gods; consequently he concludes that Milton has deliberately excluded the allegorical dimension, and that this signals the end of the tradition of allegorical writing which he has been discussing.

It may very well be that Murrin does not mean that Milton is deliberately excluding allegory from any other aspect of his epic, but he does not say this, and one is left with the feeling that he thinks Milton's poem does not lend itself to allegorical reading at all. Here I feel that Murrin would be more persuasive if he acknowledged those readings of PL which view the relation between Adam and Eve in the garden as an instance of the traditional allegorical treatment of the creation story wherein Adam represents reason and Eve passion. In the absence of anything of this sort in Murrin's treatment, one is tempted to suggest that he just isn't looking for the right kind of correspondences between heaven and the sublunary sphere in PL. Might not the fall of Lucifer correspond with and comment upon the Fall of Man? Both are proudly unwilling to accept the limits placed upon them by their natures. Here one might suspect that Murrin is ignoring the allegory because his theoretical program calls for allegorical writing to be essentially over by the time of PL.

I do not, of course, know whether this suspicion is justified, and perhaps it is simply ungenerous. My point is that Murrin, though committed to inductive and historical method, has bound himself tight by a set of theoretical assumptions which do not permit him to recognize some important aspects of the material he is dealing with, and which force him to make assertions which the texts he is dealing with will not always support.

But this is an exciting, well-written book which no Spenserian can afford to pass over. I cannot lay my pen down without feeling that, in the interest of sound allegorical theory, I have bitten the generous hand which fed me while I devoured this interesting book.

[F. P.]

81.04 Bayley, Peter, ed. *Spenser:* The Faerie Queene, *A Casebook*. London: Macmillan, 1977. 253 pp. Bibliography. Index.

This cannily chosen selection of published material, in the Casebook Series (general ed.: A. E. Dyson), contains an introduction by Bayley on how FQ has been and can be approached, and then pieces stretching from 1715 to 1975: first, extracts from John Hughes's discussions in his edition, from Hazlitt's *Lectures,* from Edward Dowden; thereafter, sources and influences (Lotspeich, H. H. Blanchard on Boiardo, Neil Dodge and, complementing him, Paul Alpers on Ariosto, Rosemund Tuve on medieval romance); allegory (Graham Hough, Maurice Evans); rhetoric, language, versification (Alpers, Martha Craig, Empson, Northrop Frye, Harry Berger); general 20th-century studies (C. S. Lewis, A. C. Hamilton, William Nelson, Frank Kermode, Bayley, Alastair Fowler, A. Kent Hieatt).

[A. K. H.]

ARTICLES: ABSTRACTS AND NOTICES

81.05 Bernard, John D., "Spenserian Pastoral and the *Amoretti*," *ELH*, 47 (Fall, 1980), 419-432.

In Amor "the pastoral is a major factor shaping Sp's imagination of the subject," (419). In FQ, since "the pastoral convention, with its promise of innocent repose in this world, is not easily reconciled to the heroic ethos" (421), Sp seeks to reconcile "the illusions of seductive otium" (421) in dangerous pastoral retreats with the "illuminations of visionary delight which occur in his Edenic havens as he conducts "his voyage toward the ultimate Sabbath" (421). The love poetry which Sp composed in the 1590's "if not resolving this dilemma, at least constitutes Sp's last major attempt to get it into satisfying form" (421). A large part of Amor, abandoning the visionary, ideal Petrarchan lady, seeks to purify the image of the living earthly woman, "fashioning the lady as a type of Edenic haven, a chastened image of felicity in which the poet can safely rest" (422). Amor, progressing thus toward "the physical consummation of desire under the protective sanctions of matrimony" (422) leads directly into Epith, and "by the end of Epith the heroic rhythm of the creative life has been so woven into the fabric of his erotic imagination that a temporary haven is transformed into a plausible image of that 'Sabaoth's sight' which Sp invokes in the most passionate of his prayers" (431).

81.06 Brown, James Neil, "A Note on Symbolic Numbers in Spenser's 'Aprill',"
       N&Q, 27 (Aug 1980), 301-304.

       A numerical analysis. "The numbers with which Elisa is praised . . .
suggest her association with *anima,* partaking of both corporeal and incor-
poreal natures and able, therefore, to unify *mens* and *corpus,* as a (primarily
spiritual) principle unifying all creation, and as the fountain of virtue.
All these possibilities point both to the reasons for and the results of ele-
vation of Elisa to deity: she rules over, harmonizes, and bestows virtue on
the world she animates" (304).

81.07 Chudley, Margaret C., "A Source for Spenser's House of Busirane Episode,"
       N&Q, 27 (Aug 1980), 304-306.

       "The conclusion of Book III of FQ should be seen as a reworking of the
conclusion of *Libeaus [Desconus]*" (305). " . . . the individual correspon-
dences of word and event are very striking, and so is the sequence in which
they occur" (306).

81.08 Hale, David G., "Another Source for Spenser's Oak and Briar," *N&Q,* 27
       (Aug 1980), 301.

       "An unnoticed source for some elements of Sp's fable [in Feb of SC] i
Petrinus Crinitus' version of the Pine and the Gourd, in *De honesta disciplina*
(Florence, 1504)."

81.09 Jacobs, Karen, and Edward Craney Jacobs, "The Doves of Venus in Hawthorne
       and Spenser," *AN&Q,* 18 (Sept 1979), 2-5.

       Views the dove which brings Coverdale to Priscilla in Chapters 17 and 18
of *The Blithedale Romance* as a deliberate echo of the turtle-dove which unites
Belphoebe and Timias in FQ IV. Both doves "inform the reader of the communi-
cative power of love and friendship" (4), although Sp's confident harmonizing
of "lust and chastity into chaste married love" (4) does not occur in *Blithedale.*

81.10 Jordan, Richard Douglas, *"The Faerie Queene,* II.ix.22: The Missing Link,"
       RES, 31 (Nov 1980), 436-440.

       Proposes a musical interpretation of the arithmological stanza.

81.11 Miola, Robert S., "Spenser's Anacreontics: A Mythological Metaphor,"
       SP, 77 (Late Winter 1980), 50-66.

       "These Anacreontic verses [between Amor and Epith] serve primarily to
unify the surrounding amatory sequence by presenting its literal and allegori-
cal meanings in a miniature, mythological metaphor. On one level the four
epigrams recapitulate the Amor's dramatic conflict and anticipate its epi-
thalamal resolution as they describe the lover's literal progress from unre-
quited love to marital bliss. On a deeper level the epigrams recapitulate
Amor's spiritual conflict and anticipate its epithalamal resolution as they
describe the lover's allegorical progress from Lenten suffering to blessed
union with God. The fourth epigram, moreover, gives the entire sequence in-
telligibility by enunciating the theme central to the sequence's literal and
allegorical meanings: the necessity of the lover's suffering to his eventual,
well-deserved bliss. Seen together as a mythological metaphor, the four epigrams
make structurally and thematically possible the various and difficult transitions

the sequence encompasses—from sorrow to joy, loneliness to love, aridity
to fruition, discord to concord, sickness to health, sin to salvation, Lent
to Easter, and death to new life" (51-52).

81.12   Montrose, Louis Adrian, "'Eliza, Queene of shepheardes,' and the Pastoral
        of Power," *ELR,* 10 (Spring 1980), 153-182.

        Traces the cult of Eliza in various pastoral expressions—poems, prog-
resses, festivals, entertainments—which emphasize Elizabeth's role both as
virgin queen and as spouse and mother of her people (replacing the suppressed
Virgin Mary in these respects); discourage political ambitions in her subjects;
associate the advent of Elizabeth with the advent of Christ; and affirm "a
benign relationship of mutual interest between the Queen and the lowly, be-
tween the Queen and the great, and among them all" (179).

81.13   Patrides, C. A., "The Achievement of Edmund Spenser," *Yale Review,*
        (Spring 1980), 427-443.

        This was the major address at the International Spenser Conference,
delivered at Duquesne University in Pittsburgh October 6, 1978. For a
summary see *SpN* 10.1 (Winter 1979), 23-24.

81.14   Sessions, William A., "Spenser's Georgics," *ELR,* 10 (Spring 1980), 202-238.

        Sp's imitation of Virgil, inspired by the tradition of Virgilian commen-
tators from Donatus through medieval times to Landino, envisions a "plural
Aeneas" who unlike the "total, complete, and golden" moral paradigm of Sidney's
Defence is a "plural" figure in an epic which offers "model virtues for all
members of society." Adopting the Virgilian conception of *labor* as the heroic
activity appropriate for the citizens of an expanding, civilizing empire, Sp
frames his epic on the "earlier Virgilian strategy from which the very charac-
ter of Aeneas developed—the mode of Virgil's *Georgics*" (203). "Sp's method
is not to imitate the actual content of Virgil's poem but its plural structure.
. . . a form devised to accommodate the rendering of a series of cultivating
labors with the purpose of redeeming a land and a history from the effects
of time's disorders. Such a structure of Georgics as defined by Virgil is
especially suited to the devices of a 'courtesy book'" which sets forth the
details of heroic labor in both the personal and social sphere, "propagating
the fullest use of time in political action" (203). "Virgil's plural labors
thus become Sp's plural Legends carrying out new demands of history" (203).
The essential task for each hero of the poem and for the various Elizabethan
courtiers who were Sp's readers, was to learn how to direct his own brief
personal labor so as to help realize the historical fulfillment of Elizabeth's
new Protestant Christian empire.

81.15   Skretkowicz, Victor, "Hercules in Sidney and Spenser," *N&Q,* 27 (Aug 1980),
        306-310.

        In using the name Iole instead of Omphale for the woman with whom Hercules
exchanged clothes, both Sp and Sidney "purposefully followed an aberrant inter-
pretation of the . . . myth which had become fully established by the fourteenth
century" (307).

81.16   Spiegel, Glenn S., "Perfecting English Meter: Sixteenth-century Theory
        and Practice," *JEGP,* 79 (April 1980), 192-209.

In the last quarter of the 16th century the characteristic meters of English verse changed from thumping fourteeners and stiff iambic pentameters to the flexible and expressive meters of Sp and Sidney. John Thompson, in *The Founding of English Metre* (1961), studies the development in these years of "counterpoint" in English verse, i.e., "the ability of a poet to 'maintain a maximum tension between the language of the poem and the abstract pattern of the meter'" (192). But a tension of this sort was not a goal which a Renaissance writer would have consciously espoused or even recognized. To understand the changes we must identify, on the basis of contemporary writings on meter, what the poets were objecting to in previous English meters and examine their responses. The objections were that English verse was (1) too rustic for serious matters and (2) too rough. The responses to these perceived inadequacies were (1) the effort to eliminate roughness through an almost perfectly regular iambic line; (2) the attempt to import Latin meters into English verse, and (3) the development of more diversity in stanza forms. These responses working together produced the great metrical achievements of the age.

81.17 Shaheen, Naseeb, "The 1590 and 1596 Texts of *The Faerie Queene*," Publications of the Bibliographical Society of America, 74 (1980), 57-63.

Considers whether the 1590 or 1596 FQ is better for a facsimile reprint of Bks. I-III. ". . . in three different areas, that of stanza and line emendations, verbal changes, and spelling consistencies, the evidence points to the 1596 edition as being the more authoritative text. Facsimile publishers, therefore, should choose the 1596 text of FQ, confident that that edition has the best claim to being the preferred text" (63).

DISSERTATION ABSTRACTS

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

81.18 Baxter, Neale James. *Stylistic Variation in* The Faerie Queene. University of North Carolina at Chapel Hill, 1979. *DAI:* 40:6286A. Order No. 8013907. 236 pp.

The first chapter discusses four stylistic elements, viz., syntax, prosody, diction, and rhetorical figures, to clarify their nature both in general and in relation to Sp. Modern stylistics is considerably more sophisticated than classical rhetoric in its treatment of these elements, and so 20th century rhetoricians receive the bulk of the attention, although classical and Renaissance rhetoricians are quoted when necessary, especially in regard to the use of schemes and tropes. The chapter concludes with a definition of the style of FQ against which the results of the subsequent analysis can be judged.

Each of the four succeeding chapters deals with one of four types of passages, i.e., complaints, descriptions of characters, dialogues, and descriptions of combats, analyzing them on the basis of the four stylistic elements.

The last chapter reviews the findings for each type of passage in order to clarify the nature of the variation discovered. It ends with a discussion of the unifying effect of the style on the poem.

In general, syntax varies little, except in the dialogues. Prosodic variation is common, but it takes palce without regard to the type of passage in which it occurs. And dictionvaries largely because of the different subject matter characteristic of each type of passage. The rhetorical figures used in a passage show the greatest variation in respect to both the average number and the particular kinds of figures used in a passage.

81.19   Bowden, Karen Dorothy. *Love's "Mightie Mysteries": Cosmogony, Epistemology, and Poetic Creation in Spenser and some Neo-Latin and Italian Precursors.* University of California, Berkeley, 1978. *DAI:* 40:835-A. Order No. 7914548. 197 pp.

Chapter I argues that in CCCHA Colin's revelation of Love's cosmogonic power—and its context—constitute a revealing allusion to the myth of Orpheus. Traditionally a lover, poet, sometime shepherd, Orpheus was for Renaissance Platonists a cosmogonist and mystagogue as well. For both Sp and Ficino the connection of poetry, philosophy, and mystery within the myth raises questions of style and symbol. In declaring the limits of understanding in a Love creative, cruel, and "randon," Colin's myth raises questions of cosmic justice.

The second chapter examines the diverse traditions of cosmogonic Love inherited by Renaissance poets and philosophers. Chapter III argues that, by contrast to Italian pastoral cosmogonies, Colin's cosmogony demonstrates the mind's speculative power and poses questions theological and moral. 4 Hymns illustrates what CCCHA hints; the speculative dimension inherent in the myth is demonstrated in parallel cosmogonies which ask and answer a critical question of cosmic justice. The chapter then explores the cosmogonies recurrent in FQ and argues that the diverse mythic expressions of cosmogony and the variations and modes by which these myths are narrated reveal Sp's interest in the way the mind perceives, organizes and expresses the cosmic scheme to which it is subject. Close analysis of the Garden of Adonis, the Temple of Venus, the Church of Isis, and their parody, the House of Busyrane, reveal, in the recurrence of "wonder" and variations on it, Sp's interest in the perceiving mind and his preoccupation with its limits and extent.

The fourth chapter examines two myths of Love's cosmic power which Sp uses to measure and display the poet's power. In the Marriage of the Rivers, a Hesiodic cosmogony, the poet's declarations of insufficiency suggest the power inherent in consciousness of limitation. Calidore's vision of the dance of the Graces constitutes an even more complex exploration of the poet's power. The central metaphor in which the dance becomes the crown of Ariadne is an Orphic allusion which sums the complexities of the poet's position as defined throughout Sp's work.

81.20   Burchmore, David Wegner. *Through Secret Sense: The Transformations of Myth in Medieval and Renaissance Literature.* University of Virginia, 1979. *DAI:* 40:5044-A. Order No. 8004632. 257 pp.

Note: all three chapters dealing with Sp have been published or accepted for publication. Ch. VI appears as "The Image of the Centre in CCCHA," *RES,* 28 (1977), 393-406 (*SpN* 9.3 (1978), 50-51). Ch. V appears as "The Unfolding

of Britomart: Mythic Iconography in FQ," *RenP 1977* (Durham, N. C., 1979), pp. 11-28 (*SpN* 9.3 (1978), 51). Chapter IV is forthcoming as "The Medieval Sources of Sp's Occasion Episode" in *SpStud* 2.

The dissertation comprises six related case studies of the original use of traditional mythographic materials by Chaucer and Sp, ranging from simple and explicit allusion to the most obscure. Chapter I treats the invocation of classical deities in *Troilus and Criseyde;* II explores the influence of the calendar icon of January and the image of Janus in the *Merchant's Tale;* III argues that the resemblance of the transformed hag in the *Wife of Bath's Tale* to the *ambiguus vultus* of the goddess Fortuna undermines the apparently happy ending of the *Tale.*

Chapter IV examines the consequences of a failure to take the medieval sources of Sp's iconography into account, with the hag "Occasion" as a pointed example. Chapters V and VI are sufficiently abstracted in *SpN* 9.3 (1978), 50-1.

81.18 Calver, Cheryl Dawnan. *Spenser's Goodly Frame of Temperance: Secret Design in* The Faerie Queene, *Book II.* McMaster University, 1979. *DAI:* 40:2643-A.

Sp's design for the second book of FQ involves hidden parallel and symmetrical patterns that have serious hermeneutic significance for the study of the poem and other literature of the Renaissance. Chapter I considers the structural approach to literature and discusses methodology. Chapter II reveals the simultaneous existence of a parallel and a symmetrical pattern of the stanzas of Book II as a whole. Chapters III and IV explore the simultaneous operation of five patterns--three parallel and two symmetrical--for numerous pairs of cantos. Chapter V demonstrates the simultaneous existence of parallel and symmetrical patterns within each canto of Book II.

The method involves counting stanzas and dividing by two to determine the midpoint or arithmetical centre, then considering the stanzas in parallel and symmetrical arrangements. The mystique of arcane construction, finally, is considered, and yields suggestions of Pythagorean, Neoplatonic, and numerological significance.

81.19 Cheney, Patrick Gerard. *Magic in* The Faerie Queene. University of Toronto, 1979. *DAI:* 40:6287-A.

In FQ Sp reveals faeryland to be a magic world. Magicians consistently function as intermediaries in the quest of the hero. Evil magicians, such as Archimago and Duessa, prevent the hero from accomplishing his task. Using spiritual force, they separate the hero from both his beloved (or friend or sovereign), and from God: they transform man into a lower identity. Good magicians, such as Merlin and the Palmer, however, ensure that the hero succeeds in his task. Using spiritual force, they unite the hero with both his beloved and God: they transform him into a divine identity. Magic is thus a prime shaping force in the hero's life: it is a mode of action by which he either fails or succeeds in fulfilling his destiny.

81.20 Clifford Mallory Young. *The Storyteller's Apology: A Study of Truth and Storytelling in the* Odyssey, *Genesis, Spenser, Milton, and Blake.* State University of New York at Buffalo, 1979. *DAI:* 40:5041-A. Order No. 8005645. 204 pp.

Examines the question of truth and storytelling in Homer's *Odyssey,*
Genesis, FQ, *Paradise Lost,* and Blake's *Milton* and *Jerusalem.* Part I treats
the classical background of English epic: Chapter I concerns the *Odyssey,*
Chapter II, Genesis. Whereas the former more often relates the characters'
stories than any other kind of action, the characters in Genesis never tell
stories. The *Odyssey* implicitly and explicitly comments upon and questions
the purpose of storytelling, the status, function, and importance of the
storyteller, and the influence of seductiveness of stories. Genesis, however,
engages in no such self-questioning. The narrators betray no suspicion of
story; their aim is to make themselves transparent to the divine word.

Part II examines the major epic works of Sp, Milton, and Blake. Their
conceptions of the nature of truth are profoundly linked to their views of
storytelling. Chapter III deals with FQ. In the Letter to Raleigh, Sp des-
cribes FQ as moral education made palatable. Truth, he claims, is a matter
of morality--and allegory is the means for presenting moral truth. But his
epic reveals the limits of the moral justification and indicates a much more
profound understanding of the ambivalence of story, reality, and truth itself.
The problematic of Spenserian storytelling proves to be the danger of the
loss of innocence.

Chapter IV suggests that Milton reveals suspicion of story, particularly
with respect to the danger of invention and the power to charm. His concep-
tion of truth is related to his distrust. He rejects the shadowy truth of
allegory and chooses instead to align himself with historical truth--the
religious historical truth of the Bible. For Milton, truth resides in Chris-
tian history. Turning to Blake in Chapter V, Clifford holds that for Blake,
truth resides in art itself. Art is the center of both moral and religious
reality; it is the happening of visionary, prophetic truth. Blake is a
fully selfconscious writer, yet his faith in storytelling is comparable to
that of the Hebrews.

81.21 Coe, David Wright. *Arthur and Tamburlaine's Cosmological Dispute: Clash
       of Realities in the Works of Spenser and Marlowe.* University of Texas
       at Austin, 1980. *DAI:* 41:1606-A. Order No. 8021415. 130 pp.

Nearly two hundred years ago, literary scholars discovered that certain
passages in Christopher Marlowe's play, *Tamburlaine,* closely resemble ones
in FQ. While critics generally agree that Marlowe borrowed from Sp, no one
has explained why he did so, or how he obtained access to Sp's manuscript.

This study contends that Marlowe, who may have acquired the manuscript
from the Sidney circle, borrows from Sp to invite their mutual audience to
read *Tamburlaine* as a rejoinder to Sp's world view. To this end, Coe compares
the protagonists' respective concepts of God, truth, and the human condition.
In this exchange we find foreshadowed the great cosmological debates of the
17th century in which a modern, empirical orientation in space and time as-
serts itself against the older model of reality that it eventually replaces.

Sp, who endorses the medieval cosmology, presents a world in which both
God and man strive for good. His heroes are meant to represent in the histori-
cal allegory the political and intellectual elite of England. Marlowe, in
contrast, offers Tamburlaine, Faustus, Barabbas, and the Guise as more realis-
tic representatives of Elizabethan politicians, who study Machiavelli rather

than Christ. Marlowe is an early proponent of a different cosmology, one in which God has disappeared from earth and in which all men, despite their rhetorical displays, are merely social predators. Marlowe's borrowings from Sp were meant to invite comparison of his heroes with Sp's. Marlowe's intended audience is the very group that Sp pays tribute to in his epic.

81.22 Ferlo, Roger Albert. *The Language of Magic in Renaissance England: Studies in Spenser and Shakespeare.* Yale University, 1979. *DAI:* 40:2693-A. Order No. 7925625. 187 pp.

Renaissance attitudes toward the power of magical language reflect two conflicting attitudes toward the nature of language itself. One attitude, orthodox Christian scepticism--one of whose leading exponents is St. Augustine--considers the language of magic to be idolatrous, destructive, even demonic: blasphemous nonsense falsely claiming that man can create the *res* that human-crafted *verba* can in fact only signify. The second tradition, whose roots lie in the very Gnostic and Neoplatonic theories of magic that Augustine was trying to counter, sees the Italian humanists' re-discovery of Neoplatonic and cabalistic writings on magic as the opportunity to remedy the linguistic effects of the Fall. By restoring the original language of Adam, fallen men will be able to collapse the distinction between word and thing, repossessing the language of power that Adam once enjoyed.

Part One traces the outline of this conflict in two complementrary ways. Cornelius Agrippa's *Three Books of Occult Philosophy* both paraphrases and perverts the linguistic orthodoxies of Augustine's *Confessions,*claiming by the re-invention of Adamic speech to repossess a language of creative power. Sp's ambivalent attitudes toward language and magic in FQ reflect this tension between Augustine's mistrust of words and Agrippa's humanist confidence in their power. In Faerieland the power of magical language is dependent not so much upon the structure of words themselves as upon the inward disposition of the hearer to be affected--whether deformed or healed.

In Part Two, this dependence of the power of magic upon the inner disposition of its hearer informs the discussion of magic in four plays of Shakespeare--CE, MND, Oth, and WT. Shakespeare's use of magic and magical language is similar to Sp's in several ways.

81.23 Fishman, Sylvia Barack. *The Watered Garden and the Bride of God: Patterns of Biblical Imagery in poems of Spenser, Milton, and Blake.* Washington University, 1980. *DAI:* 41:1063-A. Order No. 8018726. 390 pp.

Follows two major patterns of bilbical allusion--the cosmic marital metaphor and the moral pastoral--through poems of Sp, Milton, and Blake, focusing on the Song of Solomon and related biblical imagery. Chapter I introduces tne biblical nuptial metaphor, which has its beginnings in the legal declarations of the Pentateuch, is developed and expanded by the prophets, and culminates in the Song of Solomon. Shows how theShulamite of the Song is linked to the prophetic allegorical figure of the nation as bride of God and to the proverbial figure of Wisdom. Observes the striking similarity, and the striking differences, between the imagery of the Song and of classical pastoral poetry, and discusses the character of the biblical versus the classical pastoral.

Chapters II and III summarize the Reformation's preoccupation with the Bible, especially with the Song. Then these chapters argue that Sp in FQ draws on the lyric eroticism of the Song for his portraits of innocent and sacramental sexuality and on the Book of Proverbs for his multi-faceted concept of feminine virtue. In describing the darker side of passion, these chapters show, Sp utilizes the sexual imagery of the Hebrew Bible in its more censorious aspects, contrasting biblical formulations of destructive, negative sexuality with nurturing, positive sexuality. These patterns of allusion shed new light on Sp's poetic presentation of women in FQ.

Chapters IV and V treat Milton, Chapters VI and VII, Blake.

81.24 Fletcher, Susan Laemmle. *Dreaming Spenser: Psychoanalytic Perspectives on* The Faerie Queene. University of California, Los Angeles, 1979. *DAI:* 40:2071-A-2072-A. Order No. 7921395. 519 pp.

Focuses on the hidden orders which emerge from an interpreted dream reading of FQ. Tries to shed some new light on insistently puzzling aspects of the poem: the paradoxical presence of both passivity and active energy; narrative and formal patterns like FQ's repeatedly frustrated sense of an ending; its simultaneous surface fragmentation and deep unity. Attended to, the violence that breaks across neutral plains, generalized descriptions, and contained circles recalls the multiple rhythms of life and sleep; and the Spenserian urge toward unity traces a precarious course between self-surrender and isolation. Just as current theories of separation-individuation help us understand stresses within FQ, so notions of play elucidate the poem's ritual high points. Similarly, increased understanding of perception substantiates the view that Sp's poem resembles not life's products, but life itself: its stanzas take in the world. Moreover the poem's concern with time and memory, like its perceptual intensity, contributes to its life and dream-like nature.

81.25 Guillory, John David. *Poetry and Authority: Spenser, Milton, and Literary History.* Yale University, 1979. *DAI:* 40:5874-A. Order No. 8011599. 265pp.

The Renaissance is remarkable for the variety and extent of both its questioning and defense of authority (e.g., the deposition of Charles I, the critique of scholasticism, the "new science," and the Reformation). Within this historical context Sp and Milton struggle to affirm the higher authority of their texts against an increasingly secular conception of what subsequent ages come to call "literature." The text of higher authority allies itself to the sacred, the original, for which the paradigm is the Bible itself. The possibility of a new "sacred" text is founded upon a revival of interest, and perhaps (with Milton) belief, in the notion of *inspiration.* Inspiration, though it establishes the authority of a text by declaring the participation of divinity in its production, has precarious status in Renaissance poetic theory. Renaissance aestheticians sometimes speak as though all texts were secular, and the name they give for the origin of the text is "imagination." This dissertation describes the end of inspiration and the beginning of imagination. But the meaning of these terms is determined always by the motivating principle of desire for authority, which the author believes is the basic principle of literary history.

Chapter I explores the early history of the concept of imagination, con-

ceived in faculty psychology as "self-begetting," a power in the mind to
conceive of what does not exist in the external world. Chapters II and III
discuss problems of origin and authority in FQ and the *Mutabilitie Cantos,*
with a view toward understanding the predicament of the "visionary" poet,
who desires but cannot finally sustain a vision of a transcendent origin.
Chapter IV takes Milton's *Comus* as a transitional subject, situating this
work in relation to Sp and Shakespeare, and setting the terms for a discus-
sion of *Paradise Lost* as an "inspired" text. Chapters V and VI concern the
"authority" of Milton, both as he conceives of himself (inspired poet), and
in relation to his "secular" precursors. A brief conclusion raises questions
about the later history of imagination, the term that replaces inspiration,
Milton's obsolete name for poetic power and authority.

81.26   Klemp, Paul Jerald. *"The Garden of God": A Study of the Green World in*
        The Faerie Queene *and* Paradise Lost. University of Toronto, 1979. *DAI:*
        40:6271-A-6272-A.

Because it is allegorical, Sp's language does not mirror the reality we
see, but rather a higher reality that is accessible only through riddle,
enigma, and polysemous narrative. In FQ, allegory simultaneously veils the
world that we see darkly, and reveals a world of immutable virtues that ini-
tiates can comprehend if they penetrate the narrative's many layers. The
authors of universal language schemes, some of whom Milton knew, rebelled
against the allegorical view of language. These men attempted to regain
paradise by restoring the Adamic tongue that once faithfully mirrored reality
without resorting to the obscurity of allegory's veil. Milton, in the heavenly
and Edenic scenes of PL, presents the divine tongue as best a fallen poet can.
The language of Adam knows no disparity between appearance and reality, no
duplicity. Milton contrasts this pure language with postlapsarian puns,
Satanic allegory, and verbal misunderstandings.

Sp's Acidalian dance and Milton's Eden are modeled on external patterns
of reality. With its rings of dancers surrounding one lady, Sp's dance is
an imitation of the cosmos. Colin Clout, who pipes for the ladies, corres-
ponds to the first mover in this dance of cosmic harmony and love. Placed
on a mount, Milton's Eden is an emblem of the well-governed human body in
all of its complexity. Its rivers, fountain, mazy lanes, "champain head,"
"hairy sides," and "shaggy hill" all reflect the "imparadis't" relationship
of Adam and Eve. Before they fall, they live in perfect harmony with the
garden that mirrors their bond.

The movement of the Legend of Courtesy and PL is toward regeneration.
Calidore learns his true role as knight; Pastorella discovers her identity.
Milton's Adam and Eve recognize that "to obey is best." When Calidore and
Pastorella leave Acidale, and Adam andEve leave Eden, they enter our world
of cities and history. But this is a comic pattern, for though our world
is no pastoral oasis, in it man may reap God's grace and attain vision through
Sp's "Sabaoths sight" or Milton's "paradise within."

81.27   Laing, Arthur Michael Haycock. *Pastoral Paradox: Studies in Theocritus,*
        Virgil, Barclay, and Spenser. University of Toronto, 1979. *DAI:* 40:
        4607-A.

Concerned with various relations between the human and the natural, on the
assumption that the relation itself is fundamental to the pastoral. In
Theocritus the paradox is that the animating and refining power of the pas-
toral world arises out of the very animality that Polyphemus represents.
The paradox in Virgil's Eclogues is that the young man who "composes" his
country by settling men like Tityrus in it may also destroy his country
by dispossessing men like Meliboeus. In Barclay, the first English pastoral-
ist, the paradox is of a different kind. The moral instinct which makes his
pastorals satiric uses distinctions between country and city or court which
it does not always maintain, some shepherds being venal, some courtiers good.
The moral instinct thus, paradoxically, annihilates its chosen form, and it
can do this easily because of the absence in Barclay of a dynamic, self-
sufficient, natural world: in general nature falls victim to Barclay's vigor-
ous *contemptu mundi* strain. In Sp's SC, however, something of Virgil's
natural world returns: with its analogies between human, religious, and
natural time, the calendar form seems to require a natural world with its
own dynamic. In fact, one of the poem's central concerns is with the various
ways in which humans may project their interests onto the natural world, and
by his use of mirror imagery Sp suggests how this projection may either en-
feeble or liberate. In the January eclogue, for example, Colin's use of
the winter landscape to reflect his despair is a sign of his regression to
a state of childishness; by contrast, the "immortal mirrhow" that Piers
describes in October could be an instrument of liberation by teaching Colin
how to celebrate his beloved, Rosalind, instead of requiring that she re-
turn, reflect, his love. Images of creation and sterility are connected
with this: the first is realized in April when Colin is paradoxically creator
of and created by Eliza; the negative or reverse image of this is his attempt,
in June to claim that because of the death of his tutor (Tityrus) he cannot
recreate the landscape of death he desires. SC ends with Colin's putative
death, but the envoy suggests a final paradox: the calendar form may, by
outlasting the natural time it reflects, be a mirror at once of time and of
eternity.

81.28 Leland, John Girardeau. *The Mock Book: Conjunction of Form and Content
in Works by Spenser, Harington, and Burton.* University of North Carolina
at Chapel Hill. *DAI:* 40:6291-A-6292-A. Order No. 8013959. 247 pp.

Sp, Harington, and Burton are three writers of the English Renaissance
whose works share a concern over the nature of art, its scope and limitations.
Each was concerned with matters of form, and the limitations and possibilities
of form are an avenue to understanding their work. Sp's SC resembles a
Renaissance textbook. Sp aped such works as Murmellius's Mantuan and Muret's
Ronsard, attacking useless learning in a defense of the new learning.

In *The Metamorphosis of Ajax,* Harington manipulates for ironic effect
a number of forms, including the encomium, the litany, the project, the dream
vision. His work anticipates many of the eighteenth-century mock books.
Burton's *Anatomy of Melancholy* echoes, as did the two previous works, a num-
ber of forms, including the encomium, the medical treatise, the utopia. Bur-
ton's omnivorous approach to knowledge suggests the limitation of knowledge,
for Burton, who includes everything, concludes nothing. His very wealth of
information obscures knowledge, just as Sp's multiplicity of approaches

obscures fact and fiction in SC, and Harington's confusion of the ridiculous
and the sublime muddles the purpose of the *Metamorphosis*.

Printing may have spread learning and books, but it also fossilized
aspects of both. In several senses of the word, it cheapened books, and
thereby cheapened the art of writing books. A sense of the debasement of
the author is found in all three of the works I examine, though it is most
obvious in Sp. Traces this sense of debasement into the post-modern novel,
tracing similarities among writers such as Sp, Coleridge, Eliot, and Nabo-
kov.

81.29 Menda, William John. *The Epic Simile in* The Faerie Queene: *Orientation
       to Faerie Land.* University of Kentucky, 1979. *DAI:* 41:681-A. 133 pp.

The epic simile as used in FQ warrants special consideration because
Sp is distinctive in his use of the figure. Rhetorical works popular in
the 16th century state that decoration and utility are the dual uses to which
epic similes are directed. Evidence of this application is available in the
Greek and Latin classics as well as in the Italian epics. These similes
generally yield little information about subject matter and contexts. In no
way do they prepare the reader for the complex service asked of epic similes
in FQ.

One feature that sets Sp's epic similes off from the rest of his stanzas
is his use of a different time framework for them. The movement and speed
of the narrative stops when the poet leads his reader into a different con-
text with "like" or "as." The reader enters a frame of reference where he
has experienced situation of a similar nature, or he knows enough about the
subject to perceive the relationship between it and the action. From this
reference point, the poet gains acceptance of the narrative because this shift
to timeless, more general subjects enables the reader to follow the course
of the action at his level of experience.

The poet employs a flexible model for these ends, one lean on adjectives
but filled with statements and modifying clauses. These epic similes return
to the same subject matter using images of dawn, animals, gold, and weather,
repeatedly; but by changing the context or by varying the action, the epic
similes take on different meanings. Continually re-worked subjects in epic
similes do not allow the poet to reserve one set of images for one class
of people, nor do they permit generalizations about theme and imagery. Each
epic simile must be examined in its particular context. The major exceptions
to this occur when the poet repeats his images within close proximity to one
another, as when the contending men in Book IV repeatedly are cast in cloud
and wind imagery.

81.30 Miller, David Lee. *Authorial Vocation and Career in Spenser's Poetry.*
       University of California, Irvine, 1979. *DAI:* 40:4609-A. 216 pp.

In Sp's fictions we can distinguish between the implicit definition of
a poetic vocation and strategies of self-presentation designed to realize
that vocation in a specific historical context. Sp meant to perform for Eliza-
bethan England the cultural functions that Renaissance humanism saw Virgil
as having performed for Augustan Rome. These functions include not only the

synthesis of an etiological framework for England's renewal of the *translatio imperium,* but also the use of Neoplatonic cosmology to identify the processes of reading, writing, and empire-building with the etiology of the cosmos itself. Thus Love's initial triumph over Chaos in forming the cosmos is reenacted by the poet and by his readers, who will then participate in creating its political equivalent in a projected *pax Brittanica.*

The argument of Chapter I is that SC was carefully designed to secure for Sp and his work the public recognition appropriate to a "classic." Various textual strategies, including Sp's imitation of Virgil and his use of Colin Clout as a mask, or alter-ego, help to imitate what Richard Helgerson has called a "laureate center." In Chapter II are discussed poems from the *Complaints* volume which extend Sp's definition of the poetic vocation, of the reading process, and of the ideal reader, and which dramatize or reflect problems of poetic self-presentation.

Chapter III is an attempt to describe Sp's "myth" of poetry in terms of his fictional cosmology. The poet's function is seen as a participation in the cosmic process whereby spirit shapes matter. In Chapter IV it is argued that by the end of FQ Sp has come to see poetry as an essentially contemplative activity, and has come to mistrust the transition from contemplation to action. This argument is extended in Chapter V, which considers the recurrent motif, in Sp's late work, of harmony intruded upon by violence. His poetic career is seen as concluding in a withdrawal from the public role he had tried to perform.

SPENSER AT MLA

The following meetings at the ninety-fifth annual convention of the Modern Language Association of America, held in Houston, Texas, on 27-30 December, 1980, contained items of interest to Spenserians:

20. *Ut Pictura Poesis* and the English Renaissance Poem

81.31 Edward Sichi, Jr. (Penn State, McKeesport), in a paper entitled "Dilated Beings: The Blessed Virgin at Isis Church," argued that in the Temple of Isis section, FQ V, Sp uses imagery associated with the Virgin Mary to link Isis and Britomart to Elizabeth and to a grand plan fusing a past which was pagan and then Catholic to a Protestant and promising future. He links justice and mercy with Isis and moon symbolism and then ascribes this imagery to Britomart and by extension to Elizabeth. Isis, Britomart, and Mercilla are given attributes of the Virgin Mary, whose imagery underlies and interrelates all three, helping to unify the poem.

51. The *Spenser Encyclopedia.*

81.32 At this session it was announced that the four editors have signed a contract with the University of Toronto Press to publish the work.

112. Edmund Spenser. Program arranged by the Sp Society, Donald Cheney presiding.

81.33 In the first paper, "Muiop and the Politics of Metamorphosis," Robert A. Brinkley (Univ. of Southern Mississippi) argued that Sp's volume *Complaints*

contains not only a version of the *Culex* in which the poet-courtier adapts Virgil's rhetoric to his own position, but a richer and more indirect adaptation, in Muiop, of Ovid's use of *Metamorphoses* to comment on both Augustan politics and Virgilian poetics. Elizabethans, themselves gorgeous creatures in a pageant designed and manipulated by their queen, could choose the perspective from which to read the story of Clarion. From a Godlike viewpoint they could overlook the fact that this insect world was formerly human; but from their role as subordinate figures themselves in a courtly show they could feel themselves diminished, like Clarion, by the artistry of another. Sp's triumph is to devise a strategy for eluding the political context which threatens to entrap the court in a web of contextuality. Unlike Arachne or the butterfly, the poet is not a figure in Pallas's text: having become its narrator, he evades the political matrix that has silenced the others.

81.34 The second paper was "The Menace of Despair in Arthur's Vision, I.ix," by Thomas P. Roche, Jr. (Princeton). Attention to the structural unity of Canto ix demonstrates a link between the story and situation of Arthur presented in the first part of the canto, and the menace of Redcrosse by Despair which dominates the latter part. In fact, both knights are on the brink of despair: RC because of his proved failure to keep faith with Una, and Arthur because his dream of Gloriana has left him in a state of deprivation which he describes in terms reminiscent of the sonnet sequences, those despairing glorifications of ungratified desire. By means of verbal repetitions, and the transitional tale of Terwin, Sp makes clear that the canto is a symmetrical unity dealing with different aspects of the same problem of human love and its relationship to faith, the "ground of things which are hoped for, and the evidence of things which are not seen."

81.35 The last paper, by Jonathan Goldberg (Temple Univ.), "'And Tribute Pay': Elizabethan Representations of Power and Sp's Marriage of the Rivers," points out that Sp's remark in the Proem to Book VI that Queen Elizabeth's "vertue" is the animating force of the poem is accompanied by a reference to the Marriage of the Rivers in Book IV. That passage in Book IV, which is Sp's means of "paying back" Elizabeth for her gift of "vertue," is a representation of an Elizabethan triumph, an assertion of the queen's power and of the imperial designs which move the poem.

237. Vergil Rediscovered: Perspectives on Renaissance Humanism.

81.36 David Richardson (Cleveland State) surveyed recent scholarship in "Sp and Vergil, 1970-1980." He distributed a selected bibliography, then examined a new emphasis on the georgic mode in FQ, Amor, Epith and SC, especially in their humanistic theme of labor mediating between pastoral and romance epic. Richardson suggested that this mode disappears or is undercut in all of Sp's poetry, just as recent scholarship has demonstrated in Vergil's *Georgics* themselves.

81.37 331. Annual Meeting of the Sp Society. The annual luncheon of the Society was held at the Whitehall Hotel, Houston, on Dec. 29. The following officers were elected for 1981: Thomas P. Roche, Jr., President; A. C. Hamilton, Vice-President; Russell Meyer, Secretary-Treasurer. Jerome S. Dees, Michael O'Connell, and William A. Sessions were elected to three-year terms on the Executive Committee. Following the business meeting, John Hollander addressed the Society on the topic of "A Select Party," using Hawthorne's story as an example of the

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American experience of Sp, now once again shared by the present luncheon
party after a period of eclipse as a consequence of the modernist aesthetic.

81.38 515. "Sp and Tudor Protestant Poetry and Poetics" was the title of a well-
attended special session organized by William E. Sheidley (Univ. of Connecticut).
The session was designed to view Sp's work against the background of contempo-
rary English Protestant literature and thought. Five panelists presented ab-
breviated versions of papers previously circulated. In the first, John N. King
(Bates College) argued that Sp's allegory reflects Protestant ideas such as
those of John Bale in *The Image of Both Churches* about true and false images,
their proper use, and the role of faith in distinguishing between them. A
quite different aspect of the impact of reformist thought on literature was the
concern of Richard J. Panofsky in"'And All their Talke and Studie Is of It':
The Problem of Amatory Content in Earlier Elizabethan Polite Verse," who ex-
plained how the early Elizabethan poets (e.g., Googe, Turbervile, Howell, and
Gascoigne) were forced to divorce poetic wit from moral wisdom in their love
poetry, leaving a problem for Sp and later poets to solve. John T. Shawcross
(Univ. of Kentucky) demonstrated in his essay, "'My song . . . say boldly': Sp's
Lesser Works as Links in Poetic Time," that the styles, modes, and intentions
of these same early Elizabethans passed through the juvenilia of Sp into his
mature works, forming the basis of a visionary, externalizing poetic charac-
terized by variety, syncretic traditionalism, and public prophetic concerns
quite distinct from the 17th-century Protestant poetic recently defined by
Lewalski and others. In "Sp and the Poetics of Vision: Sense and Non-sense in
SC," Andrew D. Weiner (University of Wisconsin) stressed the visionary aspect
of the poetic, exploring Sp's recognition that the Protestant poet, faced with
a universe incomprehensible to reason without the aid of faith, must turn from
the understanding to the imagination in his effort to move his reader to good-
ness. Finally, Carol Kaske (Cornell) suggested in "Surprised by Puritanism"
that in FQ Sp built out of repeated instances of *correctio,* the device of
counter-statement, a poetic procedure that enabled him to lead his reader
through and beyond Puritan theological and aesthetic positions to a more in-
clusive synthesis. Concluding the formal presentations with a counterstate-
ment of his own to the five papers as a group, Arthur F. Kinney (Massachusetts)
began a lively and extended discussion period by proposing that the issues of
16th-century poetic theory and practice under consideration might best be
understood by reference not to specifically Protestant doctrines but to the
broader context of Christian humanism in general, thus connecting Sp with such
writers as More and Skelton as well as with Sidney and the early Elizabethans.

[W.E.S.]

ANNOUNCEMENTS

81.39 We note with pleasure the betrothal of Charles, the Prince of Wales, to
a lady from a house of ancient fame, Lady Diana Spencer of the Spencers of
Althorp: a blood relative, as we understand, of Phyllis, Charyllis, & Amaryllis.

81.40 Acrasia has made her mark in physical science by lending her name to a
chemical *acrasin* emitted by amoebae to attract all nearby amoebae together
in order to transform them into slugs, aggregations which have entirely dif-
ferent characteristics from the amoebae called together by the acrasin. The
name was deliberately borrowed from Sp by John Bonner, Princeton biologist.
Reported by Flora Davis in *Eloquent Animals* (New York: Coward, McCann, and
Geohagan, 1978), pp. 74-76.

SPENSER AT KALAMAZOO 1981

SPENSER: THE CULTURAL HERITAGE

SESSION I

Friday, 8 May, 1:30 pm

Opening Remarks: Elizabeth Bieman
University of Western Ontario

Presiding: Brenda Thaon
University of Montreal

Dante and Spenser: Of Comedy and Time
William Sessions
Georgia State University

"Ars honeste amandi": Mimesis in the Amoretti
Roger Kuin
York University

High Sensuousness:
The Styles of Keats and Spenser
Susanne Woods
Brown University

Respondents:

David Frantz
Ohio State University

Michael Donnelly
Kansas State University

SESSION II

Friday, 8 May, 3:00 pm

Presiding: Donald Cheney
University of Massachusetts

Isis vs. Mercilla: The Allegorical Shrines
in Spenser's Legend of Justice
Donald Stump
Virginia Polytechnic Institute

Neoplatonic Cosmology
in Spenser's Legend of Friendship
Daivd Burchmore
California Institute of Technology

Artegall and the Role of the Bacchic
in Book V of The Faerie Queene
Jane Brown
Earlham College

Respondents:

Jon Quitslund
George Washington University

Jerome Dees
Kansas State University

SESSION III

Saturday, 9 May, 10:00 am

Presiding: Andrew Ettin

Axiochus and the Bower of Bliss
Some Fresh Light on Sources and Authorship
Harold Weatherby
Vanderbilt University

Spenser and the Tradition
of the Descent of the Soul
Robert Reid
Virginia Intermont College

Spenserian Strategy for Readers, or,
Why Should We Read Biblical Commentaries?
Einar Bjorvand
University of Oslo

Respondents:

Gordon O'Brien
University of Minnesota

Hugh Maclean
State University of New York, Albany

SESSION IV

Saturday, 9 May, 1:30 pm

SPENSER: THE CULTURAL HERITAGE:
A SPECIAL PANEL AND DISCUSSION

Presiding: A.C. Hamilton
Queen's University

Panelists:

A. Kent Hieatt
University of Western Ontario

Judith Anderson
Indiana University

Humphrey Tonkin
University of Pennsylvania

Fifth Annual Meeting of the Porlock Society
Saturday, 9 May, 10:00 pm

David L. Miller
Dept. of English
Univ. of Alabama
University AL 35486   12.3