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

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TO OUR READERS

82.01 The third phase of John W. Moore, Jr.'s updating of the Spenser bibliography will begin in the Fall issue of this volume with the first of a series of annual increments including items which have appeared in the previous year and any items appearing in earlier years which have not yet been listed.

82.02 We believe that Spenserians generally will wish to know that the two-volume edition of William Wells' *Spenser Allusions in the Sixteenth and Seventeenth Centuries, SP,* 68, No. 5 (Dec. 1971) and 69, No. 5 (Dec. 1972), 351 pp. in all, can be purchased for the original price of $8.50 while the supply lasts. Write to Jerry Leath Mills, Editor, *Studies in Philology,* Department of English, The University of North Carolina at Chapel Hill, Greenlaw Hall, 066A, Chapel Hill NC 27514. Checks should be made to *Studies in Philology.*

82.03 THE POWER OF FASHIONING, A Review Article

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago and London: Univ. of Chicago Press, 1980). 321 pp. Index.

Greenblatt's book is an essay in cultural or anthropological literary criticism which focuses on the Renaissance predilection for shaping oneself to achieve a particular identity with corresponding modes of self-presentation, discipline, and behavior. Renaissance self-fashioning as Greenblatt views it involved "a cultural system of meanings that creates specific individuals by governing the passage from abstract potential to concrete historical embodiments" (3-4). This was achieved through a set of control mechanisms--plans, recipes, rules, instructions--the most familiar of which are Castiglione's *The Courtier* and Machiavelli's *The Prince.* Greenblatt notes that "Literature functions within this system in three interlocking ways (a) as a manifestation of the concrete behavior of its particular author, (b) as itself the expression of the codes by which behavior is shaped, and (c) as a reflection upon these codes [letters mine]" (4).

Leaning heavily on the close connection between literature and the life of the time, Greenblatt undertakes to perceive and interpret "the interplay of symbolic structures [in literary texts] with those perceivable in the careers of their authors and in the larger social world" (6), viewing these as "a single, complex process of self-fashioning" (6).

The book treats six figures, More, Tyndale, Wyatt, Sp, Marlowe, and Shakespeare, in two sets of three. More and Tyndale present radical antitheses, both parts of which are in some degree reiterated in Wyatt; Sp and Marlowe likewise stand in radical opposition, and Shakespeare in some degree reiterates in his work this second conflict.

In the Introduction (9) Greenblatt describes ten conditions governing

the instances of self-fashioning examined in the book. These we may summarize briefly by saying that self-fashioning requires (a) an enabling institution (the Roman Catholic Church, the English state) which is a source of power and communal values, and (b) a perception of the "not-self," of all that is alien, that lies outside the institution, or threatens its identity, or resists it.

Chapter One describes the complex interplay in More's life and writings of self-fashioning and self-cancellation,"the crafting of a public role and the profound desire to escape from the identity so crafted" (13). This chapter appears to inherit heavily from Norman Rabkin's dictum that the great artist's vision is likely to treat as complementary--and both somehow valid--two responses to life that seem to be contradictory. Greenblatt however deemphasizes the *complementary* responses; he is concerned with the unresolved pressure in *Utopia* of two radically opposed views of the characters Morus and Hythlodaeus. He is especially concerned with the way in which this fictional confrontation of views projects the struggle in More to determine the precise extent of his commitment to the service of Henry VIII, a determination which was to shape the course of his life, a determination moreover in which "not simply his career but his whole sense of himself" was at stake in "the dialectic between his engagement in the world as a character he had fashioned for himself and his perception of such role-playing as unreal and insane" (36).

In an elaborate *tour de force* (17-21) Greenblatt insures the success of this enviable chapter by analyzing Holbein's painting "The Ambassadors" (reproduced as the frontispiece of the volume) as simultaneously (a) a celebration of the statesman's self-fashioning as fostered by Castiglione and Machiavelli and (b) a *memento mori* in which the observer is invited to reflect on the empty vanity of a glory which leads but to the grave. This analysis sets up Greenblatt's view of *Utopia* as "not only a brilliant attack on the social and economic injustices of early sixteenth-century England but a work of profound self-criticism, directed at the identity More had fashioned for himself and that he would play for increasing amounts of his time" (37). More's motive for portraying Hythlodaeus is his desire to poise himself between the public stance of the self-fashioned, on-stage diplomat and a private self which rejects the falsity of this stage existence.

After analyzing *Utopia* in this fashion (33-58), Greenblatt concludes the chapter by recounting (a) More's gradual rejection, in the years of his anti-Protestant polemics, of the arguments of Hythlodaeus--arguments which are conspicuously similar to the arguments of Luther and Tyndale as burlesqued by More in his polemics, and (b) More's refinement of his role-playing in his final years as he strives to preserve both his stance of servant of the king and his private (ultimately dominant) commitment to his vision of a Catholic Christendom wherein the concensus of the universal Church takes precedence over insular aberrations like the decision of Henry to secede. In this last period, "More once again brought together in dialogue Morus and Hythlodaeus, aspects of his identity which had for so long been violently sundered" (73).

In the second chapter Greenblatt turns to More's opponent Tyndale, who

invests his confidence in the authority of the printed Bible and printed guides to conscience as opposed to the visible Church, and who fashions himself accordingly. The translator's emphasis on *inward* grace is an index of a shift in the mode of self-fashioning which characterized early Protestant England as the Protestants turned away from the public authority of the Church to the private authority of the scripture-guided individual conscience: for Tyndale's *Obedience of a Christian Man* has "an intensity, a shaping power, an element of compulsion that the late medieval manuals of confession never had" (86). The influence of the Guides to Conscience like Tyndale's *Obedience* are extreme versions of the influence exerted by conduct manuals like *The Prince* and *The Courtier*.

All this happened in an ambience parallel to that which found More at the intersection of the Catholic Church and the demonic opposition of the Protestants; for Tyndale the essential institution is the monarchy, and the Catholic Church is the demonic opposition. Tyndale envisions and insists on the absolute authority of the king, to whom all men must humbly submit, while the printed, accessible Bible saves them from the tyranny of priests, who have kept a veil of deceit between man and God's word. "Tyndale is thus able to reject the mediation of the Church and its tradition; the individual has sufficient means within his own conscience to grasp the truth of God's word as revealed in Scripture" (99).

In all of this, just as More is caught between his stance as self-fashioned public man and his sense of the falseness of this role, Tyndale is caught between his stance as supporter of the king and his need for independence in translating the Bible, a need which drove him into exile while he completed his work. And Tyndale, like More, finds something external to himself in which to merge his identity: what the Church was for More, the Bible became for the reformer. "Both achieve guaranteed access to a truth that lies beyond individual or social construction, beyond doubt or rebellion" (111). Between them, the two men emblematize the subversion of both great social institutions, the medieval Church and the medieval state, being the psychopomps of "a radical and momentous social crisis: the disintegration of the stable world order . . . " (113).

In the third chapter Greenblatt shifts to a more familiar area of self-fashioning, the royal court, the arena of Castiglione and Machiavelli. He reviews Wyatt's translation of the *Penetential Psalms*, his satires, and his lyrics as they reflect the concern of the diplomat and lover with the political and sexual implications of serving a monarch whose power is unlimited: the poems register the disillusionment of the self-fashioned diplomat with the terms of his service and of the lover with his impossible position as competitor with the lover-king.

In these first three chapters Greenblatt emphasizes the concern of the self-fashioner for the fact of *power* in society: his consciousness of its irresistible presence, and his fascination with the possibilities of participation in its effects. Wyatt's great lyrics are the expression of a dialectic between courtly self-fashioning and the poet's perception of the underlying motives of aggression, bad faith, self-interest, and frustrated longing. This continues the struggle already observed in More and Tyndale

between a desire to fashion oneself to be a particular kind of person and the preservation of an inward integrity and critical awareness which struggle to achieve independence of this role-playing.

But with the shiftfrom the religious to the courtly arena, the transcendent elements of Tyndale's self-imposed isolation and of More's longing for absorption into the Church disappear:

> Wyatt has neither More's Church nor Tyndale's passionate obedience to the Word of God: he has only secular power, the will to domination that governs both political and sexual relations at court. And in this bleak context, Wyatt's manipulation of his manly honesty affords glimpses of a bad faith that receives its definitive depiction in honest Iago. In his most brilliant court poems, Wyatt hovers on the brink of reflecting directly upon his condition, exploring his complicity in his own failure, his inability to free himself from the dialectic of domination and submission, but he cannot ever succeed in rendering this reflection conscious and deliberate. For, in the midst of an ongoing engagement in precisely those competitive conditions that shape his identity and determine the purposes of his speeches, how could he establish a position from which to conduct such an exploration? If More was able to do so, it was only by virtue of his ardent adherence to an institution that had for Wyatt been discredited and driven out of England. Wyatt does, to be sure, turn to other poetic forms that signal the unraveling of his uneasy courtly identity, but the psalms succeed only in transfering the nexus of power, sexuality, and inwardness to a higher court, while the satires, for all their attempt to establish a hard, well-defended identity secured by withdrawal from dangerous relations to women and power, are drawn back toward the contradictions and role-playing from which they sought to escape.
>
> For someone in Wyatt's situation, role-playing seem virtually inescapable, for both the concentration of power in the court and Protestand ideology lead to a heightened consciousness of identity, an increased attention to its expression, and an intensified effort to shape and control it. The fashioning of the self is raised to the status of a problem or a program. The pressure brought to bear on identity--the pressure of consciousness and power, in the individual and in the society of which he is a part--has profound literary consequences, some of which we have already glimpsed in the three figures we have examined. (160-161)

Continuing with these literary consequences, Greenblatt in the last three chapters considers Sp, Marlowe, and Shakespeare, "focusing now more on the particular texts and less on direct links between the authors and their works. This narrowing of focus is due to the greater illusion of independence in the art, to the fact that we must now consider more complex and seemingly autonomous characters in fully realized fictional worlds. As the pressure toward self-fashioning that we have already viewed in More, Tyndale, and Wyatt reaches ever higher levels of conscious artistry, the literature of the later sixteenth century becomes increasingly adept at rendering such characters in highly individuated situations. Moreover, it becomes increasingly possible for at least a small number of men to conceive of literature as their primary activity: as we pass from Sp to Marlowe to Shakespeare, we move toward a

a heightened investment of professional identity in artistic creation. Consequently it becomes easier to discuss the formation and undermining of identity *within* individual works without formally referring beyond them to the lives of the creators . . ." (161).

He continues by reminding himself and us that the "existence of such apparent inwardness depends upon the lived experience of a self-fashioning culture" (161), and he prepares for his discussion of Sp by sketching some of the characteristics of this culture. The sketch begins with emphasis on the degree to which in Renaissance times those in power viewed themselves and their states as works of art, an attitude that fostered the creation of models of behavior like those of Castiglione and Machiavelli. The chief tool in the creation of these models was rhetoric, the common ground of poetry, history, and oratory:

> Encouraging men to think of all forms of human discourse as argument, it conceived of poetry as a performing art, literature as a storehouse of models. It offered men the power to shape their worlds, calculate the probabilites, and master the contingent, and it implied that human character itself could be similarly fashioned,with an eye to audience and effect. Rhetoric served to theatricalize culture, or rather it was the instrument of a society which was already deeply theatrical.
>
> Theatricality, in the sense of both disguise and histrionic self-presentation, arose from conditions common to almost all Renaissance courts: a group of men and women alienated from the customary roles and revolving uneasily around a center of power, a constant struggle for recognition and attention, and a virtually fetishistic emphasis upon manner. The manuals of court behavior which became popular in the sixteenth century are essentially handbooks for actors, practical guides for a society whose members were nearly always on stage. These books are closely related to the rhetorical handbooks that were also in vogue--both essentially compilations of verbal strategies and both based upon the principle of imitation. The former simply expand the scope of the latter, offering an integrated rhetoric of the self, a model for the formation of an artificial identity. (162)

Greenblatt underscores the way in which this feigning is accomplished by a high moral tone that enables the self-fashioned man to conceal his dissimulating and his fundamental rapacity from himself. Especially enlightening, he feels, is Philibert de Vienne's mock encomium *The Philosopher of the Court* (1547), translated by George North in 1575:

> there are . . . moments at which a life pervaded by dissimulation must confront a moral tradition that insists, in the teaching of Socrates for example, that dissimulation is immoral. Philibert's interest is in the working of the court mind at such moments, the social accommodation of an ethical embarrassment. . . .
>
> By virtue of several convenient distortions and the discreet omission of the circumstances of his death, Socrates is absorbed into the ethos of rhetorical self-fashioning that Plato, in *Theaetetus* and *Gorgias,* has him condemn. For the philosophy of the court, Socrates is no longer opposed to a sophistic view of the world . . . but one of its supreme practitioners. The potentially disillusioning conflict between social ideals and social behavior has been averted . . . . (164)

Greenblatt proceeds to discuss Elizabeth's expert staging of the theatrical cult of herself among her courtiers and among her subjects collectively:

> The gorgeous rituals of praise channeled national and religious sentiments into the worship of the prince, masked over and thus temporarily deflected deep social, political, and theological divisions in late sixteenth-century England, transformed Elizabeth's potentially disastrous sexual disadvantage into a supreme political virtue and imposed a subtle discipline upon aggressive fortune seekers. (168)

Hers is a power which simultaneously invites a loving devotion from her subjects, offers the same to them in the form of expert guidance and protection, and stands ready, if need be, to enforce her will upon those who refuse to play her game, and to enforce it with the same resolute lack of mercy as her father had done.

With these preliminaries, Greenblatt addresses Sp:

> It is to a culture so engaged in the shaping of identity, in dissimulation and the preservation of moral idealism, that Sp addressed himself in defining "the general intention and meaning" of the entire FQ: the end of all the book, he writes to Ralegh, "is to fashion a gentleman or noble person in vertuous and gentle discipline." The poem rests on the obvious but by no means universal assumption that a gentleman can be so fashioned, not simply in art but in life. We will, in the remainder of this chapter, consider the implications of one episode in this educative discipline, the destruction of the Bower of Bliss in book 2, canto 12. (170)

Greenblatt stresses what he sees as the dominance of the aesthetic appeal of the Bower of Bliss over all other erotic gardens in the poem, especially the Garden of Adonis, and addresses what he feels is the corollary problem of Sp's decision to have Guyon destroy it.

> The issue is not whether sexual consummation is desirable in Sp, but why the particular erotic appeal in the Bower--more intense and sustained than any comparable passage in the poem--excites the hero's destructive violence. (171)

In answering this problem Greenblatt appeals to a Freudian reading of civilization, which to Freud "is built upon a renunciation of instinct," presupposing "precisely the nonsatisfaction . . . of powerful instincts . . . . Civilization behaves toward sexuality as a people or a stratum of its population does which has subjected another one to its exploitation" (173).

The Bower is not "sick, stagnant, futile, joyless" (173) as Lewis and other modern critics have suggested. "Sp, who participates with Freud in a venerable and profoundly significant intertwining of sexual and colonial discourse, accepts sexual colonialism only with a near-tragic sense of the cost" (173).

> The Bower of Bliss must be destroyed not because its gratifications are unreal but because they threaten 'civility'--civilization--which

> for Sp is achieved only through renunciation and the constant exercise of power. If this power inevitably entails loss, it is also richly, essentially creative; power is the guarantor of value, the shaper of all knowledge, the pledge of human redemption. Power may, as Bacon claimed, prohibit desire, but is in its own way a version of the erotic: the violence directed against Acrasia's sensual paradise is both in itself an equivalent of erotic excess and a pledge of loving service to the royal mistress. Even when he most bitterly criticizes its abuses or records its brutalities, Sp loves power and attempts to link his own art ever more closely with its symbolic and literal embodiment. FQ is, as he insists again and again, wholly wedded to the autocratic ruler of the English state; the rich complexities of Sp's art, its exquisite ethical discriminations in pursuit of the divine in man, are not achieved in spite of what is for us a repellent political ideology--the passionate worship of imperialism--but are inseparably linked to that ideology.
>
> To say that Sp worships power, that he is our originating and preeminent poet of empire, is not, in the heady manner of the late '60s, to condemn his work as shallow, craven, or timeserving. Rather, his work, like Freud's, bears witness to the deep complicity of our moral imagination even in its noblest and most hauntingly beautiful manifestations in the great Western celebration of power. Alongside Freud, we may invoke Virgil, whose profound faith in Aeneas's personal and world-historical mission and whose adoration of Augustus are tempered but never broken by a bitter sense of all that empire forces man to renounce, to flee from, to destroy. (173-174)

Greenblatt continues, "In the Bower of Bliss . . . [the process of self-fashioning] is depicted as involving a painful sexual renunciation: in Guyon's destructive act we are invited to experience the ontogyny of our culture's violent resistance to a sensuous release for which it nevertheless yearns with a new intensity" (175). The resistance is necessary for Sp because we can secure our *self,* our civilized identity, "only through a restraint that involves the destruction of something intensely beautiful" (175).

In perceiving the thread of excess in sexual indulgence, Greenblatt says, Sp is doing the work of colonial empire, enabling institutional power to have a legitimate "protective" and "healing" interest in sexuality, to exercise its constitutive control over the inner life of the individual. We recall here Greenblatt's general assertion that self-fashioning requires (a) an enabling instituion, (b) a source of power and communal values, and (c) a perception of the "not-self," of all that lies outside, or resists, or threatens identity.

Now the author turns to the problem which resides in the incomplete character of all the quests in the poem: although the capture of Acrasia has glorified the institution of Gloriana's empire and the "demonic other" has been identified and destroyed, still "the inherent contradictions in the relations between temperance and pleasure, restraint and glorification, have been deferred rather than resolved. "What appears for a moment as decisive closure gives way to renewed efforts, other quests, which . . . attempt to

compensate for the limitations, the sacrifice of essential values, implicit in the earlier resolution" (178).

We may pause here for a moment to reflect that in the Christian terms of the poem, it would be foolish to expect that any personal struggle against vice is ever complete this side of the grave, whether essential values are sacrificed or not; and we may also wonder whether Greenblatt might not be taking figures of speech literally, insisting as he does that the destructive acts at the end of the various quests are"triumphant acts of virtuous violence" paralleling the violence which Western Europeans were in the process of visiting upon the native populations of their newly-discovered colonies.

The reader who suspects the author of being overly literal-minded here will continue to do so as Greenblatt pursues his project of reading FQ as the register of Sp's complicity in England's and Queen Elizabeth's self-deceiving attempt to take a high moral tone while possessing and raping a series of colonial victims on the route to Empire. As a text for his reading, Greenblatt invokes Gido Calabresi and Philip Bobbitt's *Tragic Choices* (New York: Norton, 1978):

> by complex mixtures of approaches societies attempt to avert"tragic results, that is, results which imply the rejection of values which are proclaimed to be fundamental": these approaches may succeed for a time, but it will eventually become apparent that some sacrifice of values has taken place, whereupon "fresh mixtures of methods will be tried, structured . . . by the shortcomings of the approaches they replace. These too will in time give way to others in a "strategy of successful moves" that comprises an"intricate game," a game that reflects the simultaneous perception of a tragic choice and the determination to "forget" that perception in and illusory resolution. Driven by the will to deny its own perception of tragic conflict inherent in the fashioning of civility, FQ resembles such an intricate game. Thus a particular "move," here the destruction of the Bower, represents in effect a brilliant solution, constructed out of the most conventional materials and yet unmistakably original, of the uneasy, aggressive, masculine court identity fashioned by Wyatt: male sexual aggression--the hunt, the loathing, the desire to master--is yoked to the service of ideal values embodied in a female ruler, and it is through this service that identity is achieved. The conception obviously depends on Queen Elizabeth's own extraordinary manipulation of a secular mythology infused with displaced religious veneraton, yet Sp manages to suggest that the "vertuous and gentle discipline" he chronicles is not limited by its historical circumstances. Like Elizabeth herself, Sp appeals to an image of female power--the benevolent and nurturing life force--that transcends a local habitation and a name. But this "solution" has its costs that Sp, as we have seen, represents with extraordinary power and that drive him to further constructions.
>
> Each heroic quest is at once a triumph and a flight, an escape from the disillusionment glimpsed for a brief moment on the Mount of Contemplation and again at the close of the Mutabilitie Cantos. Sp's knights live in the profound conviction that there is a moral task set for themselves by virtue of the power of Gloriana, a demonic object

> out there to be encountered and defeated. Each triumphant act of virtuous violence confirms this conviction, defending it from all that would undermine the rightness of the moral mission, all that would question the possibility of achieving a just, coherent, stable identity anchored in the ardent worship of power. But the destruction of the Bower of Bliss suggests the extent to which each self-constituting act is haunted by inadequacy and loss. (178-179)

> It is not possible within the scope of this chapter to outline the dense network of analogies, repetitions, correspondences, and homologies within which even this one episode of Sp's immense poem is embedded. But I can point briefly to three reiterations by the culture of important elements of the destruction of the Bower of Bliss: the European response to the native cultures of the New World, the English colonial struggle in Ireland, and the Reformation attack on images. The examples suggest the diversity of such reiterations--from the general culture of Europe, to the national policy of England, to the ideology of a small segment of the nation's population--while their shared elements seem to bear out Freud's master analogy--"Civilization behaves toward sexuality as a people or a stratum of its population does which has subjected another to its exploitation." (179-180)

Greenblatt now describes these three "reiterations" of the destruction of the Bower. The first description invokes the parallel between Guyon's voyage to the Bower and the Spaniards' expansion into America, which resulted in the actual destruction of the exceedingly attractive and blissful Lucayan societies in their gardenlike Antilles, where the pointlessness of the Indian culture and the idleness and "animality" of the natives aroused the latent violence of the Spaniards and helped inspire them to enslave the Indians--just as the pointless, narcotic ease of Verdant helps trigger the violence of Guyon, who forces Verdant and the others to cease their idyllic animality, destroys the Garden, and imprisons Acrasia.

In describing the English treatment of Ireland Greenblatt can conveniently draw on Sp's own *View* with its rigorous program for dealing with the Irish problem. Here he emphasizes the attraction which Ireland exercised on Sp and other Englishmen. "The enemy for Sp then is as much a tenacious and surprisingly seductive way of life as it is a military force, and thus alongside a ruthless policy of mass starvation and massacre, he advocates the destruction of the native Irish identity" (187).

The third parallel is the destruction of the Catholic furnishings in the churches of England, furnishings including of course graven images of saints; here Greenblatt suggests that Sp considered Acrasia's brand of art idolatrous, an art which conceals its artistry, which like the *sprezzatura* of Castiglione was from one Protestant point of view not only wicked but also unacceptable because it effaced all signs of the hard work and application by which the Protestants set so much store. This leads to a concluding assessment of Sp's poetic as supremely supportive of the sanctimonious colonial violence of Elizabeth:

> If you fear that images may make a blasphemous claim to reality, that they may become idols that you will be compelled to worship,

> you may smash all images or you may create images that announce themselves at every moment as things made. . . . Sp, in the face of deep anxiety about the impure claims of art, save[s] art for himself and his readers by making its createdness explicit. (190)

Even when Sp verges on asserting the status of Faerieland as a "newfound land" (191) in its own right, as in the Proem to Bk II, he shatters such an assertion by transforming this new world into a mirror where the queen can see her own face, her realms, and her ancestry.

> That which threatens to exist independent of religious and secular ideology, that is of what we believe--"Yet all these were, when no man did them know"--is revealed to be the ideal of that ideology. And hence it need not be feared or destroyed: iconoclasm gives way to appropriation, violence to colonization. J. H. Elliott remarks that the most significant aspect of the impact of the new world upon the old is its insignificance: men looked at things unseen before, things alien to their own culture, and saw only themselves. Sp asserts that Faerie Land is a new world, another Peru or Virginia, only so that he may colonize it in the very moment of its discovery. The "other world" becomes mirror becomes aesthetic image, and this transformation of the poem from a thing discovered to a thing made, from existence to the representation of existence is completed with the poet's turn from "vaunt" to apology:
>
> The which O pardon me thus to enfold
> In couert vele, and wrap in shadoes light,
> That feeble eyes your glory may behold,
> Which else could not endure those beames bright,
> But would be dazled with exceeding light.
>
> (2 Proem 5)
>
> The queen is deified precisely in the act of denying art's claim to ontological dignity, to the possession or embodiment of reality. (191)

> Sp's art does not lead us to perceive ideology critically, but rather affirms the existence and inescapable moral power of ideology as that principle of truth toward which art forever yearns. It is art whose status is questioned in Sp, not ideology; indeed, art is questioned precisely to spare ideology that internal distantiation it undergoes in the work of Shakespeare and Marlowe. In FQ reality as given by ideology always lies safely outside the bounds of art, in a different realm, distant, infinitely powerful, perfectly good. . . . For Sp this is the final colonialism, the colonialism of language, yoked to the service of a reality forever outside itself, dedicated to . . . [Elizabeth]. (192)

The *dramatic* art of Marlowe and Shakespeare is not, he holds, so effectively self-effacing, even when Sh. is self-critical. The chapter on Marlowe, which we do not have room to summarize extensively here, holds that Marlowe challenges the whole claim of institutional power to assert itself and to stand above questioning:

> If Spenser's heroes strive for balance and control, Marlowe's strive

> to shatter the restraints upon their desires. If in Sp there is fear of the excess that threatens to engulf order and seems to leave an ineradicable taint on temperance itself, in Marlowe there is fear of the order that threatens to extinguish excess and seems to have always already turned rebellion into a tribute to authority. . . . If Sp hold up his "other world" to the gaze of power and says, "Behold! This rich beauty is your own face," Marlowe presents *his* and says, "Behold! This tragi-comic, magnificent deformity is how you appear in my rich art." If Sp's art constantly questions its own status in order to protect power from such questioning, Marlowe undermines power in order to raise his art to the status of a self-regarding, self-justifying absolute. (222-223)

Shakespeare, the last figure discussed, appears as a poet who like Sp accepted and ostensibly supported the institutional establishment but at the same time filled his art with ironical reservations, the most conspicuous of which is the portrait of Iago, the character who can improvise his self-fashioning and his violent destruction of that which is alien to him with the vicious élan of the European imperialists.

Nothing in Greenblatt's book is more poignant than his invocation at this point of Peter Martyr's ineffably touching description of the Spanish kidnapping of whole communities of gullible Arawak Indians in the Bahamas. The Spaniard navigators, seeking slaves for the gold mines in Hispaniola, hoodwinked these Indians into thinking they were being taken to heaven when they climbed on board the slave ships. This they could do, Greenblatt theorizes, because the Spaniards' Catholic ritual fortuitously corresponded closely with the religion of the Arawaks.

Greenblatt asserts that Iago, like the Spaniards and the European imperialists generally, knows how to "insinuate himself into the preexisting political, religious, even psychic structures" (227) of his victims and turn those structures to his advantage. In demonstrating Iago's insertion of himself into these structures the author employs a Freudian psychosexual critical technique which moves to the conclusions, among others, that Iago is one of the playwright's representations of himself and that Shakespeare throughout his career of fashioning narrative selves became "the presiding genius of a popular, urban art form with the capacity to foster psychic mobility in the service of Elizabethan power" (253).

I confess that I felt let down as this book emerged from what was for me a breath-taking analysis of More, Tyndale, and Wyatt as exponents of self-fashioning and revealed itself in the last three chapters as an exceptionally articulate member of the school of Ernest Jones. In the first half I was awestruck at the incisiveness and the charity with which the author, who professes to believe that all religious thought and belief is simply the product of the human imagination, described the Protestant-Catholic conflict in the lives of More and Tyndale and portrayed both men as heroic though quite human and limited figures who managed to transcend the crushing political and social pressures of early sixteenth-century England. In the final three chapters my awe gradually dissolved into irritation as Greenblatt seemed to me to violate his own intent (161) not to

"formally . . . [refer] beyond them [the literary works] to the lives of the creators." The prime flaw of the book, as I read it, is just this, that in the sections on Sp and Shakespeare Greenblatt confuses Guyon with Sp and Iago with Shakespeare. Even with an author so closely identified with his work as Thomas Wolfe it is a dangerous critical procedure to assume interchangeability between what is known of the author's life and what the author tells us about a character. With authors whose lives are so little known as Sp's and Shakespeare's, such attempts to identify a character with the author defy the rules of evidence and inference; in such an arena all the carefully formed habits and techniques of rational discourse are simply meaningless, and the most whimsical undergraduate is as likely as the most judicious, learned, and experienced critic to be able to make a truthful assertion. Certainly every character a dramatist portrays is a projection and representation of himself in the sense that the dramatist had to fashion the figure in his own mind in the process of fashioning him on the page and on the stage. But what this tells us about the rest of the author's life is anybody's guess in most instances, unless there is overwhelming evidence to suggest the author's personal identification with the figure.Ernest Jones was convinced that Hamlet's procrastination in dealing with Claudius reflected Oedipal difficulties in Shakespeare's own life. Perhaps it did, but who will ever be able to tell? I see very little difference between this and Greenblatt's bland assertion that Iago is a self-representation by Shakespeare. What if Shakespeare and Iago *are* both great illusionists?

Suppose I begin reflecting on the fact that Shakespeare himself was apparently not one of the best actors in his company, and propose that he was driven to writing plays to compensate for this. It would only be a step from this proposal to the further proposal that Bottom is probably a self-representation of Shakespeare, because he too was not a first-rate actor. Any judicious reader of such conjectures should be able to guess that there are many other possible explanations for Shakespeare's decision to write plays, and some might think that if Shakespeare had been at all like Bottom he could never have persuaded anyone in the company to read one of his plays; but who can *prove* me wrong? Given the bizarre improbabilities which pepper every aspect of our lives (Bing Crosby and Frank Sinatra both won Oscars) there is no way to demonstrate that Shakespeare was not projecting himself in Bottom, and if I had the same credentialsas Ernest Jones I could probably convince a lot of people that Bottom is a Shakespearian self-portrait.

My own credentials do not allow me to go further than this in assessing Greenblatt's reading of Shakespeare; I will only say that it makes me very uneasy. But with Sp I feel I should say more. In identifying Guyon's destructive frenzy in the Bower of Bliss as a reflection of Sp's own complicity in and support of the then-current European policy of sanctimonious rapacity directed against idyllic cultures in the newly possessed colonies, it seems to me that Greenblatt makes more than one fundamental critical error. He is, of course, reviving or reinventing the old attitude of Emile Legouis that Spenser in the Bower passage reveals himself as an oversexed Puritan who has unconsciously devised a way to have his cheesecake and beat it too; but even if that view is now out of style it may still have some virtue and has to be considered along with other conjectures.

The first error is simply the indefensible procedure of selecting a particular character--other than Colin Clout--and identifying his attitude and pattern of behavior with that of the author, about whose personal life we know so little that even the Judson biography is just a string of conjectures spliced with a few facts. If Guyon reflects Sp's attitude, why not Braggadocchio? (Spenser was something of a braggart.) Why not Maleger? (Many think Sp's attitude toward the Irish both sick and sinful.) Why not Archimago? (Spenser was an image-making magician.)

Spenser was part of the imperial rape of Ireland, profited from it extensively, and wrote the *View*. Don't these facts make it likely that he concealed from himself the degree to which he and Guyon were closing their eyes to the genuine beauty, attractiveness, innocence, and virtue of what they were destroying in the Bower, in the name of the identity which they had decided to fashion for themselves? Are not Guyon and Sp as self-deceptive and sanctimonious as the Spanish who burst in upon the idyllic Lucayan and Arawak cultures and self-righteously destroyed them in the name of the Spanish crown and of Christianity?

Even if we said yes to this, it seems to me we ought to hesitate to identify Guyon the character with Sp the man. But before we say yes to this last question in the previous paragraph, perhaps we should make sure that Sp was not himself quite well aware of the degree to which a "self-fashioned" person can, in his self-deception, become a brigand who through his insensitivity and aggressiveness destroys and dissipates innocent and idyllic creatures, societies, and values which he encounters.

It seems to me that FQ VI addresses precisely this shortcoming of the self-fashioned man and the self-fashioned culture, and that the sequence which concludes with the destruction of the shepherds' idyllic existence by the brigands might reflect *inter alia* the European destruction of innocent cultures. Calidore with his personal gifts and his training has it in his power to be either a genuinely courteous person like Arthur or a person like Blandina whose personal graces enable her to condone and profit from crude brutality, that of Turpin, whom she successfully defends from Arthur's wrath, for a time at least, with an expert display of false courtesy. Calidore among the shepherds has an unpleasant similarity to Blandina in his "courteous" treatment of his rival Coridon, whom he almost kills with kindness at the same time that he is taking Pastorella away from him, and whom he will not even allow to be angry with him, so smoothly does he praise Coridon while he is extracting the prize from the shepherd's grasp. It is not an accident that in this same sequence Calidore breaks in upon the dance of the graces at Mt. Acidale and is lectured by Colin for insensitive and callous aggressiveness. Nor is it an accident that immediately after the Mt. Acidale incident, when Coridon has definitively lost Pastorella by his cowardice in the face of the tyger's attack, Sp says of Coridon that "Calidore did not despise him quight,/But vsde him friendly for further intent/That by his fellowship he colour might/ Both his estate and loue from skill of any wight"(VI.x.37.6-9).

Here as elsewhere in the poem physical events happen as reflections of the psychic phenomena being examined: immediately after this last disingenuous courtesy on Calidore's part, the brigands break in and destroy

the graceful existence of the shepherds, killing them or carrying them off into captivity. Can this be anything but a suggestion that the "couert malice" which Calidore employs in practicing the art of courtesy upon Coridon is actually brigandage? Significantly, Pastorella, the object and symbol of Calidore's "courtesy," is near death when Calidore finds her in the darkness of the brigand's cave and only recovers when he has destroyed the brigands and brought her out into the light once more. As usual, a cave in FQ represents a buried aspect of the human psyche, and only when Calidore, in one of the many psychomachias in the poem, has destroyed the brigands who represent his own concealed motives and has brought out into the light the sick effects of brigandage does Pastorella recover; only then has he at last achieved true courtesy in his treatment of the shepherds--a final symbol of the distinction between unconsciously false virtue, which makes brigandage easy, and the true virtue which is simple and true, from covert malice free.

The danger that the power inherent in the skills of courtesy will be used to manipulate or even devastate others is constantly on the poet's mind throughout the book, and in the very Proem this danger is acknowledged and warned against. In both FQ and other poems like MHT and CCCHA this manipulative vice which is the liability of the "fashioning" that Sp cultivates is specifically labeled as a vice of courtiers, civil servants, those who serve the monarch; and since both Calidore and the other, less polished brigands have deliberately profited from the simplicity of an idyllic society it seems a misreading of the poem to suggest that Sp conceals from himself the sanctimonious character of destructive aggression by self-fashioned European servants of state visited upon the innocent bliss of idyllic creatures which are somehow alien to the identity which the European states have fashioned. The least we can say is that before writing Bk VI, Sp had gained the insight which Greenblatt denies to him in Bk II, Canto xii.

Another fundamental critical error committed by Greenblatt in his account of the destruction of the Bower is his inference that this destructive episode is one of a series of new aggressive solutions addressed to the fact that the solution at the end of the previous quest proved inconclusive. As I suggested earlier, this way of reading the poem refuses to acknowledge both the *figurative* character of these episodes and the Christian assumption that the human character is never finally formed, that the struggle against the forces of evil is never concluded while the human being is still alive, that every day new temptations and challenges will replace the ones faced yesterday, whether yesterday's challenges were successfully met or not. Of course Redcrosse has to go back and fight some more; of course the Blatant Beast will bark at Artegall after his successful assertion of justice; of course the Blatant Beast will get loose after Calidore has caught him.

In sum, the first half of this book is good because it focuses with enviable perspicacity on men whose lives are fairly well known, and uses the writings of these men as additional evidence. The last half is not as good because here it still attempts to use writings to assess the lives and attitudes of the poets, highly professional authors whose lives are relatively unknown. I think the book has much to tell and teach us about the dangers of unconscious hypocrisy in the pursuit of power. But its attempt to use literature as prime psychological evidence about the author is of doubtful value.

[F. P.]

A REPLY FROM THE FORMER LADY DIANA SPENCER

82.03 The following communication was received toward the end of the past summer (see *SpN* 12.2 (Spring-Summer, 1981), 81.63, p. 50).

BUCKINGHAM PALACE

From: Rear-Admiral Sir Hugh Janion, KCVO,

25 June 1981

Dear Professor Provost,

The Lady Diana Spencer has asked me to send you, the Staff of the Spenser Newsletter and the members of the Spenser Society her sincere thanks for the handsome copy of the illustrated "Faerie Queene".

Lady Diana much appreciates your kind thought in sending this gift to her and asks me to thank you most warmly. Lady Diana would also be most grateful if you would convey her thanks and appreciation to Mr. Alvin Garfin of Newsweek Books.

Yours Sincerely

/s/ Hugh Janion

ARTICLES: ABSTRACTS AND NOTICES

82.04 Allman, Eileen Jorge, "*Epithalamion*'s Bridegroom: Orpheus--Adam--Christ," *Renascence,* 32 (1979-80), 240-247.

"By allusively superimposing on himself and his bride three couples--Orpheus and Eurydice, Adam and Eve, and Christ and the Church--Sp creates . . . [the] cosmic perspective in Epith [of linear time drawn into the circle of the divine eye wherein human history becomes one simultaneous moment], effecting in one complex wedding portrait the fusion of time and eternity" (240).

82.05 Brinkley, Robert A., "Spenser's *Muiopotmos* and the Politics of Metamorphosis," *ELH,* 48, no. 4 (Winter, 1981), 668-676.

Muiop is of political interest because it offers a reading of a political code, and because--unlike many of the other texts in the *Complaints* volume--Sp uses an Ovidian rather than a Vergilian mode to formulate that code.

Brinkley suggests that Elizabeth expected her courtiers to be ambitious and to undertake actions which she retained the right to approve or deny. Most of the action she permitted to her favored courtiers was like the Petrarchan romances she set up for herself, merely show; whereas she allowed some like Burghley to engage in real action, to the others she permitted only the appearance of action, and those who engaged in these parodies of action were diminished in the process, if not (like Essex) destroyed.

Sp, imitating but revising the approach of Ovid in the Pallas--Arachne

episode of *Metamorphoses,* may provide his readers (especially his own contemporary readers) with three perspectives. In the first, readers are invited to view the courtiers, from the perspective of gods, as insects; in the second, to view themselves as the insects thus pictured.

In the third perspective, Sp invites his readers (and himself) to avoid that fate by recognizing that, as courtiers, they can expect to share the experience of the magnificent butterfly.

82.06 Brown, James Neil, "A Crow! A Crow! Look in the Almanac!," *N & Q,* 27 (1980), 162-165.

Specific astronomical references in MND suggest that Shakespeare designed the play to refer to both 11 June 1594 and 1 May 1595. The play was probably written in the spring of 1595. Shakespeare's use of calendar symbolism may have been suggested by the appearance early in 1595 of Epith, whose similar symbolism has been described by A. Kent Hieatt.

82.07 Coyle, Martin, *"Arden of Feversham* and *The Faerie Queene," N & Q,* 28, no. 2 (April 1981), 146-147.

Notes resemblances between the House of Pride passage, FQ I.iv.4-5, and *Arden* x.91-99.

82.08 Fairer, David, "The Origins of Warton's *History of English Poetry,*" *RES,* 32 (Feb. 1981), 37-63.

Explores the earliest stages of the studies which led to Warton's *History,* which represents the earliest attempt to organize English literary history in narrative form. The article aims "first, to discover exactly when Warton began his researches into earlier literature; second, to trace the origins of the history of English poetry as an idea in his mind; and third, to reveal for the first time a number of abortive schemes for writing literary history which highlight the particular difficulties Warton faced" (37).

Identifies the beginning of Warton's researches as 18 June 1750, when he began reading in the Bodleian; includes a full list of the Bodleian books Warton used (41, 55-63). Locates the inception of the history in the thought and research which produced the 13-page "retrospect of english [sic] poetry" in the first edition of his *Observations on the Faerie Queene* (1754).

Describes Warton's successive abortive projects from 1744, when he acquired his copy of the 1617 folio of Sp's *Works* (now in the British Library): the extensive annotations in the folio were directed, first, to an edition of Sp, then to the *Observations.* His Trinity notebooks reveal plans for the edition, for the *Observations,* for a critical anthology of poetry with notes and essays, for a companion to *Observations* treating SC, MHT, and CCCHA, and for a volume of "Letters on Ancient Literature," and a volume of "Anecdotes." The *History* begins where the surviving draft of a "Letter" on the English language and literature before the Norman Conquest leaves off.

82.09 Hawkins, Peter S., "From Mythography to Myth-making: Spenser and the *Magna Mater* Cybele," *Sixteenth Century Journal,* 12, no. 3 (Fall 1981), 51-64.

Sp incorporated Cybele, the *Magna Mater* of pagan antiquity, into the world of FQ so radically "that she appears there not only in her own right, amid the many associations of her rich tradition, but also covertly, within new characters and fictions" (51).

Describes the Cybele traditions which flow together in FQ IV.xi.27-28, where Cybele appears in an epic simile in a passage on the marriage of the Thames and Medway. Suggests the association of Cybele with Cambina (IV.iii), with Medina (II.ii), with Dame Concord (IV.x), with Mercilla's lion (V.x), with Britomart (III.iii, III.ix, V.vii). Cybele is absent in FQ VI, but reappears in the Mutabilitie Cantos in both Mutabilitie and Dame Nature.

82.10 Herendeen, W. H., "The Rhetoric of Rivers: the River and the Pursuit of Knowledge," *SP*, 78, no. 2 (Spring 1981), 107-127.

Describes religious and secular responses to the river in ancient literature which carry into the Renaissance to be employed by Sidney, Bacon, Ralegh, Leland, Camden, Harrison, Norden, Sp, Drayton, Denham, Marvell, Sir Thomas Browne, Humphrey Lhuyd, Selden, Fuller, Jonson. The river reflects "a particular kind of humanistic response to the physical world, and it is this quality that gives it its rhetorical importance as a *topos*. Metaphorically and geographically it has a unique symbolic significance which makes it especially suitable for man's self-conscious gropings for knowledge. It is a reminder to look clearly and truthfully at oneself and one's true condition, but it also offers an image of our intellectual and spiritual potential" (127). References to RT, Proth.

82.11 Kamholtz, Jonathan Z., "Spenser and Perspective," *JAAC*, 39 (1980), 59-66.

"One visual dilemma of Sp's heroes is the same dilemma addressed by the laws and conventions of visual perspective. The Renaissance discovery of perspective attempts to clarify the situation of man as both an observer and actor who encounters space as a visual two-dimensional tableau and as a multi-dimensional sensual activity. How can these two experiences be reconciled? What are the differences between space that is seen and space that is moved through? At stake for Sp is the question of how sight is transformed into action. In exploring this issue, Sp tests the validity and quality of his characters' assumptions about the physical world" (59).

Considers the experiences of Redcrosse on the "Hill of Contemplation," and Calidore at Mt. Acidale. Like Redcrosse, Calidore is reminded of the distinctions between visual field and visual world: point of view is not the same as experience. "The spatial world of the symbolic vision is difficult to approach and the movement of one's eyepoint to the middleground is filled with hazard. . . . the harmonious depiction of spatial homogeneity is an illusion, but an illusion of great power. The spiritual quester and the man of action must approach the spaces they can see remembering both the beauty they must aspire to defend and the illusory nature of that beauty" (65).

82.12 Klein, Joan L., "From Errour to Acrasia," *HLQ*, 41 (1977-78), 173-199.

"At the beginning of FQ, the monstrous figure of Errour unites and anticipates the two forms which satanic enmity and satanic temptation will take

most often in Books I and II, those of the serpent and the siren. Sp's conflation of the serpent and the siren in the biform figure of Errour, furthermore, indicates to us their common source in Hell and establishes for us at the beginning of all the quests their fundamental unity of purpose. After the Errour episode, Sp 'dissevers' the whole meaning of Errour . . . into two sets of related figures. The first is a group of serpent figures which embody satanic enmity and malignant pride. The second is a group of biform sirens and seemingly human Circe figures which embody the temptation to lust. After I.i, lust is further associated with the sin of sloth and displayed in locales which more and more obviously imitate prelapsarian Eden. The pleasures of lust are most often at first offered to the knights of FQ by the biformsiren, Duessa, in her disguise as a temptress. Thenceforth lust is embodied in Circe figures, which become progressively more beautiful and tempting as the quest of Guyon nears its end" (176-177).

82.13 Knowlton, Edgar C., Jr., "'Oricalche' and 'Phoenice' in Spenser's 'Muiopotmos'," *N & Q,* 27 (1980), 138-139.

Suggests that the connection between "oricalche," a type of brass, and Phoenecia in Muiop, line 78 ("Nor costly oricalche from strange Phoenice"), came through Cadmus, son of Agenor king of Phoenicia, who is mentioned in connection with *oricalchum* in Pliny and Festus.

82.14 Lechay, Daniel, "Spenser's The Faerie Queene, II.vii.lxiii-lxiv," *Explicator,* 40, no. 1 (Fall 1981), 5-6.

Proposes to supplement Kermode's reading of Mammon's silver stool ("The Cave of Mammon," *Elizabethan Poetry,* ed. J. R. Brown and B. Harris, Stratford-upon-Avon Studies 2 (London: Arnold, 1960), pp. 164-165) and Giamatti's reading of the same passage (*The Earthly Paradise and the Renaissance Epic* (Princeton: Princeton Univ. Press, 1966), pp. 233-234). Mammon is a synechdoche for Acrasia, who is an analogue of Circe. Circe has a silver studded chair (thronos) with a footstool (thrēnos) in which Odysseus rested. Sp associated Mammon with Acrasia, Acrasia with Circe, thronos with thrēnos.

82.15 Morgan, Gerald, "Spenser's Conception of Courtesy and the Design of *The Faerie Queene,*" *RES,* 32 (Feb 1981), 17-36.

Equating "courtesy" with a general state of virtue, *honestas,* Morgan holds that "Book VI . . . treats of the whole of virtue as constituted in those of outstanding moral worth, and also of the honour and renown that is the due of such virtue. The subtlety and comprehensiveness of the moral design demands a corresponding complexity in the structure of the book . . . . Book VI is an admirable example in English poetry of polyphonic narrative, and shows how such narrative is consistent with (indeed the very product of) the most exacting demands of formal unity" (20).

Morgan proceeds to "specify [and illustrate] the moral elements around which the unity of Book VI has been constructed" (20): courage, justice, mercy, humility, modesty, and noble birth. This *honestas* appears in Morgan's analysis to approximate magnificence, and he cites its proper reward as honor and fame.

But though Calidore is "a true type of courtesy," Sp's Christian view requires Calidore to be a limited, imperfect creature, a point illustrated in the abandonment of the quest in pastoral retirement. Fortune, a force not set against the order of virtue in FQ, is the instrument of Providence which enables Calidore to rescue Pastorella. Man's freedom is limited by the forces of Fortune and Providence; man expresses his freedom in the acceptance of Fortune and his exercise of virtue in the light of it.

Having asserted this much, Morgan proceeds to sketch the scheme of the virtues in the first six books of FQ, approximating (without acknowledgment) the pattern which Dowden first formulated and practically everyone else has accepted since: "In Book II Sp turns from the perfecting of man in relation to God to the perfecting of man in himself" (29); "in Books III and IV he shows the perfection of man in his most intimate personal relations" (31); "in Book V . . . [he] shows the perfection of man not merely in relation to his friends but to his neighbor" (31).

This brings us back to Morgan's leading assertion that the courtesy of Bk VI signifies "virtue complete in itself," i.e., *honestas*. Unity in the whole scheme derives from the necessary interconnection of the virtues, which is presupposed in Aristotle's prudence and in Sp's eminently practical and unified *honestas*.

Morgan concludes by observing that Sp ironically broke off the poem in his treatment of constancy, a virtue closely related to magnificence, which especially concerns the perfection of the whole process of achieving virtue.

[Some apology is no doubt due for the length of this annotation, but the article does claim to advance a new reading of the structure of the poem, and we have not found it easy to describe the article briefly. What Morgan actually does is to advance the excellent old Dowden scheme, slightly adjusted, as if it were a new perception of order in the FQ. He puts forth only one reasonably fresh idea, i.e., that courtesy is a general virtue embracing the others. Perhaps this is the place to register a protest against editors who accept virtually unannotated articles which grandly appropriate the best ideas and advance them as though they were new.]

82.16 Pryor, Ruth, "Spenser's Temperance and the Chronicles of England," *Neuphilologische Mitteilungen,* 81 (1980), 161-168.

In FQ II.x, Sp has modified Geoffrey and Holinshed to suit his purpose. Temperance, in the person of the strong ruler, must make active war on the forces of chaos which threaten the land, if peace, prosperity, law and order are to be maintained. The genealogy instructs not only Guyon, but more particularly Arthur, in the exemplary histories of past monarchs, both temperate and intemperate, of the Britain which Prince Arthur is destined to rule.

[R. P.]

82.17 Reid, Robert L., "Man, Woman, Child or Servant: Family Hierarchy as a Figure of Tripartite Psychology in *The Faerie Queene,*" *SP,* 78, no. 4 (Fall 1981), 370-390.

Examines the "triadic family groups" Redcrosse-Una-Dwarf, Mortdant-Amavia-Ruddymane, and Artegall-Britomart-Talus. Concludes that "Sp . . . depicts each triadic group of characters--man, woman, child or servant--as exemplifying the main components of human nature: the armed knight signifying manly reason; the divinely beautiful and loving lady representing the affectionate power of the soul; and the child or servant figuring the bodily members, carrying out the requests of the two higher powers or showing the effects of their decisions and feelings on a corporeal level. These three groups . . . offer varied insights into the tripartite nature of man" (390), e.g., the Dwarf, Ruddymane, and Talus each disclose a unique aspect of "bodily members."

82.18 Schulman, Samuel E., "The Spenserian Enchantments of Wordsworth's 'Resolution and Independence'," *MP,* 79, no. 1 (August 1981), 24-44.

"Wordsworth's use of Sp's style, diction, and versification in 'R and I' continually displays the conflict Thomson had pointed out" in Sp, i.e., the conflict between Sp's contemplative, melancholy, despondent aestheticism and his active, cheerful inspiration to achieve virtue. "R and I" is Wordsworth's great poem about "'dire enchantments faced and overcome / By the strong mind'" (25). "What is remarkable about the poem is Wordsworth's ability to disguise these enchantments [attractions of the poetic life, despondency of the spirit, and especially the enchantment of Sp's style itself] . . . . From his overturning of one kind of enchantment, he alembicates a power of his own" (25).

82.19 Skulsky, Harold, "Spenser's Despair Episode and the Theology of Doubt," *MP,* 78, no. 3 (Feb., 1981), 227-242.

An analysis, proceeding by means of an admiring rhetorical analysis, of Despair's skillful remarks, which concludes that Sp in FQ I sides with the "Papist Academics" as against the Lutheran Martin Chemnitz respecting the assurance of salvation to be achieved by the person who has achieved justified true belief. Redcrosse never achieves the Protestant's "sure and firm consolation whereon against all temptations they may safely rest . . . , in the Gospel promise of their reconcilement with God, of their adoption and reconcilement to life everlasting" (234). Redcrosse's hope is "'in such manner assured, that she is ever yoked together and coupled with fear and doubt'" (234).

SPENSER AT MLA

The following meetings at the ninety-sixth annual convention of the Modern Language Association of America, held in New York on 27-30 December, 1981, contained items of interest to Spenserians:

134. The Sonnet in the Sixteenth Century: Michelangelo, Tasso, Sidney, Sp.

82.20 A Special Session; Discussion Leader, Edward Sichi, Jr., Penn State, McKeesport.

82.21 Elizabeth Bieman (Univ. of West. Ont.), in "'Sometimes I ... mask in myrth': Sp's *Amoretti,*" argued that the uniqueness of Amor in occasion and ending has had the unfortunate effect, in throwing emphasis upon the autobiographical elements, of deafening its readers to witty and frequently bawdy intricacies of language. Such naughty effects may derive from a

rhetoric of indirection prescribed in Ramist theory for situations in which the rhetorician cannot count on the ready assent of the object of his exercise in persuasion. When readers notice the disguised attributions of sexuality to the lady they find her poetic configuration appropriately similar to that of Britomart.

[E.B.]

178. Open Meeting of Editors and Contributors to *The Spenser Encyclopedia*

82.22 Program arranged by the Sp Society. Presiding: A. Kent Hieatt (Univ. of Western Ontario).

About 65 contributors met with three editors to discuss the encyclopedia's current state and general questions about articles in progress. A. C. Hamilton, general editor, remains on sabbatical at St. John's College, Cambridge, through August 1982, continuing his correspondence with almost 1,000 persons to locate the best possible authority for each topic. Some 450 articles have been offered or accepted--a total of about 50% of the volume's projected one million words. Two hundred contributors so far include about 100 from the U.S., 50 from Canada, and another 50 from England, Wales, Scotland, Ireland, Norway, Germany, France, Italy, Turkey, Australia, and Japan. In general, each contributor has been asked to write a single article, although occasionally an individual is responsible for several brief articles in a cluster of related topics.

The editors noted that the University of Toronto Press will publish the encyclopedia, possibly in 1985 or 1986. With continuing support from the Research Tools Program of NEH and Canada Council's SSHRC, they hope to keep its sale price within reach of individuals as well as libraries. (An encyclopedia of comparable size was published by Toronto in 1981 for about $40 Canadian.) The book will contain a bibliography, detailed index, illustrations where appropriate, and full cross-referencing among related articles. Although some articles will necessarily embody lists or expository summary, and others will move into more controversial arguments about current modes of criticism, the editors encourage contributors to write magisterially in the broad middle range between Mr. Casaubon and the lunatic fringe.

As the project grows more complex, the editors hope to avoid undue delays. They invite contributors to write or telephone whenever any questions or problems arise. They also welcome further suggestions about topics. (Please correspond c/o *The Spenser Encyclopedia,* Cleveland State University, Cleveland, Ohio 44115, U.S.A.) [D.A.R.]

248. Allegory: How Should We Define It?

82.23 A Special Session; Discussion Leader: Cherie Ann Haeger (Gannon Univ.)

82.24 Using Northrop Frye's definition of Allegory (*Princeton Encyclopedia of Poetry and Poetics)* as a starting place, Judith Anderson (Indiana Univ., Bloomington) acknowledged that while Frye's definition is "admirably succinct and sensible" she questions "some emphases" in it. What is admirable in recent treatments of allegory and what should be reflected in future definitions of allegory are: "(1) an emphasis on the surface and process of the work, on the organic and dynamic nature of this form; (2) an insistence

on the imaginative and intellectual freedom of allegory as a deliberated form of exploration and self-discovery; (3) an awareness of allegory as a reflection and imitation of the processes and products of the mind, an awareness of allegory as specifically and to an extent exclusively a mental structure, fabrication, creation:" . . . "the sense of latent meaning or meaninglessness of a metaphysical or visionary or perhaps simply existential sort that writer after writer of allegory has struggled to define." Allegory is "a form, rather than a genre in the classical sense," but Anderson would agree to call it a genre "if the definition of genre were loose enough." "Allegory is not characterized by a single trope or figure but uses a variety of devices."

82.25 Approaching the definition of allegory through communication-theory, Herbert Graves (Univ. of Giessen) pointed out that "a definition of allegory should include not only the literary work in question but also the author and the reader as sense-creating, sense construing entities." To achieve this end and to determine the distinguishing traits of allegory, Grabes constructed a table in which he arranged "the multiplicity of determinants and characteristics claimed for allegory under the headings 'author,' 'work' or 'reader'" and under several subheadings. "These subcategories are organized phenomenologically (procedure-structure-procedure), analytically (intent-realizations-intent) and pragmatically (presuppositions-implied structure-presuppositions)." The purpose of the table is to "clarify correspondences between discrete categories . . . , the various realizations of allegory, and the 'desire to decipher' or 'readiness to search for hidden meanings.'" Any definition of allegory must take into consideration: "(1) that the author has selected at least one of the 'procedures' listed, has functioned on the basis of one or more of the intents and purposes indicated, and has demonstrably shared one of the operative presuppositions regarding the world and/or his target-audience; (2) that the work possesses in whole or in part the structural characteritics listed, can justifiably be classified according to one of the 'realizations' indicated, and demonstrates at least one of the 'implied structures' suggested; (3) that the reader could be expected to carry out perfectly or imperfectly, in whole or in part, the 'procedures' listed, could be said to harbour one or more of the intents or intentions indicated, and was/is in all probability governed by some of the operative presuppositions regarding the text." If allegory is viewed as "a form of literary communication" it can be considered both a "mode of expression" and a "genre": i.e., "a universally valid way of indirect communication between author and reader . . . and an historically preconditioned, temporally restricted mode of communication in which both author and reader are guided by the consensus provided by a conceptually formalized world-picture, a common ideology, and a shared value-system."

82.26 In "Notes Towards a Definition of Allegory" Paul Piehler (McGill Univ.) advanced ten theses concerning the definition of allegory: (1) "one's procedure for arriving at a definition should be ruthlessly empirical"; (2) since allegory, by its very nature, demands the participation of the reader, the empirical researcher should be open "to participation in the allegorical and visionary tradition"; (3) "we should centre our study of allegory on the fourteen hundred year period extending from the second century "Shepherd"

of Hermas to Sp's FQ"; (4) "the primary allegorical procedure . . . [is] the transposition of characteristic elements of the 'other' non-material or super-natural reality into material images and events comprehensible in terms of everyday experience, and yet betraying some hint of their other worldly origin"; (5) "allegorical images and events are by no means arbitrarily selected, but are invariably both highly traditional in character and at the same time constantly evolving as manifestations of the evolving inner or 'other' life of the allegorist and the age whose internal spiritual development it is his function to express and chronicle"; (6) recognize not only the fundamental similarities but also the fundamental differences between myth and allegory; (7) recognize not only the fundamental similarities but also the fundamental differences between exegesis and allegory; (8) "Quintilian's definition of allegory as extended metaphor reveals something of its structure"; (9) "the allegorist transforms the images, the 'metaphors' of our limited material world through the process of 'other speaking,' developing and transposing them into what he sees as their archetypes in a higher spiritual world." Part of his purpose is to draw the reader into the process; (10) "the great allegorists coordinate the insights of their predecessors with their own spiritual experience in order to explore and manifest the lineaments of a universe characterized by a continuity and a harmony of material and non-material existences. But by the Seventeenth Century this intuition of reality was breaking down, and the continuity was no longer felt."

82.27 In "Allegory: A Visionary Mode" Alice Loften (VPI & SU) argued that although allegory has been denigrated in the past, recent studies "have opened the way for us to consider allegory as what it surely is: a high and often holy kind of symbolic thought and writing, a visionary mode which images those truths visible only to man's inmost eye or within those structures of art and belief which reflect or recreate such vision." The result is that allegory is now viewed "less as a rhetorical figure . . . than as a way of perceiving reality, as a mode of thought." Allegory is a mode in the same way that pastoral is a mode, i.e., "a nexus of perceptions, themes, and images, expressed most often, perhaps, in the structure or genre we call 'pastoral' but informing other genres as well." Any definition of allegory must be flexible enough to encompass the many and varied manifestations of allegory. In the seventeenth and eighteenth centuries a shift in the perception of man and of the universe precluded the existence of allegory as a mode of thought and writing. Future study of allegory must consider the problem not only from a literary perspective but also from a historical perspective. It must be rigorously interdisciplinary.

442. Sp Society Annual Luncheon.

82.28 Thomas P. Roche, Jr. (Princeton Univ.) presided. At the business session after the luncheon the following officers were elected for 1982: President, A. C. Hamilton (Queen's Univ.); Vice-president, A. Kent Hieatt (Univ. of Western Ontario);Secretary-Treasurer, Russell J. Meyer (Univ. of Missouri, Columbia). John B. Bender (Stanford Univ.), Cherie Ann Haeger (Gannon Univ.), and Anne Prescott (Barnard College) were elected to three-year terms on the Executive Committee. Hugh N. Maclean (SUNY--Albany) was introduced as the new editor of *SpN*, beginning with the Fall issue of 1982 (13.3).

490. Versions of Pastoral

82.29 Program arranged by the Division on Literature of the English Renaissance, excluding Shakespeare. Presiding: Louis L. Martz (Yale Univ.).

82.30 Donald Cheney (Univ. of Massachusetts, Amherst) in "Retrospective Pastoral: the Returns of Colin Clout" addressed SC and CCCHA as anticipations of the change in the stature of pastoral achieved by Milton and his Romantic heirs, who invested the genre with a tone of dignity and importance. Milton himself is the key figure in the change, with his story of a primal garden lost and regained, expressed in terms of the Homeric dyad of alienation (*Iliad*) and return (*Odyssey*).

The plot of SC traces "the triumph of death and isolation over the forces for life and love in the pastoral milieu," giving "a sense of a paradise which if not lost is at least threatened by the various penalties of Adam: seasons' difference, death, an obsessive and sterile eroticism." Respecting Colin Clout in SC, Cheney says, "Perhaps we must wait for James Joyce before we find a portrait of the young artist so disagreeable, so humorless, so commendably honest in refusing to deny or redirect the energies of adolescence."

CCCHA "suggests a syncretic view of . . . [the] worship of multiple Elizabeths": "Sp's mother, bride, and queen; Ralegh's bride and jealous queen; behind them all, perhaps, Eli-sabbat, the sabbath God." The poem is a triple homecoming: Colin's return to the pastoral genre and the friends of SC, in sum, to his youth; Sp's own visit to England; and Sp's ultimate return to the Ireland which has become his home. CCCHA, like SC, "combines the various modes and voices of an eclogue book--plaintive, moral, recreative--[but this time] into a single tour-de-force celebrating what amounts to an act of universal love."

82.31 In "What is Ironic about Pastoral?" Andrew V. Ettin (Wake Forest Univ.) argues that the term "irony" cannot be used as a catch-all for pastoral literature, for the pastoral contains many forms of irony. In particular one needs to distinguish between the sort of irony directed against pastoralism itself and other forms that qualify the terms of the pastoral fiction. "August" in SC shows Sp's sophisticated, critical weighing of pastoral ironies. The love-lorn Perigot is drawn out of misery while Willye engages him in the pastoral amoebean song contest, expressive of social involvement; Colin's sestina, narrated by Cuddie, is the greater work, but attests to Colin's self-absorbed isolation and self-destructive passion. [A.V.E.]

674. Sp and Tasso

82.32 Program arranged by the Sp Society. Presiding: Thomas P. Roche, Jr. (Princeton Univ.).

82.33 In the first paper, "Demonic Patterns in Tasso and Spenser," John Mulryan (St. Bonaventure Univ.) defines a demon as "any immortal spirit, whether invested in a body or not, that acts as an intermediary between the gods (or God) and man." In the *Gerusalemme* Tasso "presents both good and evil demons; the evil demons are clearly superior in power and might,

with the exception of Michael and Gabriel, historical figures of angelhood whose reputations precede them and make it impossible that their power be diminished." Sp blends pagan and Augustinian concepts of demonology. "The main difference between Tasso and Sp . . . is the greater importance of humor in Sp's demonic figures." Demonology is "more finely integrated in FQ than in the *Gerusalemme*"; nevertheless both poems "are the richer for their demon lore."

82.34 In "Heroic Wrath: the 'Virtú Irascible' in Tasso and Sp," James W. Conley (Biscayne College) focuses on the figure of Rinaldo in GL, on Guyon in FQ II, and on Tasso's "Allegoria sopra la Gerusalemme liberata." Rinaldo's story and Guyon's contain many parallels; yet Sp's intent seems to be "to emphasize the enormous differences between his poem and Tasso's." These differences include:(1) the narrative texture and (2) the religious environments of the two works. The result is that "Tasso and Sp write two very different poems. Nevertheless, an analysis of Heroic Wrath in Rinaldo and Guyon reveals: (1) parallel episodes which extend in FQ from II.i to II.xii; (2) a similar pattern in the development of Heroic Wrath; (3) the introduction by Tasso of a theme of reconciliation (absent in Sp) which identifies one epic as Counter-Reformation and the other as Reformation.

82.35 Kristen Murtaugh (Manhattan College) in "The Gardens of Armida and Acrasia" discussed two elements of Sp's imitation of the Garden of Armida in Acrasia's Bower of Bliss: (1) Sp's "transformation of some of Tasso's nature imagery in the landscape of the *locus amoenus*" and (2) the difference in the endings of the two episodes--Armida's Garden simply disappearing while Acrasia's Bower must be destroyed. "The radical differences in the fate of the two gardens are linked to the differences in the definition of nature in the two landscapes." That is, in Armida's Garden nature is active, "avid, predatory." Furthermore, "the relationship between artifice and nature in Armida's garden is uncomplicated and complementary" while "in Sp the relationship between art and nature becomes complicated and uneasy." Since art does *not* pervert nature in Armida's Garden, it simply disappears. Since art does pervert nature in Acrasia's Bower, it must be "countered with decisive action," i.e., destroyed.

[Report prepared by C.A.H.]

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 paraprhase. Copies of the dissertations themselves may be purchased through University Microfilms; see a recent issue of *DAI* for current prices and ordering information.

82.36 Beranek, Bernard Francis. *Forgotten Excellence: The Sins of the Flesh and the "Sententiae" of the Bower of Bliss.* Duquesne University, 1979. *DAI:* 40:4602A. Order No. 8002321.

The Bower is a false Earthly Paradise, a garden of cupidity, in which Genius represents the first of the sins of the flesh, Sloth; Excesse, the

second, Gluttony; and Acrasia, the third, Lechery. Lechery or *luxuria* is frequently employed in medieval contexts as the epitome of all vice. Guyon's victory over Acrasia is thus emblematic of his victory over sin as the Knight of Temperance.

From the time of St. John Cassian the seven deadly sins were held to be causally related. The scheme of arranging the sins in the order in which one gives rise to another is called concatenation. Sp's concatenation of Sloth, Gluttony, and Lechery is a traditional one which also appears in the *De planctu naturae,* Alanus de Insulis's poetic representation of the neoplatonic myth of the descent of the mind into sin. In this myth, the original descent of the soul from the cosmos into the human body is reenacted by every soul when it falls into sin. The soul is released from its prison through the descent of a virtuous person, of which Orpheus is the exemplar. This myth may be applied to the Bower of Bliss; the souls which have descended from sloth, through gluttony, to lechery are released by Guyon. As a Christian knight, his descent into the Bower also reenacts the descent of Christ into Hell.

Through this elucidation of the myth in the Bower of Bliss the puzzling figure of Genius can also be explained. He is Sp's equivalent of the Anti-genius of Alanus. This correspondence has not been noted before because the printed editions of *De planctu naturae* print *Antigamus* for *Antigenius,* the reading of some of the best manuscripts.

82.37 Cincotta, Mary Ann. *Community and Discourse in the* Faerie Queene: *A Study in literary History.* University of California, Berkeley, 1980. 281 pp. *DAI:* 42:221A. Order No. 8112994.

Treats three characteristics of Sp's discourse as they engage related problems in Elizabethan culture: Sp's celebration of Elizabeth I in the context of problems with political and religious authority; his use of proverbs and sententiae as an exploration of the relation of communal authority to individual apprehension and experience; and his rhetorical mode as a version of Elizabethan anxiety regarding the social consequences of mass literacy and the laicization of Biblical interpretation.

Pursuing the literary consequences of deifying and textualizing a secular figure such as the queen, Cincotta links the idea of shared discourse to eucharistic theology and the growth of the Gospels as authoritative, central texts in the West. These areas of Christian dogma define a central instability in the Western concept of authority. The adverse changes which some readers have noted in the second installment of FQ can be explained as transformations to non-epic modes of the unstable figures of authority and central text ambitions rendered in the poem.

Traces Sp's freedom with his sources and his casualness in referring to earlier episodes in the poem to a provisionality originating in the rhetorical roots of proverbs, and analyzes Erasmus' *Adagia* and Montaigne's *Essays* as manifesting diverse types of attitudes toward literary and intellectual authority.

Examines episodes in FQ in which characters tell stories to other characters,arguing that these represent the process of arriving at mutual discourse and interpretation. Considers a range of institutional and sub-cultural efforts to control the interpretation of the Bible in 16th-century England,

showing that the persistent concern with shaping the reader's understanding of the Bible forms the background for Sp's concern with a reader's or an auditor's response to a story. Concludes with an extended discussion of the relationship between social cohesion, or friendship, and discourse in Bk IV.

82.38 Cronin, Cornelius Anthony, *"To Tread and Enlesse Trace, Withouten Guyde": The Developing Narrator in* The Faerie Queene. Emory University, 1981. 192 pp. *DAI:* 42:2138A. Order No. 8124259.

A careful reading of the passages in FQ in which the narrator reflects on his role, particularly the proems to Bks I-VI, reveal him to be a developing character, and an understanding of his development enriches our knowledge and appreciation of the poem.

Sp's narrator begins his role uncertain of his ability and nervous about his relationship to the queen. As the poem progresses he feels more comfortable, but he does not assume full command until the proem to Bk IV, when he must defend the poem from Burleigh. Two cantos later he assumes Chaucer's mantle as England's chief poet, but even as he acknowledges his own skill as a storyteller he realizes the limitations of what skill can do. In the last two books the narrator's darkened vision is manifested in the proems, which anticipate hostile readings and find solace in the created world of the poem. The conclusion to Bk VI sees the poem under severe attack before it is even finished.

Not only is the narrator of FQ a complex, fully developed character, but most of the important "good" characters in the poem become narrators or audiences themselves at some point in the poem.

82.39 Ende, Mark Lawrence. *"Goodly Golden Chayne": The Theological Virtues and Book III of Spenser's* Faerie Queene. Syracuse University, 1980. 238 pp. *DAI:* 42:224A. Order No. 8114164.

Demonstrates that Bk III is a thematic examination of Charity, a more comprehensive virtue than chastity, and that the conflicts within the book are a struggle between *caritas* and *cupiditas*.

Several approaches to the poem support this theological reading. First, there is precedence in literature, iconography, and Neoplatonist thought for the interchangeability of chastity and Charity. Second, the poem contains an emblem which suggests a context for the theological structure of the first three books. The three holy Sisters of Bk I--Fidelia, Speranza, and Charissa--correspond to the thematic representations of virtue in each respective book. In this scheme, Bk I is associated with Faith, Bk II with Hope, and Bk III with charity. The correspondences between the books and their respective theological virtues are further developed through an examination of the books' images, motifs, and episodes, and by references to Aquinas' pronouncements on the theological virtues as they relate to these images, motifs, and episodes. The third book's central movement, which is completed in Bks IV and V of the poem, is towards the type of union associated with the attainment of Charity, typified by the marriage between Britomart and Artegall.

ANNOUNCEMENTS

82.40 The report on MLA Session 609 for 1981, "The Politics of English Renaissance Literature," has been omitted from this issue because copies of the papers were not received in time. This session will be reported in the Spring-Summer issue (13.2).

82.41 Gordon Campbell of the University of Leicester has forwarded a clipping from the *London Times* of June 13, 1980 which reports that at the June 12, 1980 sale of Arthur J. Houghton's personal library.Houghton's first edition of SC (1579) brought £45,000, and his first edition of Amor & Epith (1595) brought £22,000. The purchasers are designated as Quarritch and Fleming, respectively.

82.42 For a brief account of the Wells *Allusion Book* (see above, item 82.02), refer to the *Annotated Bibliography* (1975), items 1190 and 1191.

82.43 The ninth Carolinas Symposium on British Studies will be held at Appalachian State University on 9 and 10 October, 1982. The Symposium seeks to promote research, dialogue, and scholarship in an interdisciplinary forum for scholars in the Southeastern United States. The program committee invites proposals for individual papers, panel discussions, and full sessions in all aspects of British Studies. Proposals should be sent by April 15, 1982, to Warren W. Wooden, Department of English, Marshall University, Huntington WV 25701.

82.44 The review of Richard Mallette's *Spenser, Milton, and Renaissance Pastoral (SpN* 12.3 (Fall 1981), item 81.81) was by David A. Richardson of Cleveland State University.

82.45 Spenser at Kalamazoo, 1982. See inside back cover, opposite.

82.46 The dues of the Sp Society have been raised to $5.00 per year beginning with 1982. Dues of $1.00 per year will remain in effect for graduate students and members who are retired or unemployed. Dues should be sent to Russell J. Meyer, Dept. of English, Univ. of Missouri--Columbia, Columbia MO 65211.

82.47 Call for papers: The Sp Society will sponsor a session on Sp at the 1982 MLA meeting and invites submission of papers (twenty minute presentation time). Complete papers, on any topic dealing with Sp, should be submitted by 15 April 1982 to Professor Thomas P. Roche, Jr., Dept. of English, Princeton Univ., Princeton NJ 08540.

SPENSER AT KALAMAZOO 1982

SPENSER AND HIS CIRCLE: THE INTELLECTUAL MILIEU

6 - 9 MAY 1982

SPENSER I: DEATH AND TRANSFIGURATION IN *THE FAERIE QUEENE*

Opening Remarks: Thomas P. Roche, Jr.
Princeton University

Presiding: Walter Davis
University of Notre Dame

Spenser's Use of The Golden Asse *of Apuleius*
J.J.M. Tobin
Boston State College

The Death of Guyon and the Book of Homilies
Hugh MacLachlan
Wilfrid Laurier University

Spenser's Dame Nature and the Transfiguration: The Possible Influence of John of Damascus
Harold L. Weatherby
Vanderbilt University

Respondents:

Robert L. Kellogg
University of Virginia

Andrew V. Ettin
Wake Forest University

SPENSER II: SPENSER'S RELATIONS WITH THE ARISTOCRACY

Presiding: Anne Prescott
Barnard College

A Whig Reading of the Mercilla Episode
Richard F. Hardin
University of Kansas

The Financing and Printing of The Shepheardes Calender
Ruth Luborsky
Drexel University

"Ornaments of All True Love and Beautie": The Patronesses of the Fowre Hymnes
Jon A. Quitslund
George Washington University

Respondents:

W. Nicholas Knight
University of Missouri-Rolla

John Webster
University of Washington

SPENSER III: CONTINENTAL CONNECTIONS AND THE EARLY POEMS

Presiding: Susan L. Fletcher
University of California, Los Angeles

Spenser and the Elizabethan Art of Verse Translation
Brenda Thaon
University of Montreal

The "December" Eclogue and the Ending of the Calender
John W. Moore, Jr.
Pennsylvania State University

The Impress of Renaissance Musical Theory on Spenser's Prosodic Thinking
Seth Weiner
University of California, Los Angeles

Respondents:

Carol V. Kaske
Cornell University

Hugh N. Maclean
State University of New York-Albany

SPENSER IV: BIOGRAPHICAL FACTS AND FICTIONS

Presiding: Humphrey R. Tonkin
University of Pennsylvania

Spenser's Fortieth Birthday and Related Fictions
Donald S. Cheney, Jr.
University of Massachusetts

Respondent:
William A. Oram
Smith College

Program Committee

Russell Meyer
University of Missouri-Columbia

Alice Fox
Miami University

Donald Stump
Virginia Polytechnic Institute and State University

John C. Ulreich, Jr.
University of Arizona

Sixth Annual Meeting of the Porlock Society
Saturday, 8 May, 10:00 pm

For 1982 Conference Information and Registration, please write to

Professor Otto Grundler
The Medieval Institute
Western Michigan University
Kalamazoo, MI 49008

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