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The editor solicits letters containing news of any sort which would be of interest to Spenserians, and will make an effort to print any legitimate query. He also solicits abstracts and/or offprints of articles (with full publication data, please), the receipt of which may reduce the time between the publication of the article and the report on it.

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TO OUR READERS

82.86 The incoming editor wishes first to thank his predecessors in that role for their friendly and indeed invaluable advice and counsel, as this vessel continues her long voyage: particular thanks to Foster Provost for every kind of aid and comfort. The editor gratefully acknowledges the sympathetic good wishes of Spenserians, notably the Kalamazoo contingent, on the occasion of his recent indisposition: more effective, be sure, than divine tobacco, panachaea, or polygony. And he here records his appreciative thanks to Dr. Warren Ilchman, Vice President for Research at SUNY-Albany, together with those other colleagues who have so cheerfully supported the establishment of *SpN* on this campus.

While the editor is getting a handle on problems of producing and distributing the journal, it seems sensible to retain those formal, stylistic, and substantive features with which subscribers are familiar, and which they appear to approve. Subscription rates also remain unchanged. For the time being, we may choose to recall that Duke of Cambridge who remarked at the close of his Army career, "Every change has been made at the right time, and the right time is when you cannot help it." But the Duke's observation will not be the editor's continuing motto for this enterprise; nor will *Salvagesse sans finesse* altogether serve. The editor is content to embark upon his duties in the spirit of T.E. Lawrence's comment to a friend: "Things happen, and we try our best to keep in the saddle."

82.87 With this issue (Item 82.112), we initiate the third stage of the project inaugurated by Foster Provost and John W. Moore, Jr., in *SpN*, 11.1, to update the Sp bibliography: a list of Sp items published during 1980 plus a number of earlier items not included in previous updates.

BOOKS: REVIEWS AND NOTICES

82.88 Donker, Marjorie, and Muldrow, George M. *A Dictionary of Literary-Rhetorical Conventions of the English Renaissance*. Westport, Connecticut, and London: Greenwood Press, 1982. xvi + 268 pp. $35.00.

The authors of this useful reference work provide sixty-eight appropriately brief or copious essays on poetic and dramatic genres, prose forms and styles, versification, and rhetorical terms. The selective but adequate bibliography, chronologically arranged, that accompanies each essay is one of the book's satisfactory features; for example, that for Comedy (37-43) lists thirty-five studies from Ashley Thorndike (1929) to George Rowe (1979); that for Heroic Poem (108-18) lists fifty studies from Ralph Williams (1921) to Joseph Wittreich (1979). Many large works of scholarship, well known to students of the English Renaissance, are not included, nor are works written in foreign languages; yet the individual bibliography does "suggest the main direction of modern scholarship on the topic in question through 1979" (x). The numerous cross references are commendable. General Abbreviations are listed (xiii) and Abbreviations of Journals Cited in the Bibliographies (xv-xvi). Two appendixes are helpful: Modern Literary Terms and Relevant

Entries, and Renaissance Terms and Appropriate Categories (251-54). The editorial apparatus has been thoughtfully prepared. The essays that comprise the bulk of the book, Acrostic to Vulgar Language (3-250) are comprehensive and clearly written.

The assumptions underlying the authors' procedure are stated in their Preface. A reader can readily agree that "responses to the fictions of the English Renaissance are enhanced by a knowledge of their linguistic and critical contexts." It follows that "Elizabethan and Jacobean definitions and descriptions" are emphasized; hence "each essay begins with a Renaissance term and a Renaissance definition of that term" (ix). At the same time, if the Renaissance term wobbled and the Renaissance definition was non-prescriptive, or understood variously, or underwent change, the authors record some instability. Despite their assertions that "the study of rhetoric conditioned Renaissance poetics" and that "the vocabulary of rhetoric is inextricably the vocabulary of poetics" (ix), they do not overstress rhetorical theory at the expense of the practice of English Renaissance writer-critics, whose ideas about their art were usually more flexible than fixed.

The emphasis of the book is revealed by an attentive check through its full Index (255-68). English formal rhetoricians such as Thomas Wilson, William Webbe, George Puttenham, and Henry Peacham are cited on what to write and how to write, Puttenham's *The Arte of English Poesie* (1589) with fifty-five citations, three times more frequently than any of the others. The tenets of classical rhetoricians as well as Italian and French literary traditions are fully acknowledged. All of these carried weight. They were not definitively authoritative in the strategic use of literary-rhetorical conventions by writer-critics such as Gascoigne (seventeen citations), Lodge (ten citations), Harington (twelve), Bacon (sixteen), and Chapman (ten), who may be thought of as rhetorically oriented. The precepts of theoreticians guided even less the often innovative practice in diverse forms and modes of Wyatt (ten citations), Daniel (nineteen citations), Sp (twenty-five), Drayton (twenty-seven), Donne (sixteen), Shakespeare (twenty-nine), Jonson (thirty-nine), and Milton (twenty-five). Cognizant of all the rules, these writers were seldom, if ever, ruled by them. Neither was Philip Sidney, whose broad-minded, holistic *Apology for Poetry* is cited many times on many matters. As everybody knows, the transcendence of convention accounts for the greatness of the English Renaissance.

Also revealing is the incidental appearance in the Index of nearly eighty English works of tremendous variety, all of them relevant, all of them aptly cited, works that range from earlier than *King John* (1538) to *The Muses' Looking Glass* (1630) and later. The Renaissance in England owed much to antecedent developments in Italy and France, including the study of rhetorical theory, the establishment of precedents, and the formulation of literary conventions. It arguably owed more to native English literary traditions.

This dictionary will be welcome to Spenserians as a refresher, especially now when many of them are engaged in work for the great Sp encyclopedia to be published by the University of Toronto.

[W.F.M.]

82.89 Frye, Northrop. *The Great Code: The Bible and Literature.* New York: Harcourt Brace Jovanovich; Toronto: Academic Press; London: Routledge and Kegan Paul, 1982. 320 pp. US $14.95.

Twenty-five years after *Anatomy of Criticism* and thirty-five after *Fearful Symmetry, The Great Code* comes as a third peak in Frye's career, his achievement the more remarkable because each of these books represents mastery of a different kind. The present book represents not just one more field conquered, but the necessary and logical climax to Frye's critical achievement and, at the same time, a deeper probing into the roots all his work finds in the Bible. A retrogressive tendency has characterized all of Frye's work, an urgent sense that the most important questions are the preliminary ones that so often go unanswered, and even unasked. Frye has told how revision of the penultimate draft of his Blake book involved a massive pruning of theoretical material, much of which eventually found its way into the *Anatomy of Criticism*, which in turn contains much that is embryonic of the present book. *The Great Code* is in many ways epistemologically prior to Frye's other books, and it is the book that he has delayed and resisted writing the longest: it represents the fruits of material that goes back to his junior instructor days.

Like Frye's earlier books, this one is clearly intended to be prolegomena to any further study of its particular sphere. A principal reorientation here is to undermine irreversibly the foundations of the "Bible as Literature" syndrome. Anathema to Frye is any attempt to see the Bible as a literary work among literary works, as if a literary or rhetorical respectability that allows it to rank with the masterpieces of English literature somehow endows it with some kind of post-religious authority. Such an approach ignores the Bible's priorness, not just in the sequence of history and in the education of the poets, but in the reader's education as well. That the Bible (along with classical mythology as a junior partner) forms the bedrock of all literary experience has long been a central and crucial Frye emphasis. The claim for Frye, however, is based neither on moral nor religious premises of the traditional sort: the Bible's position in Western culture is, as he sees it, as the ultimate source of metaphor and myth.

A strong note of apologetic (in the theological sense of the word) pervades the whole endeavor. The reader is continually being assured that this is not a book which demands his belief, but at the same time there is a strong undertow that is heavily evangelical. For Frye the beliefs of the churches and sects are projected as antitypes to the Bible. But the Bible's

resolutely undogmatic quality is seen as a greater strength: sacrifice of doctrinal precision gives place to the more buoyantly suggestive power of metaphor. Thus traditional understandings of the meaning of the Bible and of Christianity receive a metamorphosis at Frye's hand into what he has elsewhere called a "myth of concern." Milton is credited with the realization (in seeing the church as bride rather than mother) that changes in metaphor are much more important than changes of doctrine. Frye in turn may not care whether his reader "believes" the Bible in the traditional sense, but his broader reformulation of the central energy of Christian myth is meant to be very much harder to opt out of. While I'm writing this, I'm listening to Frye being interviewed on CBC radio, saying that today's youth are biblically illiterate and therefore incapable of understanding their cultural heritage. But, he adds, they at least know that they've been cheated by the omission of something essential from their education. His whole enterprise takes on the intense concern and commitment of an intellectual crusade.

The first half of *The Great Code*, "The Order of Words," is a massive ground-clearing exercise, an onslaught against misconceptions that distance us from the Bible. Often this means re-educating the reader in the abject relativity of the thought constructs of the present day. Much of the material in this half of the book will be familiar enough to students of biblical scholarship, and at times it seems a long wait for the more uniquely original second half. But if the ideas are not entirely new, they are re-marshalled with wit and mastery in a new synthesis that gives them freshness and cogency.

Starting with Vico's three-age cycle of history (age of gods, age of heroes, age of people) and concomitant three ages of language (poetic, allegorical, descriptive), Frye conflates Roman Jakobson's metaphoric/metonymic distinction. Hence: (1) subject/object linked by common energy, (2) subject/object separated, rendering abstraction possible, (3) separation complete, language as merely descriptive. Frye is equally dismissive, on one hand, of fundamentalist attempts to see the Bible as historically descriptive and, on the other hand, of agnostic attempts to see God as dead merely because third-phase language lacks the resources to see him as alive. Frye has repeatedly argued that a society which has destroyed its poetic sensitivity has destroyed everything worth keeping alive. In the end, the schematizing seems perhaps too forced, and a pre-poetic category, "proclamation" or *kerygma*, is needed to properly account for the qualities of biblical word. But much that is of value survives: the Bible has still been shown not to be many things that it is often taken to be, and the reader's confidence in the security of modern quasi-scientific epistemologies has been shaken.

A wedge is firmly driven between history as evidence and history as passion for mythic symmetry. Simplistic "demythologizing" with its search for the kernel of historicity beneath the accretions of myth is discredited. For Frye, the texture of myth (subordination of fact to the demands of schematic theorizing, lack of concern for inconsistencies, preference for collecting variant versions of a story to presentation of a single consistent integration, "the exuberant repudiation of everything we are accustomed to think of as historical evidence") is itself the Bible's meaning, not a veil to conceal something else.

As with onion peeling, the point at which one can stop never comes. The principle is that it is impossible to get behind the shaping and editing process that put the Bible together, and that to do so is in any case to try to take the Bible on something other than its own terms.

For all its status as a source-book for dogma, the Bible is itself curiously devoid of abstract argument. Precision is surrendered to flexibility; instead of the "metonymic consistency of doctrine addressed to our faith" (that we would prefer to find) is a metaphoric unity of narrative and imagery. Thus metaphor is to discursive discussion what myth is to history: a world of universal poetic meaning. The special quality of the Bible's metaphoric structure derives from its preference for dialectic imagery. This sets it apart from classical literature with its preference for cyclical patterns of imagery derived from the natural world. Christian dialectic is seen to be based on a radical rejection of nature, or at least of the forms of divinity that are identified with nature and which are so characteristic of classical mythology.

In the treatment of typology the uniqueness of Frye's encounter with the Bible begins to emerge more clearly. Typological constructs have been central to Christian tradition since Augustine's formulation that the New Testament is concealed in the Old and the Old Testament revealed in the New. Typology has a wealth of popular late medieval manifestations, such as paupers' bibles, and glass paintings which set out biblical epitomes with Old Testament events matched to those of the New. Puritan preaching uses typology, but with differences, placing the antitypes in the shape of contemporary history, as in the writings of Bunyan and Milton. Typological interpretation as a mode of biblical scholarship largely dies out before the invention in the last century of biblical scholarship as it is now known, although, as Frye notes, typology continues to crop up in numerous secular constructs, most notably those of Capitalism and Marxism. But Frye's approach is more than the revival of a method designed to interpret works that reflect the thought patterns of their time.

It has long been recognized that typological constructs are frequently implicit in the Bible itself as well as in the Bible's later interpretation. Frye argues that there is no part of scripture we can trace back to a time when typological forces were not present as a shaping influence. There seems to be a closed circle at work here: when we try to look behind myth we see only the generation of myth at work. Traditionally typology was a Christian method of coping with an Old Testament that was patently not Christian. But of course this could only work in the first place because Hebrew scriptures themselves point to an antitype in the future. New Testament scriptures seek both to close this circle and to keep it open. Again and again the gospels go out of their way to tell their story or make their point in a way that demonstrates the fulfilment of type by antitype, while remaining indifferent to external evidence or to human interest questions. But of course the New Testament is in a sense open as well, in that it too looks continually into the future, which for Frye means that it looks out into the external world.

For Frye the central Old Testament type is the society, Israel, for which the antitype is the individual, Jesus. Thus, with some prompting from Blake and some fortunate support from St. Paul, Jesus is seen to be the genuine individuality of the individual. Frye paraphrases St. Paul as saying "that he is dead as what we should call an ego, and that only Christ lives within him." Hence Jesus is the true king, for which David, the Psalmist, is the type, in that he is identical with the totality of his people. This "royal metaphor" leads directly into the central concern of the second half of the book, "The Order of Types," in which each chapter traces a kind of texture of meaning in the Bible. But the thrust of each chapter is towards a vision of the integration of all humanity in one universal creative imagination.

Seven phases of revelation are traced: creation, revolution, law, wisdom, prophecy, gospel, apocalypse. The first and last have meaning for Frye only if we see them as projections of inner experience into the realm of history. Thus the inner meaning of creation is seen as a type to the antitype of the new heaven and new earth of Revelation. This in turn is seen as the "inner" meaning of what is already happening, a regaining of what was present in the creation and lost in the fall, the hidden meaning of history to which the dark forces of war and the powers of corruption are only the illusory veil. The revolutionary phase, starting with Moses' contract with a God who speaks in the burning bush, is for Frye the real beginning of biblical history, and represents a quality that he sees permeating the whole biblical tradition with its specific historical revelation, its specific canon of texts, and its dialectic us/them habit of mind. Here the creating word is the starting point of action. The phase of law identifies revolution with a purified saving group or remnant. Wisdom individualizes the Law and sees it permeating human life. Wisdom is seen as an attribute of God, specifically love, expressing the exuberance of creation. Prophecy individualizes the revolutionary impulse, and looks to the future as wisdom looks to the past. Prophecy incorporates the perspective of wisdom, but expands upon it, seeing a pattern of alienation and return where wisdom sees only continuity. Gospel intensifies the prophetic vision, identifying it and not law (as did the Hebrews) as the central Old Testament tradition. Frye, to whose experience Milton is central, sees gospel as a revolutionary and prophetic confrontation with society, giving meaning and shape to history by seeing it as a dialectical challenge. Apocalypse closes the circle by bringing us back to the restored world of Eden.

Frye expands the discussion in *Anatomy of Criticism* of how imagery is polarized by a desire/anxiety dialectic. Thus images of the world shaped by human desire become apocalyptic images and images of the world shaped by anxiety become demonic ones. Apocalyptic images of all kinds -- pastoral, agricultural, urban, etc. -- are all identical with Christ, who holds all categories of being in an identity. In the final vision at the end of Revelation, the demonic world falls away, as all becomes one with Jesus in a world of only one knower with nothing outside, hence nothing dead.

Just as Revelation is the epitome of biblical imagery, so Job is the epitome of biblical narrative. (Sadly, a masterful interpretation of Job is about

the only sustained reading of one continuous chunk of biblical text in Frye's book). Seen not (as so often done) as a tragedy, Job exemplifies the movement through alienation to reconciliation and renewal that Frye has elsewhere seen to be the organizing pattern of Shakespearean comedy. For this the primary model is seen to be Israel's deliverance from Egypt, a pattern that repeats cyclically throughout the Bible. Egyptian, Assyrian, Babylonian, Persian, Macedonian, Syrian, and Roman empires are all symbolically identical with each other and ultimately with "the old serpent which is Satan and the Devil." Similarly, all patterns that trace loss of liberty to foreign oppressors through to regained freedom are equivalent to the archetypal exodus-from-Egypt myth. The enemy to be overcome may be the enemy nation in warfare or it may be the unshaped chaotic element in nature, symbolized by the monster, beast of prey, drought, flood, etc. The God who delivers from Egypt is the Jesus who is also the creator, the secret presence of Old Testament history.

The central significance of Jesus as Word emerges with the biblical text as the type of its own reading with the antitype in the reader's mind. Jesus then becomes the king in a "royal metaphor" for the whole of mankind as one body. The final test is not whether it is all true, but the "determination to make it true." The opening for a possible intellectual opting out is seen to be sealed, and the only failure then can be a failure of nerve in a world in which Frye, Milton-like, sees man as not "naturally" wanting freedom.

For whom then is Frye's book meant ? It will probably be seen as a maverick book by most professional biblical scholars, because it stands resolutely and perhaps irreconcilably outside the historical and anthropological approaches of the bulk of their work. It will be enigmatic to those who would see the Bible as now only an aesthetic or rhetorical accomplishment. It will offend many of conservative religious temperament because it detaches truth from historicity. And it will provide little direct help to those who want sequential commentary on the Bible. *The Great Code* claims to be aimed at the general reader; and in a sense every real reader of the Bible is a general reader. But its enormous erudition in a variety of fields, the sheer energy and the speed of its synthesis, and, above all, the tremendous conciseness and compression of the writing will demand a general reader of a rather uncommon kind. It is finally, I suppose, a book for a highly motivated and open-minded (though not necessarily specialist) student. For it is a book that is continually issuing the kinds of challenges and making the kinds of subversive intellectual demands that the lively classroom represents for Frye (see his observations in the introduction on the function of the teacher). *The Great Code* is meant to reproduce within the limits of the possible some of these classroom qualities. If, in trying to do so, it has become a difficult, frustrating, and maybe even not entirely successful book, only a cooperative reader can provide the remedy.

Finally, since this review is for *SpN*, it must be admitted that Sp and his works are never directly alluded to, although Frye's Bible is obviously

a lot closer to the Bible that fired Sp's imagination, from the early sonnet translations to 4H and FQ, than is the Bible of most modern scholarship and most mid-twentieth century religious cultures. Frye has clearly learned a lot of what he knows of the Bible from Sp (from whom in part the process of creating the *Anatomy of Criticism* began). But what there is of Sp in *The Great Code* is often colored by the revolutionary and prophetic cast of Milton. Frye has, however, promised a second book on the Bible, presumably to deal with its impact on Western culture; we may hope that it will have more to say of Spenser.

[R.D.S.]

82.90 Greenblatt, Stephen J., ed. *Allegory and Representation.* Selected Papers from the English Institute, 1979-80. New Series, no. 5. Baltimore and London: John Hopkins University Press, 1981. xiii + 193 pp. $8.50.

Stephen Greenblatt's Preface to *Allegory and Representation* raises bold questions concerning the ultimate metaphysical limitations of literary representation and reaches the conclusion that allegory must always fail in its attempt "to present Reality" and thus, like representation in general, it is "built upon its own undoing" (viii). Such acknowledgement of the limits of art (or "life" itself, perhaps ?), while in itself something of a truism, could surely constitute the basis of an interesting series of literary or iconographic investigations. It is difficult to see, however, that the seven essays in this volume greatly advance our understanding of the character and limitations of allegory in general (or, for that matter, Spenserian allegory specifically).

In fact, it is only the first three of these essays that are even nominally concerned with allegory as such. Of these, Paul de Man's "Pascal's Allegory of Persuasion" opens with some brief general reflections on the relation of ultimate reality to the work of art, or, specifically, allegory, which seeks to represent it, and then confines itself to an analysis of a little known, though certainly not uninteresting, work of Pascal, *Reflexions sur la geometrie* . . . . The second essay, Joel Fineman's sparklingly learned and obscure manifesto, "The Structure of Allegorical Desire," resembles the first in that it hardly reads like the work of a man who has been saturating himself recently in works commonly identified as allegorical, if we except, that is, what Fineman identifies as "the massive and perfected . . . allegory [of] *The Canterbury Tales*" (41). This essay will, however, appeal to those who enjoy the gnomic utterances of a neo- (or post- ?) structuralist on the topic (among many other things) of how allegories begin (short answer: with Pa and Ma) and how they end: "From silence, to difference, to loss, to sin -- and sometimes, in texts whose integrity is absolute, through sin back to silence once again" (49).

The last of the three essays concerned with allegory is of somewhat more traditional character. "Deceit and Digestion in the Belly of Hell" consti-

tutes one of a series of essays Robert Durling is writing on the subject of imagery of the body in *The Divine Comedy*. While the analyses of images of digestion are by no means confined to Durling's prime interest, the Malebolge ("perhaps the most gigantic case of constipation on record" 65), the implications of the study would seem to be chiefly, though by no means exclusively, of interest to Dante specialists. Professor Durling's analysis of the original Latin use of the verb *digere* (to digest) -- as implying an ordering of things in general (as of a library, the hair, a text, etc.) as well as digesting food -- throws some light on Sp's sensitivity to language in his description of "The kitchin clerke, that hight *Digestion*" who "Did order all th'Achates in seemely wise,/And set them forth, as well he could devise" (FQ II.ix.21). However, there is no larger consideration of allegory as a mode of analysis -- or digestion!

The value of Durling's paper to one's general understanding of allegory is limited, essentially, to a number of cryptically expressed *obiter dicta*, some of which read more like directly perceived critical intuitions than immediate reflections of Dante's text. Certain of these would merit the consideration of a Spenserian, particularly perhaps the reflection that in "the various models of the larger unity of humanity . . . . we are each allegorized beyond our knowledge and perhaps against our wills, contained by our limitations and our devices" (84). And again, "we watch the character failing to grasp the allegory offered him and therefore doomed to act out the allegory of his own negative intention" (93). Such comments imply, it would seem, valuable, perhaps profound, insights into the relationships of literature, allegory, and life. It is much to be hoped that Professor Durling will explicate their implications at some future date.

Parenthetically, none of this is intended to suggest that individual essays in this volume lack intrinsic interest, as for instance Hugh Kenner's compulsively readable excursus on differing poetic visions in Eliot and Pound; while Michael Holquist's superb paper on the career of the literary philosopher Mikhail Bakhtin in the Soviet Union of the 1920s throws light on the subtle modes by which a writer may attain oblique expression of his ideas even under the most rigorous repression.

Paul Piehler
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82.91 Hulse, Clark. *Metamorphic Verse: The Elizabethan Minor Epic*. Princeton, New Jersey: The Princeton University Press, 1981. xiv + 296 pp. $22.50.

Clark Hulse's collection of essays on Elizabethan poetry is not readily perceived as a unified study. It does not argue coherently or consistently for either a mode of metamorphic verse or a genre of minor epic which separately or together might unify the exceedingly disparate texts which the author discusses, often very illuminatingly and always intelligently. Perhaps the book must be approached, in rather Bloomian terms, as an anxious reaction

to two noteworthy predecessors. One can no longer call a book *Elizabethan Poetry*, as Hallett Smith did, and take the variety of that poetry as reason enough to discuss various works in various chapters; calling it *Metamorphic Verse* suggests that the variety is a common theme of all the poetry, and so a unifying principle; and so to some extent it certainly is, given the Elizabethan fascination with *copia* and with the Ovidian *carmen perpetuum* that was its paradigm and source. Again, one can see that William Keach told only part of the Ovidian story in his *Elizabethan Erotic Narratives: Irony and Pathos in the Ovidian Poetry of Shakespeare, Marlowe, and Their Contemporaries;* talk of *Epic* suggests everything that Keach's dramatic or narrative vocabulary understates: poetry not drama, Elizabethan not Metaphysical imagery.

Sp figures prominently in Hulse's revisionary rationale. Not only is the sixth and final chapter devoted to Muiop and Book III of the FQ as "Spenser's Ovidian Epics" (or a singular "epic," rather oddly, in the running head); but the book opens with a refutation of Keach's claim (in *his* final chapter) to see his Ovidian poems as opposed to a non-ironic, non-dramatic Spenserian "synthesis." Though the Ovidian elements in Sp have been discussed before, most notably perhaps by Angus Fletcher in his description of the Ovidian matrix of the FQ, Hulse provides a sensitive and full, if rather breathless, summary of the various ways in which Sp may be called Ovidian; here, as in other parts of his study, his strength lies in its metacritical dimension, so to speak. He can tell us what can be said on a subject, given the present state of critical vocabularies.

That the vocabulary of contemporary criticism does not facilitate a more readable or coherent exposition of Hulse's subject matter is indicative of work that remains to be done. It is possible to talk, persuasively, about the elements of irony and pathos in Ovid, as they were perceived and emulated by later poets; it is almost impossible, still, to talk of "Ovid as an Epic Poet," as Brooks Otis tried so valiantly to do in his seminal study of 1966. William S. Anderson's fine review of Otis (*AJP*, 89 [1968], 93-104) should be pondered by any student of Elizabethan poetry who can feel the pervasiveness of Ovid's "nondramatic" elements in the Renaissance but is frustrated at his inability to say what he feels. Interestingly, Keach, who knew how to say so clearly and well what he had to say, opened his study by quoting the opening sentence of Anderson's review: "Ovid's *Metamorphoses* is the most difficult major poem that the Graeco-Roman world has bequeathed to us." Hulse's book gives us some idea of just how difficult it is.

[D.C.]

82.92 Iser, Wolfgang. *Spenser's Arcadia: The Interrelation of Fiction and History*. Protocol 38, The Center for Hermeneutical Studies (2465 LeConte Avenue, Berkeley CA 94709), 1980. 49 pp. $4.00.

Pages 1-19 consist of a translation of Iser's *Spensers Arkadien: Fiktion und Geschichte in der Englischen Renaissance* (Krefeld: Scherpe, 1970; McNeir-

Provost item 818), a lecture originally delivered in 1970 to the Petrarca-Institut at the University of Koln and now repeated in April 1980 before an interdisciplinary group in California; pages 30-31 contain responses by five members of the Berkeley faculty (Paul Alpers, Daniel F. Melia, Thomas Rosenmeyer, William S. Anderson, Philip Damon); pages 32-49 provide a summary of the extemporaneous discussion of Iser's paper, along with a select bibliography of his writings.

As a text for discussion at a colloquy, Iser's essay seems to have had rather mixed results. His tendency to accept without question or modification Paul McLane's interpretation of SC as originating in an extended commentary on the Alencon marriage was naturally challenged by his Berkeley interlocutors, as was (even more naturally and predictably, if one recalls Alpers' writings on pastoral) his reliance on Bruno Snell's concept of Arcadia as "spiritual landscape." For a large part of the discussion, the two sides seem to be talking on quite different planes: Iser calling attention to his claims for Sp's richness of effects, the others protesting that this richness is defined in contrast to a background "meaning" or context that is fallacious. Anderson, a classicist who shows himself strikingly well informed on Sp's poem as on other matters, tries vigorously to relate Iser's specific comments on the Spenserian text to his larger view of poetry; but for the most part the honored guest seems to slip from view in the ensuing discussion. One is reminded of Iser's own example of earnest "reading" in a different context, the conversation in an Ivy Compton-Burnett novel.

This pamphlet is of interest in providing a specifically Spenserian illustration of a matter treated in much current discussion of Iser's theory of *Wirkungsasthetik*: the question of whether American readers may not tend to assume, erroneously, that Iser's theory is comfortably close to their own assumptions. See, for example, essays by Brook Thomas (*CLS*, 1982) and by Steven Mailloux (*Centrum*, 1981); and numerous items in *Diacritics*, 1980-81, especially Stanley Fish, "Why No One's Afraid of Wolfgang Iser," and Iser's reply, "Talk Like Whales: A Reply to Stanley Fish."

[D.C.]

ARTICLES: ABSTRACTS AND NOTICES

82.93 Adler, Doris, "Imaginary Toads in Real Gardens," *ELR*, 11, no. 3 (Autumn 1981), 235-260.

Argues that "the terms 'frog' and 'toad' were used deliberately," in all kinds of printed materials during the years 1579-81, "as a code for strong political opposition to the proposed marriage of Queen Elizabeth and the Duc d'Alencon . . . . whom Elizabeth called her 'frog'" (236). Cites Lyly's *Euphues and his England*; works by Lupton, Stow, Batman, and Bright, "all in service to the radical Protestant cause" (250); and Sidney's *Old Arcadia*.

SC, "December," 67-72 (together with E.K.'s glosses) may reflect Sp's resentment of an arrogant Alencon. VG, 190, 225-32 (incorporating the sub-

stitution of "Palm Tree" for Virgil's "Plaine Tree," and introducing explicit allusions to frogs) "give the familiar emblem of envy a new currency in the context of English jealousy of Alencon" (259). 4 illustrations.

82.94 Bradley, Laurel, "Eighteenth-Century Paintings and Illustrations of Spenser's *Faerie Queene*: A Study in Taste," *Marsyas*, 20 (1979-80), 31-51.

During the eighteenth century, "images from Sp's FQ in the visual arts," notably illustrations of the Cave of Despaire and the figure of Una, reflect a shift in critical opinion from Augustan poets' "admiration for the idealized naturalism of Sp's landscape imagery and the moral righteousness of his allegory" to Romantic concern rather with "terrible sublime episodes and richly imaginative imagery" (31). Pope's notion of the "picturesque" in nature and art is matched by William Kent's illustrations for the 1751 FQ, which reflect the influence of seventeenth-century Italianate landscape as well as Kent's commitment to the concept of the "poetic garden." The later emphasis on Sp's "Gothic invention" by Thomas Warton and Hurd anticipates a "new fantastic interpretation of the FQ . . . in the visual arts round 1770" (37), exemplified especially by Fuseli, who celebrates the work as "sublime."

By 1810 (Blake always excepted), illustrations of the FQ "show the strong narrative bias which becomes dominant in nineteenth-century British art" (43), recalling Scott's preference for Sp's characters "in their outward and exoteric sense" and Hazlitt's impatience with complex allegorical meaning. Nineteenth-century illustrators generally neglect allegorical resonance in favor of melodrama; only the Pre-Raphaelite painters respond "in highly personal ways" to "dream and visionary sequences in the poem" (44). 27 illustrations. An appendix lists FQ subjects exhibited at the Royal Academy, 1769-1900.

82.95 Chambers, Jane, "Divine Justice, Mercy, and Love: the 'Mutabilitie' Subplot and Spenser's Apocalyptic Theme," *Essays in Literature* (Western Illinois Univ., Macomb), 8 (1981), 3-10.

Argues that Mutability and Faunus "together . . . help to develop the fundamental Christian theme of Sin and redemption," and also "that of divine mercy" (4-5); "marriage in both plot and subplot suggests redemption," and consequently "it may be valid to argue that Nature's final anagogical role is that of divine love" (8). VIII, 1-2 may be "considered as making a basically Christian statement, constructed from classical, legendary, and imaginative threads . . ." (9).

82.96 Daniels, Edgar F., "Spenser's *The Shepheardes Calender*," *Explicator*, 37, no. 4 (Summer 1979), 19.

In "Maye," the undercutting Piers' righteous indignation by Palinode (39-40; 172-73) subtly exemplifies Patrick Cullen's recognition that Sp's moral attitude in SC "is made more complex through dramatic ironies" "July," 195-96, confirms Sp's ironic intent.

82.97 Fried, Debra, "Spenser's Caesura, " *ELR*, 11, no. 3 (Autumn 1981), 261-80.

Throughout FQ, Sp "engages the aesthetics of incompletion . . . on several levels" (277, 265): "interrupted speeches and incomplete stanzas," regularly "pruned at the caesura" (270-71), signal his concern to evoke the cosmic implications of prosodic issues, at once matching the text of his poem to the conditions of a fallen world where all happy endings must be incomplete, reflecting the poet's desire to create order and proportion, and indicating his sense (shared by Sidney and Puttenham) that the pause, in daily life as in a poem, serves "as an 'easement' which enables the journey to continue" (274).

"All our acts of reading are acts of extrapolation, attempts at completion. In so doing, we complete ourselves" (263). In this context, caesura has its dangers -- "the tendency of pauses to make themselves permanent; the threats to continuity posed by time, formlessness, and the recalcitrance of language" (280) -- yet textual and substantive caesuras are crucial to the process by which, as Frye says, "one's reading becomes an essential part of a process of self-creation and self-identity" (264). Passages cited include, *inter alia*, II.x.68; III.iii.50; and the account of Pollente's bridge in Book V.

82.98 Kane, Sean, "Spenser and the Frame of Faith," *UTQ*, 50, no. 3 (Spring 1981), 253-68.

With special reference to FQ, I.x.45.8-9, argues that at one level, the "frame" of Book I shows that Sp found in the official sermons and homilies "a pattern of metaphors that sustained a doctrinal allegory," keyed especially to "the danger of sliding from the new faith into 'a phantasy and imagination of faith'" (256,254). Archimago, Duessa, and Despair "stand for doctrinal abuses while simultaneously representing the diseased faculties in Redcrosse at every stage of his slide from truth" (256); this "first frame" displays "the pattern of belief of Protestant idealism" (263).

But Cantos iii and vi reveal the presence of a "second frame" that "gently corrects deficiencies in the too rigidly defined frame of militant holiness"; the largely visionary "dimension of experience that Sp explores in Una's wanderings" includes " a sense of human community" and "natural moral sense" that "humanists saw in classical culture," but that were not prominent in Protestant sermons (260-62). "The deeper frame suggests that the imbalances inherent in a fantasy of faith are redeemed and tempered," not dismissed, "by the visionary power that grows patiently in the alignment of spiritual nature and human nature" (267).

82.99 Pearcy, Lee T., "A Case of Allusion: Stanza 18 of Spenser's *Epithalamion* and Catullus 5," *CML*, 1 (1981), 243-54.

In Epith, 315-27, Sp alludes to Catullus 5: "this allusion at a crucial point extends the imagery of number, time, and night and thus reinforces the

themes of eternity in mutability and human transcendence of short time" (243). "In alluding to the last seven lines of Catullus' poem . . . Sp departs from the fashion set by Tasso," in *Aminta*, for rendering the first six lines of the Latin; the allusion "reinforces the erotic undertone of nighttime stanzas" and suggests that "the menace of Night . . . may be controlled by the magic of number" (247, 251, 253).

82.100 Reid, Robert L., "Alma's Castle and the Symbolization of Reason in *The Faerie Queene*," *JEGP*, 80, no. 4 (October 1981), 512-527.

Commentators on Alma's Castle "have assumed the pervasive influence of Aristotelean faculty psychology, neglecting the vitality of Platonic psychology in the Renaissance . . . ; Sp's image of the natural body is a remarkable synthesis of the Platonic and Aristotelean systems" (512). The three sages are not merely sensitive faculties but "represent the working of the rational power, following Plato's scheme" (520); "Sp's essential Platonism is also confirmed by" his location of the rational principle, i.e., "lower reason, which works in connection with sense data," in the head, not the heart (522).

Alma "represents 'reason' or 'the soul' in a general and subsuming way"; but the identification of her as *mens* is not justified by the text, nor is she "the soul in the sense of rational activity (the Greek *nous*, Augustine's *intellectus*, or Langland's Inwit)" (522-24). "The highest, active functioning of reason in Alma's Castle" is exemplified by a combination of "the ratiocinative process of selectivity and deliberation performed by the sages, and . . . the knights' ability to understand and carry out the moral imperatives of this sense of the past" (526).

82.101 Shore, David, "The Shepherd and the Court: Pastoral Poetics in Spenser's *Colin Clout* and Tasso's *Aminta*," *CRCL*, 7, no. 4 (Fall 1980), 394-410.

The account in CCCHA of the shepherd's journey from pasture to court and his disillusioned return to pasture has some general affinities with pastoral poems by Boccaccio, Mantuan, and Barclay; but Sp's particular combination of praise and blame of the court strikes a note of functional discord that recalls the intertwined ambiguities of Virgil's first eclogue and, especially, Tasso's dual vision of the court in *Aminta*.

But Tasso's pastoral confirms the poet's commitment to heroic poetry; CCCHA "contains no declaration of a commitment to epic, and this omission is a measure of the imaginative distance which finally separates not only CCCHA from the *Aminta*, but also the Sp of 1591 from the Sp of 1579" (408). Sp "interrupts his epic journey with a return to his pastoral origins in order to reconsider the very foundations of his art . . . . The shepherd-poet's . . . departure . . . is a recognition, both Colin's and Sp's, that . . . ultimately the demands of poetry and the demands of public life are entirely distinct" (409-10).

82.102 Sousa, Geraldo U. de, "A 1634 Allusion to Spenser," *N & Q*, 28 (1981), 519.

Notes an apt allusion to SC in John Taylor's 1634 Lord Mayor's Show, *The Triumphs of Fame and Honour*, sponsored by the Clothworkers, and prepared for the installation of Robert Parkhurst of that Brotherhood, as Lord Mayor of London.

82.103 Walker, Jeanne Murray, "Saving Images in Spenser's *Faerie Queene*: The Maleger Episode," *Essays in Literature* (Western Illinois Univ., Macomb), 7 (1980), 153-165.

"The implicit theme of the Maleger episode becomes more apparent after the explicit concern of TM is grasped . . . . because poetry incites virtuous behavior and virtuous behavior in turn arouses the poet to write poetry, if either side of the equation fails, both will fail. In TM the failure has begun and is rapidly causing a blackout of evil and ignorance to descend on the culture. The solution to this problem," made clear only in FQ, "invokes poetry as a vehicle of society's self memory: poetry as a memory system" (153). As memory systems can preserve individual memory, poetry can replenish a culture's memory.

In Arthur, Sp dramatizes "the problem of cultural exhaustion and its solution" (157). He is both "human being struggling toward identity" and "unique, idealized hero of British culture" (157). "Maleger is the tendency toward decay which pervades cultural forms from the beginning because they are subject to time" (161). Encountering Maleger, Arthur momentarily forgets who he is (II.xi.39-40); but remembering Alma's library, "human consciousness of cultural history" (158), and his meeting with Eumnestes, he defeats his opponent, demonstrating "the process of memory by which cultural images are revitalized" (160). Arthur's reliance on memory to survive Maleger "illustrates the reliance of all the images of FQ on the process of memory" (163).

DISSERTATION ABSTRACTS

Fuller descriptions of these dissertations may be found in *DAI*; *SpN* provides here, in most cases, only portions of the authors' abstracts, sometimes in the words of the abstracts (without acknowledgement), 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.

82.104 Langford, Beverly Young. *"Some Great Change": Aspects of Ovidian Metamorphosis in the Poetry of Spenser and Milton.* Georgia State University, 1981. 189 pp. *DAI:* 42:4833-A. Order No. 8209779.

Recent studies of Ovid's *Metamorphoses* have created an opportunity for a re-evaluation of Ovid's influence on English Renaissance poetry, particu-

larly in the work of Sp and Milton. The first two chapters show that Ovid's treatment of the ancient tradition of metamorphosis poetry markedly reduces the perceived distance between the human and the divine (metamorphosis becomes a principle by which the poet explains and defines the complexities of the human condition), and that in the work of late sixteenth-century English poets, who depart from strict allegorical interpretation of Ovid, metamorphosis becomes an emblem for transcendence within time.

The third chapter considers instances of metamorphosis in FQ, in which Sp attempts to resolve tensions which result from this new reading of Ovid by creating a dialectic between positive and negative aspects of metamorphosis. Although he is still somewhat influenced by the allegorical approach to Ovid, Sp transforms Ovidian metamorphosis into an idealized concept that applies to an ultimate transformation of society. The fourth chapter examines the manner in which Milton further revitalizes metamorphosis poetry by adapting Ovidian metamorphosis to a more rationalistic age in which traditional use of myth is losing force and meaning. In recognizing the complexities of Ovidian metamorphosis, Sp and Milton release Ovid's poem from the confines of two-dimensional allegorical interpretation and thus revitalize the entire tradition of metamorphosis poetry.

82.105 Russell, David Roger. *The Unity of Edmund Spenser's* Fowre Hymnes. The University of Oklahoma, 1981. 165 pp. *DAI*: 42:3168-A. Order No. 8129406.

This study views 4H as a thoroughly Elizabethan poem, a highly unified work of art which reflects the most basic assumptions of Elizabethan culture, the "common knowledge" of Sp's age, rather than as an essentially Platonic exposition of Sp's specific ethical, religious, or philosophical views.

Among techniques employed by Sp to achieve this unity are the demonstration of the progressive change in Sp's persona from young Petrarchan lover to mature Christian *devot* (reflecting Elizabethan ideas of the typical pattern of a man's intellectual and spiritual growth); the use of the conventions of Petrarchan verse and literary Platonism in the "earthly" hymns, and of the conventions of sermons and devotional manuals in the "heavenly" hymns; and the matching (in regard to structure, imagery, and aesthetic theory) of the two pairs of hymns to the order of nature and the order of grace. Finally, the hymns teach man's proper response to love and beauty, first on a "natural" or ethical level, than on a "celestial" or spiritual level.

82.106 Teskey, Gordon Lloyd. *The Organization of* The Faerie Queene: *A Study in Rhetoric and Aesthetics*. University of Toronto, 1981. *DAI*: 42: 4463-A.

The word *organization* in the title should be taken as a gerund and as a noun, that is, "organizing" as the poet's creative activity of disposing the elements of his poem in such a way that they will produce a desired

effect, and "organization" as a sense of order, system, and structure between the parts of the poem as it is perceived by a reader. The perspective of the first is that of rhetoric, of the second aesthetics (from Greek, "perception"), but the result is not two perspectives on a single system of organization: the contention of this thesis is that they are different, and that the poet's rhetorical ordering is intended to make the reader perceive the poem by imposing a different system of organization which is produced by interpretation. Thus, the aesthetic organization of the poem -- as it appears in the vast, co-ordinated structures of allegorical wisdom and mystery that form gradually in the minds of Sp's experienced readers -- is a consequence of what is, at this time, its largely inscrutable rhetorical organization. To understand this rhetorical organization we require first a coherent description of the conventions of allegorical writing and, second, a study of the structures of meaning which readers perceive as a result of these conventions, not with the purpose of discovering which of these structures is true or best as interpretations go, but to examine how the poem has invited us to answer its call in this way.

The first two chapters deal with the emergence of allegory as a form of writing from the tradition of ancient hermeneutics. The third chapter is concerned with the influence of Renaissance critical theory upon allegorical conventions, and chapters four to six are a discussion of Sp's creative project.

SPENSER AT THE ENGLISH INSTITUTE

82.107 The 41st session of the English Institute (Harvard University, August 26-29, 1982) included a program of four papers on the topic, "Rome in the English Imagination," directed by Annabel Patterson (Univ. of Maryland): the paper by Margaret Ferguson (Yale) bore directly on Sp's RR and RT.

82.108 Professor Ferguson's paper, "The Afflatus of Ruin: Meditations on Rome by Du Bellay, Spenser, and Stevens," discussed works by Du Bellay, Sp's RR and RT, and Stevens' "To an Old Philosopher in Rome," in the context of "the idea of Rome as a source of poetic inspiration" and "the relation between Rome and [what Freud called] family romance . . . . the child's imaginative search for an improved parentage."

The Envoy to RR suggests that Sp's initial admiration for the originality of Du Bellay's poetic achievement may have been tempered from the first by a sense that "Du Bellay's perspective was dangerous to the English Protestant poet"; in RT, "Sp symbolically renews his allegiance to Sion, which he had been in danger of forgetting in his fascination with Du Bellay's Rome." Verlame "represents Sp's anxiety . . . about his dependence on Du Bellay" and "about his dependence on Englishmen no longer alive to help him." But, as "a figure of rhetorical abundance," she also serves as "the midwife . . . for Sidney's metaphorical rebirth" as Philisides, a "new *genius loci* who is at once English and Protestant." "By creating, in Sidney and his sister, a set of intermediary English deities who symboli-

cally constitute a new family for the grieving poet, Sp finds a way to serve heaven while continuing to pursue his desires for poetic growth and fame."

A POEM ABOUT SPENSER

82.109 Learned and lay readers of Sp's poetry, and all those who love the poet's world of glass, will want to read W.A. Sessions' thoughtful and haunting poem, "The Man Who Kept Everything," sub-titled "from a remark by Humphrey Tonkin about Edmund Spenser." The poem appears in *SoR*, 18 (Winter 1982) , 182-83.

ANNOUNCEMENTS

82.110 Spenserians everywhere will welcome the news that Clarion State College, Clarion, Pa., is publishing *Spenser at Kalamazoo, 1982*. We are reliably assured that the volume, which is expected to be available in mid-October, 1982, will be of good quality and that it should prove as attractive in appearance as the contents are in substance.

The price to subscribers in the U.S.A. and Canada is $3.50 in U.S. funds; to foreign subscribers, US$4.50.

Write to Francis S. Greco, Chairman, Department of English, Clarion College, Clarion PA 16214, including mailing address, number of copies desired, and amount remitted. Cheques and money orders should be made out to the Clarion State College Foundation.

82.111 Spenser at Kalamazoo, 1983, to be held in conjunction with the 18th International Congress on Medieval Studies at Western Michigan University, Kalamazoo, Michigan, 5-8 May 1983, will focus on "Crucial Episodes in Sp's *Faerie Queene*," in an attempt to answer such questions as: to what extent can personages in the FQ be said to have a psychology ? what do we mean by "character" ? what is the accent of the authorial voice ?

Inquiries should be addressed to Professor Alice Fox, Department of English, Miami University, Oxford, Ohio 45056. Full details of the program will appear in the Winter 1983 issue of *SpN* (14.1).

SPENSER BIBLIOGRAPHY: UPDATE

82.112 This item continues #80.29 (*SpN*, 11.1), #80.64 (11.2), #80.91 (11.3), and #81.97 (12.3).

Spenser Bibliography Update, 1980

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

The following checklist includes Spenser items published during 1980 plus a number of earlier items not included in previous updates. Items reviewed in the Spenser Newsletter are referred to by year and item number. 80.10 means that it appears as the tenth item in the 1980 volume.

I. Works: Editions and Adaptations

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2. Spenser, Edmund. The Faerie Queene. Ed. Thomas P. Roche, Jr. with the assistance of C. Patrick O'Donnell, Jr. Penguin English Poets. Gen. Ed. Christopher Ricks. Harmondsworth: Penguin Books, 1978. 1247pp. 80.05

II. Collections of Essays

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III. Bibliographies

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