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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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DOUGLAS BUSH: 1896-1983

83.52 Renaissance scholars across the world mourn the passing of the kindly figure whose character and achievement epitomized for so many of us what "professing literature" might mean, and what high ends it could serve, in bad times equally with good. As with Homer, more than one scholarly sect will claim him for its own. Yet Spenserians have always reserved a special place of honor for the man who knew that "all rivers of thought and poetic art flow through Spenser." It is fitting that we should recall and celebrate him in this place.

Douglas Bush believed in the real value of a classical education (with all its faults), and in the strengths of a shared cultural tradition. He believed that "the main energies of literary study should aim at a common denominator," and he thought it proper that scholars and critics should attend to the wants of the common reader. He loved the English language, which he habitually employed with grace and wit; it was his daily care to show that "the most precise and subtle ideas about literature can be expressed in ordinary language." By the same token, he hated bad writing of all kinds, mistrusted the developing dependence of literature on social studies, and took no joy in what he saw as the transmutation of criticism from art to "grim industry or solemn priestcraft." Perhaps inevitably, he came to feel that he and his humanist fellows might be engaged in a losing battle. One could even suppose that his departure signals the end of an era.

But of course this is not so. His learning and his humanity will continue to exert a benign and healthful influence upon us all. His firm good sense and gentle tact echo in the work of his students, whose tributes to their genial mentor inform the dedications and prefaces of their books. The sustained wisdom of his scholarship, whether devoted to Spenser or Milton, the full range of Renaissance poetry, or the role of the humanist critic in modern America, is everywhere given particularly in the cause of closing up truth to truth. The force and authority of his works will reside in every age as if alive. And to acknowledge their grand and recreative power is to recall Spenser's triumphant song:

> The which in floods and fountaines doe appere,
> And all mankinde do nourish with their waters clere.

BOOKS: REVIEWS AND NOTICES

83.53 Chastel, André, et al. *The Renaissance: Essays in Interpretation.* London and New York: Methuen, 1983. 336 pp. $40.00.

The Renaissance: Essays in Interpretation is comprised of nine chapters by as many well-known specialists. In a delightful regression to the casual approach to scholarship that used to obtain once upon a time, the collection neither sports an editor nor provides a preface. Even its ultimate aim is gathered accidentally, when the author of the second essay acknowledges his invitation "to contribute to a volume dedicated to Eugenio Garin and, most appropriately, specifically concerned with the problem of the Renaissance."

All appearances to the contrary, however, there is nothing casual about this collection. The various contributors, most of them scarcely less celebrated than the scholar they have gathered to celebrate, draw on many a decade's experience with "the problem of the Renaissance" to speak authoritatively as much about their chosen subject as in their given style. Denys Hay introduces the essays with a characteristically professional survey of "Historians and the Renaissance during the last Twenty-Five Years." Next, Walter Ullmann expertly revisits the splendid subject he has made so preeminently his own, "The Medieval Origins of the Renaissance"; Charles Trinkaus thoughtfully details several centrally-significant "Themes for a Renaissance Anthropology"; Paul Oskar Kristeller stimulatingly generalizes on "The Renaissance in the History of Philosophical Thought"; and Nicolai Rubinstein brilliantly condenses the quintessential "Political Theories in the Renaissance." In the essay that follows, Cecil Grayson rather too breathlessly considers "The Renaissance and the History of Literature"; but the collection promptly regains its high level of discourse with the three essays that conclude the volume: André Chastel's "The Arts during the Renaissance," Marie Boas Hall's "Problems of the Scientific Renaissance," and Charles B. Schmitt's "Philosophy and Science in Sixteenth-Century Italian Universities." All but one of the essays are accompanied by wide-ranging notes: the one that is not, Cecil Grayson's, foregoes an opportunity usefully to expand in a variety of indicated directions.

The collection may appear to be irrelevant to the student of Sp in that it addresses itself neither to Sp nor to the Renaissance in England. On the other hand, so multiform are the aspects of its diverse essays, and so splendidly thoughtful is their articulation, that the collection should be regarded as an indispensable guide through the intricate forests of the intellectual background to Sp's thought. The emphasis on the Continental dimension of that background is so far from being a disadvantage that it must be seen as a necessary corrective to accounts that rather too commonly overlook the expressly European thrusts of Sp's art. To be cognizant of the Continental background is to be more fully cognizant of the Spenserian foreground; for to know only Sp's poetry is to know considerably less than Sp's poetry.

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83.54 Greene, Thomas M. *The Light In Troy: Imitation and Discovery in Renaissance Poetry*. New Haven: Yale University Press, 1982. xii + 354 pp. $27.50.

Professor Greene's new book is about "the literary uses of *imitatio*" in Italy, France, and England during the Renaissance, a subject about which we know very little. While *Quellenforschung* and monographs on individual writers or on the critical battles have provided useful information, the subject generally has not been addressed with the kind of probing depth necessary. As Greene puts it, "Once we have noted a so-called model or source, we are only beginning to understand the model as a constitutive element of the literary structure . . . ; in analytic terms, we are not skilled in discussing imitative works *as* imitations" (1).

This ordinary beginning leads to extraordinary contexts and strategies for the discussion of a subject so old one wonders what new can be said. A great deal, indeed: "The structures of imitative texts confront one with the enigmas of literary history, enigmas that transcend the praxis of any era and call into question the meaning of periodization, the nature of historical understanding . . . , the diachronic dimensions of language. To reflect upon one large but more or less localized phenomenon of literary history . . . is to stumble upon the central riddles of all such history. . . . *Imitatio* contained implications for the theory of style, the philosophy of history, and for conceptions of the self" (2).

There will be much more, but before we assay that, a brief description of the whole work. The second chapter ("Historical Solitude") offers historical and theoretical prolegomena, addressing the problem of the impermanence of language "associated with the greater impermanence of all human constructs" (7), by way of Dante as proto-Humanist and then of the figure central to this book, Petrarch. Dante's concerns with the impermanence of language, the problem of "l'uso de' mortali," extends to the problem of mutability of styles and of culture, and leads to the sense of the solitude of history: for Petrarch, the "perception of cultural as well as linguistic distance . . . became . . . a certainty and an obsession; the discovery of antiquity and simultaneously the remoteness of antiquity made of Petrarch a double exile, neither Roman nor modern . . ." (8). Three full chapters are devoted to Petrarch, chapters so even-handed and sensitive in their reflections on this complex genius that Greene feels compelled to head off any misunderstanding ("some of my remarks might be taken to express hostility . . .") about his views of this "greatest of those who receive major treatment here" (2). These chapters -- "Petrarch and the Humanist Hermeneutic," "Petrarch: The Ontology of the Self," and "Petrarch: Falling into Shadow" -- follow a dense but fundamental chapter on theory, "Imitation and Anachronism," to be discussed below, and a survey of some themes of ancient theory, particularly in Aristotle, Isocrates, Aristarchus, Philodemus, Dionysius of Halicarnassus, Horace, the two Senecas, Quintilian, Longinus, and a few medieval figures.

The focus is on lyric as imitation, and within defined limits: Greene modestly declines to deal with some literatures, most notably Hispanic ("my incompetence to deal with them has saved a long book from growing longer"), while postulating that the phenomenon of imitation is here "refracted by three sharply individual national traditions," thus permitting something like a holistic view.

The practical criticism focuses on five major poets after Petrarch: Poliziano, Ronsard, Du Bellay, Wyatt, and Jonson. Greene's intent is to "suggest methodological illustrations . . . . [The] reading of poems as imitations has been inextricable from their reading as poems. It is precisely my argument that this is inevitable, just as theory, history, methodology, and exegesis seem to me equally inextricable" (2). An interlude (the ninth chapter) outlines and assesses the relevance and the damage of "Sixteenth-Century Quarrels."

The discussions of individual writers are embedded in firm discussions of

local context as well as of broad cultural (antique and Renaissance) context within the theoretical matrix. Individual discussions reach out in remarkable range to analogous or associated contexts. Approaching Wyatt, Greene takes us quickly through four phases of English humanism -- Caxton with his minimal awareness of historical change; Douglas and his "sense of responsibility to [Vergil] as master felt as remote, unlike, hard of linguistic access"; More and his discussions of imitation, and finally Wyatt's attempt to "open up a historical space" (242-44). (The chapter includes, among several subtle analyses, a detailed discussion of "semiotic inconsistency" in Wyatt's "They flee from me" [256-58]).

The chapter on Du Bellay focuses on the *Antiquitez*, which "constitute a work of 'complex' imitation, since history is the theme of the sequence as well as the basis of a major formal technique," and which epitomize in this displaced poet's "rueful and perplexed dealings with the alien face of Rome . . . an extended crisis, both artistic and existential, a knot of tensions within a cultural sensibility and a creative imagination. Because Du Bellay's situation became in so many ways exemplary, it is possible to speak of a larger crisis of the humanist movement precipitated in the life of one microcosmic individual" (220-21). There is a fine discussion of sonnet 6, "Telle que dans son char la Berecynthienne" (224-25). The examples bear out the central statements, provide lucid models of informed and sensitive response, and offer a substantial introduction to this powerful sequence. The "double gesture" central to this poetry is discussed in a richly allusive section built around Orpheus and Amphion, archeological explorer and inspired architect, images of disinterment and construction, of necromancy and creation (233-38). The discussion also builds on an admirable and incisive commentary on the *Deffense* (189-95), Du Bellay's seminal treatise assaying the problem of language, "the one available instrument to mitigate historical solitude," and revealing "an ambivalence towards antiquity that is offensive and defensive at once . . . . Language bridges as well as divides."

The book does not deal with Sp directly, though there is a fine brief paragraph on Epith and some perceptive and stimulating remarks on FQ. Greene's comments on Epith are set in the context of his discussion of dialectical imitation and the problem of reading poems belonging to conventional subgenres and commonly consisting of an eclectic texture of topoi. The poem "insists repeatedly on its own provinciality . . . . There is a willful, sometimes humorous, but highly significant choice to underscore its own isolation, its bourgeois modesty as well as its depth of feeling . . . . By affirming its lack of pretension, [the poem] establishes an alternating current of contention with its past" (50).

The *terminus ad quem* is the beginning of French Neo-classicism at the turn of the seventeenth century and English a generation later. For Greene, Ben Jonson marks the beginning of the end. While Jonson's *Discoveries* mark his own double sense -- the "discovery of the [ancient] subtext in its specificity and otherness" and of the modern writer's own "voice and idiom" (42), the chapter on Jonson is an illuminating if not always persuasive discourse on various Jonsonian lyrics under the heading "Accommodations of Mobility in Jonson." Greene

notes: "The interplay between the timeless community and the poet's 'own time' . . . must be read as another form of the tension between fixity and mobility in Jonson's mind. From a later perspective it is clear that of the two pulls, it was the tendency toward contemporaneization that would gradually acquire more momentum in the generations to follow. Indeed this momentum gathered strength all the more easily because Jonson had written . . . . The superb formal imitations of Pope, Swift, and Doctor Johnson adjust the idiom of familiars who have lost their numinous ghostliness. Imitation becomes an updating, a progress report on the perennial. Our easy contemporary way of acculturating the remote, appropriating the shards of all eras, costs us that shock of confrontation which might assist us to situate ourselves more knowingly in time, might help us uncover the vulnerabilities of our own specific historicity" (292-93).

These concluding generalizations at the end are provocative but perhaps timid. Greene suggests that historical solitude is ignored, not overcome; that the alien is diluted by being absorbed or homogenized; that the shock of confrontation has been lost, the light in Troy having become steady, comfortable, and artificial. Of course he is right, but his major example, the Augustan Age with its sense of a comfortable conquest of the earlier Augustans, did not last; and Greene's observations miss a major value of his inquiry -- to delineate a methodology which, *mutatis mutandis*, should provoke inquiries for later periods. His title is, after all, taken from William Butler Yeats' "The Gyres": "Hector is dead and there's a light in Troy."

This is an extraordinary book, informed by a remarkable range and strength of historical scholarship, broad yet incisive, precise yet unpedantic; by theoretical acuity, underscored by a strong command of current abstruse and formidable speculations, yet sweetly temperate in its underlying healthy scepticism; by keen sensibility and good sense in the practical criticism of works in several languages. I have a few complaints, but they are complaints of a minor sort.

While I would have liked a more diverse treatment -- what of epic and drama, for instance, and what of the whole matter of illustrated texts, itself a significant form of engagement with the question of historical distance -- I am not troubled by the choices made; other writers, other interests and other choices.

Too, Greene either ignores or barely notices figures whom some might consider important -- Salutati, Filelfo, Landino, and Tasso, for instance (while he does give good value on Paolo Cortesi, Erasmus, Vives, Ascham, and on the controversy between Bembo and the younger Pico), and he neglects also some significant English critics. In his discussion of the Ciceronian controversies, he untypically oversimplifies the issues (e.g., 154). His chapter on the sixteenth-century quarrels is somewhat limited and tendentious, though successful enough in being representative rather than comprehensive.

At times he is pleasingly self-indulgent (as in the ringing clause about the 1510s, "that decade mirabilis which still stuns us with the titanic splendor of its greatness" (172) -- a clause in glorious and glowing isolation from

the issue at hand). At times, his effort to say as much as possible in a few words leads to occasional mounds of baffling or elusive polysyllabics or to peculiarly ill-sorted diction -- "valorize," "contemporaneization," "thematize," "ironization," to mention those that grated most on me. I think, too, that while one must recognize the density and sheer size of the work -- 350 very crowded pages -- and the richness and complexity of Greene's own style, there are more misprints than there ought to be. There are also some typographic oddities -- diacritics which are usually uncertain, and ligatures not pleasingly integrated into the typefont being used. These are minor; they constitute a nuisance which only occasionally disrupts one's engagement with the work.

Greene's discussion of imitation and the four types or strategies derives from, and returns to, Petrarch, that figure who "could not imagine the companionable, progressively equalizing journey together of Dante and Virgil":

> Petrarch precipitated his own personal creative crisis because he made a series of simultaneous discoveries that had been made only fragmentarily before him. It was he who first understood how radically classical antiquity differed from the Christian era; he also saw more clearly than his predecessors how the individual traits of a given society at a given moment form a distinctive constellation; he understood more clearly the philological meaning of anachronism. In view of his humanist piety and his literary ambition, these perceptions created a problem that he would bequeath to the generations that followed him: how to write with integrity under the shadow of a prestigious cultural alternative. To be a humanist after Petrarch was not simply to be an archeologist but to feel an imitative/emulative pressure from a lost source (29-30).

Greene points out the particular nature of the Renaissance's rejection of the Middle Ages, in the Renaissance's "destabilizing perception of disjuncture" (30): what Auerbach called the permanence of the individual gave way both to historical solitude and to an "imitative resurrection" which acted "as a powerful creative principle in all realms of Renaissance civilization . . . . The discovery of the ancient world imposed enormous anxiety upon the humanist Renaissance, but its living poetry represents a series of victories over anxiety, based upon a courage that confronts the model without neurotic paralysis and uses the anxiety to discover selfhood" (31). There were risks -- a rhetoric so respectful of its subtexts could produce paralysis, so that "no vital emergence from the tradition could occur"; the "effort to exchange one recent past for another, distant one" was a "brave, perhaps absurd, and in any case profoundly unsettling design" (31, 34). But as Nancy Streuver has pointed out, "*Imitatio* is a source of freedom, the creation of a style is a prime expression of freedom of choice; and since the concept of freedom involves a sense of responsibility, the connection between the formal and the responsible is strict" (cited, 32).

The central question is "What is one to do critically with poems that come to us displaying the constitutive presence of a subtext within the verbal structure, insisting on this presence as an essential component?" (36-37) The res-

ponse is an outline of four types of Humanist imitation: (1) imitation which follows with religious fidelity the classical model or subtext; (2) an eclectic mingling of heterogeneous allusions, echoes, phrases, images from a number of authors; (3) heuristic imitation (one might also call it creative imitation); and (4) dialectical imitation, a version of *aemulatio*.

The first type celebrates the primary text, regarding it as virtually unalterable. The second, more common and more recognizable, is a form of *contaminatio* (which Greene identifies as the "compositional principle of such a masterpiece as Poliziano's *Stanze*" [39]), and this type may range from mere anachronism to an achievement of "elegant stasis." But this type "could not mediate effectively between a past and a future." Heuristic imitation, however, proclaimed its derivation from a subtext and its relationship to it; it forces us "to recognize the poetic distance traversed"; the reader of a heuristic imitation, such as Petrarch's sonnet 90 and its subtext in the first book of the *Aeneid*, "notes simultaneously the gulf in the language, in sensibility, in cultural context, in world view, and in moral style." Heuristic imitation confronts the dilemma of tradition and independence; the imitative poet "confronts the threat of history and asserts [his] own limited freedom from it," creating a bridge between the "subtext in its specificity and otherness" and the poet's own voice. The text "has to create a miniature anachronistic crisis and then find a creative issue from the crisis." But: "The ancients whom [Petrarch] loved as friends maintained a marble or a bronze repose that could break hearts . . . . The filial gesture of critical affection never truly reaches its destination" (40-43).

Growing out of heuristic imitation, the fourth type -- dialectical imitation -- responds to the "resistance or ambivalence toward imitation that was a necessary and congenital feature of humanism" and acts out the "limited but authentic shaping power of the imagination over the passage of history" (43, 47). Thus could come the fruitful conflict between "intuitions of intimacy and intuitions of separation," making a "kind of implicit criticism of its subtexts" but also leaving "itself open to criticism" (45).

The problems of reading such texts are multiple. Not all allusions are equal; cultural distance is not easy to discern rightly -- while Wyatt had a sharp sense of distance from Petrarch, his French contemporaries and his English successors did not; the subtext must "count as a major presence" and the reader must be able to distinguish between specific subtexts and conventional topoi. "If the topos has been everywhere, then it derives specifically from nowhere." Long poems present special problems:

> One has to remain alive to all the local texture of allusion in the longer Renaissance poems while keeping an eye on the poem's ongoing interplay with the major subtext and its massive subterranean outlines. In the big poems this interplay is virtually always dialectical (51).

Greene gives little play to the Renaissance distinctions between "translatio, paraphrasis, imitatio, allusio," or to the categories of "sequi, imitari, aemu-

lari," nor does he trouble much with Dryden's three degrees of "translation": metaphrase, paraphrase, and imitation. It is probably just as well that he does bypass these; his own four types are less types than general clusters, ascending from the most mechanical to the most liberated, always within cultural distance, historical solitude, linguistic impermanence and estrangement, and the conflict of heritage and independence. The four are, one notices, not easily distinguishable one from another; Greene's treatment does not allow neat or well-defined pigeon holes. To use one of his (but not my) favorite words, the "thematizing" of history, time, and intertextuality is necessary in complex imitations, but absent from "simple" imitation.

He never allows easy comfort, though he offers much solid nourishment. The book opens out rather than closing off, and while some of Greene's readings will strike one as near definitive, and most are determinately instructive, the specific readings themselves do not close off a poem or a body of work: they stimulate reading and re-reading and reconsideration, and revision. The book will give no comfort to those who look for neat categories or for clear judgements by comparison of texts; one major corollary of the work is the absolute need for expanded and deepened knowledge. Imitation bears witness to a "continuous flow of energy"; it impresses upon us "our temporal estrangement":

> Reading imitations makes even larger claims on the historical imagination than most reading, and underscores even more cruelly our cultural solitude. It asks us not only to intuit an alien sensibility from a remote *mundus significans*, but also that sensibility's intuitions of a third. Nothing perhaps is more calculated to impress on us our temporal estrangement (53).

This is clearly a book of central importance for all students of the Renaissance.

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83.55 King, John N. *English Reformation Literature: The Tudor Origins of the Protestant Tradition*. Princeton: Princeton University Press, 1982. xvi + 539 pp. $26.00.

On the first page of this book Professor King voices his conviction that Robert Crowley's edition of *Piers Plowman* was an "immediate ancestor" of FQ I; the title of his final chapter is "Continuities: Foxe, Spenser, and Milton." In between occur over twenty-five references to Sp of varying length and substance, largely in the service of the second half of the book's "two-fold argument": that the period of Edward VI produced significant literature out of a medieval heritage, and that "distinctively Protestant themes, genres, and conventions shaped the main tradition of English literature" from Sidney to Milton (3, 445). Given the prominence thus accorded to Sp, it is not unlikely that a Spenserian coming fresh to the book may misconstrue the character and extent of

its usefulness for Sp scholarship.

The book's main affiliations are with historical studies of the Reformation period, such as those of J.K. McConica, Katherine Firth, and Paul Christianson; with specialized literary studies on the order of Lily Bess Campbell's *Divine Poetry and Drama in Sixteenth Century England* or John Peter's *Complaint and Satire in Early English Literature;* and with the work of art historians like Roy Strong. Just how far the standard literary histories come short of granting even recognition, not to say importance, to the material that King covers may be gauged by checking the index of C.S. Lewis's *English Literature in the Sixteenth Century* under *Baldwin, Bale, Crowley, Shepherd,* or *Sternhold.* Because of its argumentative stress on the Protestant tradition, resulting in the omission of Elyot's late and Ascham's early work, as well as of the humanist literature described by McConica, King's book is not a true literary history of the 1540s and 1550s. However, it will serve as the best we have for a generation or so, until its arguments have become assimilated; when they are, the shape of future literary histories will differ.

Following a Prologue which states the critical problem (to establish the "integrity" and "particular significance" of mid-Tudor literature) and surveys the "unique" circumstances giving occasion to the sudden emergence of this literature, King's book is in two parts, historical and literary. The boundaries are fluid, however, as there is much literary analysis in Part I. Chapter 1 examines the importance of John Bale in the context of late medieval literature and piety, and of humanist attacks on native literature. King identifies Bale's *Image of Both Churches* (c. 1545), "the first full-length Protestant commentary on Revelation," as the principal source of the historical vision informing nearly all of later Elizabethan literature. As England's first "significant literary historian," Bale documents an "unbroken literary tradition" from the Anglo-Saxon period to his own. In the second chapter, King surveys conditions under the Somerset protectorate which allowed a "massive volume of publication," featuring an "outburst of radical dissent." His discussion of the Reformation book trade includes both London and provincial presses; and his survey of England's chief patrons and of authors' strategies for attaining their favor begins to fill a large gap in our knowledge.

Chapter 3 supplies accounts of the publication of the *Book of Homilies,* the various Bibles produced by John Day, Erasmus's *Paraphrases*, and the *Book of Common Prayer*, and of their influences on "the Protestant plain style." More important for Spenserians, perhaps, is its demonstration of how Edwardian iconoclasm led to the development of a Protestant woodcut art which both anticipates the later Elizabethan fashion for emblems and embodies the "Protestant epistemological problem" of how to discriminate between true and false images. The fourth chapter essentially elaborates the third. Its careful examination of Reformation attitudes toward kingship, of the chief modes of courtly art and entertainment, and of royal iconography are likely to be of great interest to Spenserians. King shows, for example, how the cult of Elizabeth in the later sixteenth century is actually a reincarnation of the carefully orchestrated manipulation of the doctrine of royal supremacy by the circle of courtiers, writers, artists, court entertainers, and preachers who ranged within the zodiac

of Seymour's patronage. This richly suggestive chapter, while its basic Erasmian assumptions derive from McConica (*English Humanists and Reformation Politics under Henry VIII and Edward VI* [Oxford: Oxford University Press, 1965]), adds measurably to McConica's account and also corrects several prevalent historical and critical myths (e.g., 167, 184, 204).

Shifting attention to the literature, the fifth chapter examines religious and secular lyric poetry, with the central premise that "court taste was far more eclectic under Edward VI than during the age of Queen Elizabeth" (211). King describes the varieties of "gospelling verse" (including metrical translations of the Bible), courtly love lyrics, a "recognizable mid-Tudor genre" which he calls "prison paraphrase," satirical flyting ballads, and, finally, the Skeltonic verse satires of Luke Shepherd. King is continually revisionist: he shows that courtly love poems remained in continuous fashion from the 1530s to the appearance in 1557 of Tottel's *Songes and Sonettes* (over fifty per cent of which is Reformation in origin); he adds flesh to L.B. Campbell's bare-boned assertion that Crowley's was the first published collection of metrical psalms and that he worked directly from Leo Jud's *Biblia Sacrosancta*, and stresses the importance of Crowley's musical settings; he argues that, as "the only imitator to master the idiosyncratic form of Skeltonics," and as a capable experimenter, Luke Shepherd deserves recognition as an important satirist.

Chapter 6 seeks to "document the canon of Reformation drama, its inheritance of genres and technical aspects of medieval tradition, and the varieties of theatrical art" (272). Apart from its general reminder that, "contrary to later stereotypes about the Puritans, early evangelicals approved of drama," the chapter's chief interest for Spenserians may reside in the point that the major topic of the drama, the education of youth, reflects the Reformation's view of itself as a "return to 'infantile' faith that had atrophied under the papacy" (280). In pointing to the similarities between stage doubling and Sp's "metamorphosis of Duessa into the Una-figure of Fidessa," King implies a need for further study of whether the tolerance for drama continued into Sp's university days, and, if so, how his allegorical methods might have been influenced through viewing plays whose central characters often speak "in the voice of the Protestant preacher" (296).

Chapters 7 and 8, "Robert Crowley: A Tudor Gospeller" (the "most significant poet between Surrey and Gascoigne") and "William Baldwin and the Satirist's Art," are the centerpieces of King's book. His analysis of Crowley's edition of *Piers Plowman*, however, does not appreciably extend our knowledge of Sp's indebtedness to Langland's great poem; nor is his claim that Crowley "exerted a profound technical influence on . . . the distinctively Protestant literary forms, genres, and modes of thought that are omnipresent in Elizabethan literature" buttressed by any specific references to Sp -- even though it does suggest the need for further study of Crowley's possible influence on the *Complaints* volume. Although his analysis of *Philargyrie of Greate Britayne* prompted me to read it, I remain skeptical that it deserves the term "masterpiece" or that Phylargyrie "matches Chaucer's Pardoner . . . in oratorical expertise" (346, 350). King provides comprehensive analyses of Baldwin's translation of *Canticles or Ballades of Salamon* (the first in English), of *Wonderfull Newes of the*

Death of Paule the .III. (the "earliest sign of a shift toward the . . . Italianate and neoclassical satire" that would predominate by the century's end), and of Baldwin's original work of prose fiction, *Beware the Cat*.

The title of the final chapter, "Continuities: Foxe, Spenser, and Milton," is misleading. The chapter is chiefly concerned to give an account of the drying-up of the literary waters under the Marian persecution, with attention mainly to historical works (*A Mirror for Magistrates*, Cavendish's metrical visions, and the *Epistle of Lady Jane Grey*), and of the releasing of those waters under Elizabeth. In this latter connection King focuses, first, on the publication or reissue, early in the reign, of large numbers of works written in Edward's time; secondly, on Foxe's indebtedness to Bale's vision of history. Only the final thirteen pages address, sketchily, the "enduring legacy" of this literature in the work of Sp, Marlowe, Shakespeare, Donne, Herbert, and Milton.

There are five appendices, including a census of Reformation MS dedications, and a bibliography of works by Robert Crowley. A "List of Reformation Literary Texts, c. 1525-1575," running to over 500 items, adds greatly to the bibliographies in Lewis's Oxford History of English Literature volume.

King's treatment of Bale, Foxe, and Sp will indicate the limitations of this book for Spenserians. As the originator of the Protestant apocalyptic tradition in England -- a claim amply supported by other recent historians -- Bale assumes a pre-eminent place in King's argument. Since the discussion of Bale's *Image* is concerned with literary qualities (reflexivity and the use of personae), King may be forgiven for the fact that his survey of previous scholarship (57-58) does not adequately acknowledge the work of Christianson and, in particular, Firth (*The Apocalyptic Tradition in Reformation Britain: 1530-1645* [Oxford: Oxford University Press, 1979]). Each provides more lengthy analyses of *Image* than does King; and while their emphases are political, each makes discriminations of a sort that usefully contribute to an understanding of *how* apocalyptic thought might have been transmitted to Sp. Firth's exposition of the development of Bale's thought through various stages of the composition of *Image*, as well as her demonstration of how Foxe solidifies Bale's ideas into a genuine "theory," might seem relevant both to King's claim that FQ I embodies a "fully developed apocalyptic vision" (448) and to the development of Sp's own historical vision after Book I. Yet one cannot be sure. For King does not make clear just what the precise lines of influence might be by which the main structure, characters, and imagery of FQ I "come directly out of Revelation and the tradition of Bale's *Image of Both Churches*," with Foxe's *Actes* being "the closest Elizabethan analogue to Spenser's apocalyptic vision" (448). Naturally he is not obligated to do so. But Sp has been kept so continually present to the reader that a Spenserian may well expect more than he in fact receives. Is Sp's response to the tradition primarily aesthetic, directed to strategies of manipulating personae ? Is it to Foxe in particular; or, more obliquely, to the effloration of controversy in pamphlet and sermon (described by Firth) at about the time Sp was a Cambridge undergraduate ? King does not discuss the Book of Revelation as a genre, particularly the "schematic architecture and formal order" that by Sp's day was becoming the focus of most commentary, and that, in Joseph Wittreich's view, profoundly influenced the recurrent or "analogical" structure of Sp's "visionary

poem" (*Visionary Poetics: Milton's Tradition and his Legacy* [San Marino: Huntington Library, 1979], Chapter 1). Such at least are some of the connections that one might wish to see pursued.

The kinds of connections that King does assert appear on, e.g., pages 150, 153, 157-58 (which repeat commonplaces), 269 and 329 (both, in my view, gratuitous injections), and 289 (where the allusion to FQ should refer to I.viii. 49 or xii.35, not, as now, to I.ii.22). King explicitly disclaims direct influence (444), but he often cites passages in such a way as to suggest it. For example, in a paragraph (445-46) that begins, "The first printed poetry of the youthful Edmund Spenser articulated Reformation themes," and concludes with a reference to the "revisions of the early translations of Petrarch and du Bellay" in *Complaints*, the sentences between all deal with the making of Van der Noot's *Theatre*, Bale's influence on the commentary, and the use of apocalyptic woodcuts. This is suggestion by association; we need rather to know, what hand did Sp have in the total making of the book ? As a translator of Du Bellay's verses, would he have been conscious of "Protestant" implications in such things as the architectural details of sonnet 4, the "faire Dodonian tree" of 5, or the repeated classical references in 5, 7, 8, 10, and 11 ? Even if so, since Du Bellay writes well within the confines of the Protestant tradition, are Petrarch's epigrams Protestant ? Questions like these need to be asked with some rigor before we can claim meaningful connections between Sp and the body of literature that King so well convinces us is deserving of study in its own right.

One final matter. Both in his sub-title and in the claim (7) to deal with "the origins and early development" of what Barbara Lewalski, Andrew Weiner, and others now call a "Protestant poetics," King offers his book as a significant contribution to that movement. Again, some caution is needed. For despite his acknowledgement that Lewalski's concern with the private lyric mode of the seventeenth century differs from his own interest in the "public impulse" of the sixteenth, King's claim ignores Lewalski's contention that her Biblical poetics is different from the "Biblical prophetic mode" which is precisely King's main subject. On the other hand, Weiner's study of Sidney, while closer to King's own concerns in its emphasis on public political impulses, nevertheless derives its brand of Protestant poetics from theological distinctions in ways that make it appear that he and King are talking about two entirely different things. In their respective "Protestant paradigms," Lewalski and Weiner each show a stronger leaning toward, and a firmer grasp of, theory than does King, who is more at home with the play of historical phenomena than with fine discrimination of idea.

The book is not altogether free from errors, but these are mostly insignificant, apart from the ascription (61) to Firth of a view quite contrary to that actually expressed on page 41 of her book. Again, King's chronological organization and focus on the Edwardian period force him to discuss the early and late careers of several figures in separate chapters, destroying continuity. The prose is at times turgid. But, given the immense amount of learning, primary and secondary, that King has assimilated, one should admire the general clarity and accuracy with which he presents it. I learned something from practically every page of this book, and a great number of other Spenserians with natural

curiosity about and concern for the literature and culture of the sixteenth century will also.

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83.56 Sheidley, William E. *Barnabe Googe*. Twayne's English Authors Series 306. Boston: G.K. Hall, 1981. 150 pp. $13.95.

A first chapter on Googe's life and place in literary history is followed by four chapters on his career-long work in translating the *Zodiake of Life* by Palingenius, his short poems, his longer poems, and his later translations. The book follows, and fulfills, the intention of the series to present interpretations of the author's works in a context of his life and times -- fulfills it in that Sheidley brings to this project a thorough knowledge of the literary-historical context; an impressive amount of digging to find sources and references; a sensitive approach to questions of meaning and value; and, in all, much common sense as well as stamina in being "determined enough to make a sustained perusal" (36) of all of the writings of Googe.

Sheidley's Googe is interesting in his own right as he exemplifies yet transcends mid-Tudor poetic practices. Students of the lyric will turn to the third chapter, on the short poems (but will better understand them from reading as well chapters 2 and 4). Sheidley entirely avoids mentioning "the plain style"; his fair-minded survey of C.S. Lewis's preferences for "golden" over "drab" poetry, and of Yvor Winters's proposal of "an alternative polarity with a contrary evaluative bias" (49), together with G.K. Hunter's differentiation of lyrics by their public or personal references, achieves a workable eclectic synthesis which deserves to be noted by future commentators on the sixteenth-century lyric.

For Sheidley, Googe is a self-conscious practitioner who writes short poems that present some personal touch, giving "an aura of experiential reality" to "generally accepted truths and values" (50-51). Surely there is a unique voice in the best of Googe's lyrics, and it is for this reason that "Of Money," the "Epytaphe of the Death of Nicolas Grimaold," and "To Doctor Bale" continue to be noticed and read. Sheidley suggests that Googe's "critical attitude towards conventional modes and themes" helped him to "[break] free of the formulary anonymity characteristic of mid-century poetry," to create "unique and self-sustaining artifacts animated by a distinct and complex consciousness" (50). True enough -- by Sheidley's readings -- yet it may be thought that these views somewhat overstate the case. Sheidley makes "To George Holmeden" an important parody (61-2), when the poem is just a playful spoof; he finds in the second eclogue "pathos pushed to melodrama" (75-6), when this poem may present only a typical literary excess which exemplifies unlawful love. To me it is Googe's presentation of a moral context which asks the reader to look back and judge -- the "homely wisdom" of the "dialectical" *Eglogs*, as poem follows poem, which "places the question in the light of a larger truth" (74) -- more than the internal presence of "parody" or "burlesque," that transcends amoral literary views of love. All in all, one wonders

why we must claim that in saying something special Googe has broken out of the limiting poetics of his age; perhaps, one might reply, that age's poetics have been warped or underestimated in our descriptions. The larger importance of Sheidley's discussions of Googe's short poems and the *Eglogs*, then, lies in the increased respect they may arouse for the poetic resources available to a poet in Googe's time.

Sheidley's alert and thorough description of *The Zodiake* avoids dismissive preconceptions -- for example, that the work is a disunified compendium -- to trace coherent themes and serious concerns. He reveals an unexpected importance in the work, a "collision between the Renaissance humanist aspiration to understand and find happiness in this world on the one hand and the discouraging implications of the understanding eventually reached on the other" (36). Following this, Sheidley's discussion of the influence of Palingenius on Sp (43-44) is thought-provoking, if too brief. Important also is the account in the fourth chapter of Googe's longer poems, which Sheidley presents as providing in "the pastoral eclogue, the dream vision, and the quasi-allegorical homily in verse" a "full investigation of the problem of poetic love" (72). Again, he takes these works seriously, reading them in detail and as wholes. It is refreshing to see these works and "Palingen" examined with care; Sheidley's readings help us to see why such a theme in such models attracted poets in that era.

Spenserians especially will wish to attend to Sheidley's account of the longer poems. Googe's only partly successful use, in "The Ship of Safegarde," of "the flimsy veil of his allegory" is revealingly compared with Sp's practice (91-99); the comparison highlights Sp's fuller creation of an imagined poetic world and his artful exposition of the hero's moral development by way of "an allegory of analysis and discovery." The evidence that Googe developed in his longer poems a workable anti-love poetic theory (89-90) presents matter for interesting speculation. One imagines that Sp gained from Googe useful hints bearing on at least one central problem: how is the poet to "treat the traditional subject in the traditional genres without abdicating moral responsibility."

An excellent standard of accuracy is maintained. The notes are valuable, especially when they present mini-essays on such matters as Googe's allegory (137-39: notes 49, 51, 54, 63), and his use of Mantuan (134: notes 12, 13). But readers who intend to *use* the book will deplore the absence from the index of running heads giving references back to pages in the text.

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ARTICLES: ABSTRACTS AND NOTICES

83.57 Anderson, Judith H. "'In liuing colours and right hew': The Queen of Spenser's Central Books." In *Poetic Traditions of the English Renaissance*. Ed. Maynard Mack and George deForest Lord. New Haven, Connecticut and London: Yale University Press, 1982, pp. 47-66.

Urges the view that text and subtext of FQ III-IV "figure crucially in [Sp's] troubled process of reassessing the relation of the Faerie vision to the living Queen" (64). If the Proems to I and II share "a continuity of bright reflections," in his third Proem "the poet observes a distinction between . . . truth and Faerie image" (49-50). III.v.51-55, in particular the ambiguities of "none liuing" and "ensample dead" (st. 54), tends to distance Belphoebe "as a mythic ideal [from] any living referent, including the Queen," although in Book III Belphoebe is still "an ideal maintaining some relation to worldly reality (55, 58).

But in Book IV the alternatives of "timeless and temporal truth . . . . are in danger of becoming mutually exclusive" (58). The "artificial" reconciliation of Belphoebe and Timias, together with the abandonment and revilement of Amoret (especially in the light of Raleigh's sad allusions to the Queen in his *Ocean to Cynthia*), signal Sp's perception of the threat to Faerie actively posed by present realities. The allusion at IV.viii.28 to Slander as "that queane" may even glance at the living Queen herself.

83.58 Armesto, Laura S., "Mynde and Hart: Spenser's Triumph as Vatic Poet in Book VI of *The Faerie Queene*," *BSUF*, 23, no. 2 (Spring 1982), 28-41.

The disillusionment with which Sp in later Books of FQ turned away from public poetry "was personal and not poetic": in Book VI "the fundamental link synthesizing matter and manner to achieve a totality of meaning is language." In effect, Book VI establishes "a hierarchy of spiritual states that is recognizable by noting the uses to which individuals put words . . . . principally 'mind' and 'heart'" (28). Throughout Book VI, only characters "with the highest quality of mind -- the greatest degree of virtue -- can use [speech] properly, to speak truth and to save others" (34). In contrast to, e.g., Blandina and Turpine, who spread discord by false words, Arthur, Calepine, and Colin, in their several ways, employ wise speech to sustain order and harmony. "The quest of the virtuous man is to transmit his virtue to others to enable them to promote and participate in cosmic order . . . . Calidore transmits virtue through action, whereas Colin . . . transmits virtue through words [and also guides Calidore] . . . to the perfection of his virtue" (41).

83.59 Berger, Harry, Jr. "The Aging Boy: Paradise and Parricide in Spenser's *Shpeheardes Calender*." In *Poetic Traditions of the English Renaissance*. Ed. Maynard Mack and George deForest Lord. New Haven, Connecticut, and London: Yale University Press, 1982, pp. 25-46.

This essay harks back to Berger's earlier article (*MP*, 67 [1969], 140-49) on "the paradise principle" in SC, i.e., "the longing for paradise as the psychological basis of the pastoral retreat from life," expressed in the plaintive disappointments of Age as well as in the recreative yet unrealistic expectations of Youth, both reflecting "too fixed an attachment to an unattainable state" (27). In "Februarie," the seemingly opposed stances of Cuddie and Thenot "are dialectically involved in a single complex attitude . . . the limitations of both derive from a common source in the paradise principle" (36). "November" illustrates Sp's imitation, summation, and deconstruction of a literary tradition exemplified

especially by Marot: the eclogue is "not only an experiment in the traditional mode [of pastoral elegy] but also a critique of that mode" (41). As for the Arcadian and Mantuanesque, recreative and plaintive factions of SC, "youthful and aged speakers share the same values in spite of their apparent antipathy" (26). The structure and implications of this dialectic, finally, are "encapsulated" in the nursery of Venus' Garden of Adonis, notably in vi.31-33.

83.60 Evett, David, "Mammon's Grotto: Sixteenth-Century Visual Grotesquerie and Some Features of Spenser's *Faerie Queene*," *ELR*, 12, no. 2 (Spring 1982), 180-209. 4 illustrations.

Traces the development of "Renaissance decorative grotesquery," effectively originating with the fifteenth-century discovery of late classical wall-paintings (notably the Domus Aurea in Rome, c. 1480), and disseminated throughout sixteenth-century Europe in visual and literary art. The artistic mode initially known as *grottesca*, grotto-work, and by later writers (for whom the mode was "a repository of secret wisdom") as *stilo antico*, is informed by four principles: close observation of nature (together with deliberate "violations of natural expectation"); simultaneous confinement to and denial of the surface; "the conjunction of two or more planes"; and a controlled and universal dualism of alien images and forms, typically receptive to allegorical interpretation (187-91).

"The terminology, images, and principles of grotesque decor all appear in Sp's poetry" (197), e.g., caves and their inhabitants, Mammon's armor, Busirane's inner room, the chamber of Phantastes, protean figures throughout FQ, and especially Artegall, who "appears most fully to embody and enact the grotesque spirit" (201). Sp's "whole descriptive apparatus," reflecting the influence of classical and gothic grotesques and of emblems, "may be termed grotesquely iconophrastic" (204). As an alternative to conceptual or rhetorical schemes proposed to account for the structure of FQ, the poem can be construed as "a huge mnemonic," whose varied images "supply the things needful to be remembered in the effort 'to fashion a gentleman or noble person in vertuous or gentle discipline'" (206).

83.61 Hawkins, Peter S., "From Mythography to Myth-making: Spenser and The *Magna Mater* Cybele," *SCJ*, 12 (1981), 51-64.

The multi-dimensional figure of Cybele is "one of the great integrating symbols" of FQ, appearing "not only in her own right [IV.x.27-8] . . . but also covertly, within new characters and fictions" (51). Sp conflates several aspects of Cybele -- wild and untameable nature, Great Mother of City and Empire, cyclically evolving course of history -- noting the ambiguity of the various meanings she represents. Thus, the allusion in IV.x.27-8, recalling *Aeneid* VI.784-87, implies Sp's faith in Britain's destiny but also his sense that all such triumphs are transient; Cambina reveals (IV.iii.41) "the *discordia* of the Phrygian goddess as well as the *concors* of the *Magna Mater*" (61); in Britomart are conjoined "the Great Mother [and] the dream of the Great City" (62). Mutabilitie, finally, "embodies the wild Phrygian Cybele who struggles to break through the whole civilizing structure of the Great Mother" (63).

83.62 Herendeen, Wyman H. "Spenserian Specifics: Spenser's Appropriation of a Renaissance *Topos*." In *Medievalia et Humanistica: Studies in Medieval & Renaissance Culture* (New Series: No. 10). Ed. Paul M. Clogan. Totowa, New Jersey: Rowman and Littlefield, 1981, pp. 159-188.

Considers Sp's use of the river *topos*, attending chiefly to his re-working of the convention, and to the emergence of a specifically Spenserian tradition of river literature. Sp's developing ability to conflate Latin and English literary convention with local detail (faintly anticipated in the Theocritean echoes that pervade SC) matches his steadily more subtle treatment of the *topos*, which from RT to Pro will figure "as a mirror to the world of the poem" (166). In RT, to demonstrate the need for learned poets, Sp gives us a world of mutability and ignorance: "every word by or about Verulam and the river is wrapped in ambiguity . . . and contradiction" (168-69). CCCHA reflects Sp's sympathy with Virgil's view of rivers as "the boundary which both separates and joins myth and history"; Sp employs the *topos* to reconcile the themes of love and friendship, and to show that "the attractive force of Concord incorporates both and maintains the balance between order and chaos in nature" (168, 171).

These emphases are continued and enlarged by way of FQ IV.x.34, and the marriage of Thames and Medway in canto xi, which subsumes and transcends the "private, disjunctive fates of the mortals" (175). In Mut, the story of Faunus and Molanna "allows us to accept the world of mutability," while in Pro "the river functions as a symbol of what is and what is possible in the postlapsarian world" (177, 179). Seventeenth-century Spenserians learn from Sp "to speak of personal and local matters in a way that adumbrates larger national concerns" (180); in Drayton's *Poly Olbion*, each river episode "reiterates the basic Spenserian theme of harmony in strife" (185).

83.63 Lamb, Mary Ellen, "The Countess of Pembroke's Patronage," *ELR*, 12, no. 2 (Spring, 1982), 162-179.

Reassesses and corrects some aspects of "the usual idealized picture" of the patronage dispensed by the Countess of Pembroke, who very likely had "no intention of reforming British literature along classical lines or carrying on her brother's critical ideas"; more probably, she wished to help forward the careers of persons befriended by her brother, and "to keep herself amused and intellectually alive" (177-78). Much of the literature produced under her aegis was trivial or "of low quality" (163). What form her patronage of Sp took is not clear, but his connections with the Countess seem somewhat tenuous, his allusions to her grace and favor unspecific; as for the relatively second-rate RT, "one suspects it was a workaday attempt to gain patronage" (175).

83.64 Mulryan, John. "Literary and Philosophical Interpretations of the Myth of Pan from the Classical Period through the Seventeenth Century." In *Acta Conventus Neo-Latini Turonensis* (De Pétrarque à Descartes, 38). Ed. Jean-Claude Margolin. Paris: Vrin, 1980, pp. 209-18. 4 illustrations.

Argues that the development of the major symbolical interpretations of the Pan myth from Boccaccio to Bacon, involving "a systematic distortion of a simple

rustic god into a powerful deity that represents, on the positive side, God, Christ, and Nature, and on the negative, Satan, lechery, and bestiality," reflects the influence chiefly of Neo-Latin literature rather than vernacular or ancient literature (209, 217). Following Boccaccio, whose special contribution (in *Genealogia Deorum*) "lay in the application of the encyclopedic method to the interpretation of the myth and a multiple allegorical interpretation of his meaning," Conti and Cartari identify Pan as the shaggy, red-faced god of universal nature, and stress his association with celestial harmony; for Cartari Jove represents God's unchanging character, Pan "the [moving] course of the world" (212). These aspects of Pan recur in Giraldi's etymologically oriented approach to the Pan myth, and in Renaissance dictionaries.

The "uncouth hew" of Sp's Nature, in Mut, and her role as "the principle of movement and change" (214) may reflect these earlier interpretations of Pan, while the presentment of Pan in SC, "December," probably looks to Conti, perhaps also to Cartari. Bacon's essay on Pan in *De Sapientia Veterum* also reflects Conti's influence, but Bacon's "scientific" interpretation differs from the "ethical and philosophical interpretations of Conti and others" (216).

83.65 Pollock, Zaidig, "The Dragon, The Lady, and the Dragon Lady in *The Faerie Queene*," *ESC*, 7, no. 3 (Fall 1981), 270-81.

In FQ I.i.2.6-8, the faith and hope, but not the charity, of Redcrosse are affirmed; that the knight's "cheere" is "sad" in fact implies the presence rather of charity's opposite, cupidity, "love of self leading to death of self." "In Book I the dominant image for this sad cheer . . . is the Dragon Lady" (273), variously figured as Errour, the false Una, Duessa, and Lucifera. Sp manages his materials in each case to suggest that "the inward turning *eros* of cupidity leads to the inward turning *thanatos* of suicide" (276). The love of Redcrosse for Duessa is the self-love of cupidity, leading him to "onanistic" self-destruction at the hands of "incestuous" Orgoglio (277).

With the appearance of Arthur the case is altered: "the Lady on Arthur's shield, representing the Faerie Queene, stands apart from the Dragon on his helmet," which "suggests a transformation of the death principle into a force for good" (278-79). For Redcrosse "the separation of Dragon and Lady is finally complete when he is presented to Charissa . . . . a Lady pure and simple," in every way opposite to Errour (279-80). Una too is "a Lady and only a Lady"; the knight's love for her "is charity, symbolized by a Lady who is no longer allied to a Dragon but triumphant over it" (280).

83.66 Tannier, Bernard. "La Justice dans *The Faerie Queene* de Spenser." In *Société francaise Shakespeare: Actes du Congrès 1980*. Ed. M.T. Jones-Davies. Paris: Touzot, 1980, pp. 9-21.

FQ V is marked by a tension between two levels of discourse: ostensibly, justice is highly praised, even glorified; but an underlying pattern of word-play, contradiction, and omission implicitly draws attention to the pervasive ambiguities that mark the mythic origins, cosmic role, and earthly functioning of justice. This "discours sous-jacent" subtly emphasizes the ambiguous

character of the relationship ("des rapports") between the idea of justice presumably exemplified by the Queen and the implementation of that justice by those who serve her.

In Aristotelian terms, the maintenance of distributive justice (for Sp divine in origin) requires the exercise by Artegall of a brutal and repressive corrective justice that reflects the guile of his first instructress, Astraea herself (V.i.5-9), who reappears on earth, at VII.vii.37, only to bear witness to the supremacy of Mutability. Sp does not question the need for brutal corrective justice; but his resentment of the Queen's detraction of Lord Grey's achievement in Ireland probably accounts for the pattern of ambiguous suggestion that continuously makes part of Book V.

83.67 Vesce, Thomas E., "Towards an Appreciation of Arthur's Persona in Spenser's *Faerie Queene*," *MHLS*, 4 (1981), 39-55.

Argues that Sp's use of the figure of Arthur is crucial to the poet's accomplishment in FQ: "a lesson in how man may reach self-fulfillment and live in harmony with nature" (40). Arthur is "the personification of the essential *virtu* (power) of man" (44). "Like Christ, he can claim to be the *via ad bonum*," picking his way unhesitatingly through a landscape of sunlit clearings and dark caves to find "the requisite discipline to live in harmony with nature" (48-9). Further, he is to "be understood as an emanation of man's mind, an all-encompassing *persona* whom Sp cunningly offers as an unencumbered vehicle for the poetic process of fulfillment which is his FQ" (50-51). Finally, "it is the reader who is willing to employ his natural powers, as Arthur does, who ultimately remains the most informed (moral) hero of FQ" (51).

SPENSER AT KALAMAZOO (1983)

83.68 The eighth annual meeting of *Spenser at Kalamazoo* was opened by S.K. Heninger, Jr. (Univ. of North Carolina), who spoke of recurring themes in the papers to come -- poetics and the connections between plot and character. All four sessions, sponsored by the Spenser Society, were planned by the program committee: Alice Fox (Miami of Ohio), Donald Stump (Virginia Polytechnic Institute), John C. Ulreich, Jr. (Univ. of Arizona), and John Webster (Univ. of Washington). The committee had proposed that papers might consider certain broad questions, e.g., Can personages in FQ be said to have a psychology ? What do we mean by characterization ?

83.69 William A. Sessions (Georgia State Univ.) chaired the first session, *The Accent of the Narrative Voice in* The Faerie Queene, which focused on the poet's identification with Colin and Calidore, the use of beast fable and fairy tale for political commentary, and the implications of FQ I.i.1.

83.70 John Bernard (Univ. of Houston), in "Spenser's Truancy in *The Faerie Queene* VI.ix-xii," stated that "the essential journey of FQ is the narrator's." Both the contemplative shepherd Colin and the active knight Calidore embody aspects of the poet himself, and also represent the Renaissance dialectic be-

tween philosophy and rhetoric; "far from repudiating his hero's 'truancy,' the narrator subtly identifies it with his own, stressing the psychic need for havens of regenerative repose from ethical activism." In the Mt. Acidale incident, the narrator gives the reader information that Calidore could not have, so that we divorce our knowing from his doing. As soon as Calidore shares our knowledge, he feels remorse for his actions. The hero's indoctrination thus becomes the reader's as well; the victory in the quest "depends, as always in Sp, on the successful fashioning of the reader, who must reap the poem's Idea in his mind and sow it again in his actions."

83.71 Richard Neuse (Univ. of Rhode Island), in "Sir Bruin as Crux," suggested that Book VI does not abandon the allegory of the earlier books but does change the allegorical method. FQ has created what Elizabeth attempted to prevent, a "public space" for debate. The Sir Bruin episode partakes both of the beast fable with political implications, and of the fairy tale. As beast fable, it may refer to Henry VIII's demand for a male heir and to the "territorial imperative" of Elizabethan nobles. Bruin misses the reference to the Son of God in the son who is to "Be gotten, not begotten" and misinterprets the prophecy, based on Isaiah 34. Indeed, Sir Bruin may himself be the curse upon the land. The Bruin episode also partakes of the fairy tale: Sir Calepine learns what the fairy tale forest teaches, "that all human conventions are more or less arbitrary fictions which hide rather than lessen our ignorance of the mystery of existence."

83.72 In "The Well of English" Judith Anderson (Indiana Univ.) focused on the opening line of Book I, "a Gentle Knight was pricking on the plaine." Unconvinced that the OED definition of "to spur . . . a horse on" fully defines the word "prick" in this context, she noted that it figuratively means "to stimulate, provoke," and is commonly associated with appetite. In Book I, the references associate Redcrosse with Prince Arthur and Sir Thopas. Like Arthur, Sir Thopas dreams of an elf queen; awakened, Sir Thopas climbs onto his horse and again "pricketh over style and stone/An Elfe quene for to espye." Arthur's dream also parallels Redcrosse's dream of the false Una; "an element of parody, asking interpretation, underlies Arthur's dream." This "delicate layering of parody" strengthens our awareness of its human significance.

83.73 Ronald Bond (Univ. of Calgary) complimented Bernard on his attempt "to make sense of the counterpoint between praise and blame that so obviously complicates the Mt. Acidale scene." However, Bond had some misgivings that the distinctions are not as clear in FQ as Bernard suggests; Calidore uses the "glib and oily arts" in courting Pastorella, and embodies many of the faults of the courtier. Although Bernard may absolve Calidore of discourtesy on Mt. Acidale, Calidore does at least know that he should not intervene. Bond asked if Sp resolved his own conflict between poet and courtier by forsaking poetry, choosing "prose for the expression of public concern."

83.74 Responding to Neuse, Julia Walker (Illinois State Univ. at Normal) agreed that Sp does not abandon the allegory in Book VI, but disagreed that the method changes, for the Sir Bruin episode has resonances of the allegorical prophecy; in fact, all the elements of the episode lead away from Frye's egalitarian "last

vision" and toward the prophetic history of the epic hero. Because Sir Bruin himself never appears, the focus is on the bear baby, whose coming has been foretold. The bear and the name Matilda suggest parallels with Arthurian legend, and indicate that the baby may grow into an epic hero with the same type of relation to Arthur that Amoret has to Britomart.

83.75 William Sessions offered the speakers an opportunity to answer their respondents. Bernard admitted that Calidore does misconstrue, but the "oily arts" phrase begs the question; it is hard to fault Calidore for being contrived with the shepherds, then to condemn him for acting spontaneously on Mt. Acidale. Neuse did not altogether disagree with Walker's response; it is a question of tonality of episode. He would add a fabliau element: Bruin is not to be taken altogether seriously.

83.76 Donald Cheney (Univ. of Massachusetts) began the lively general discussion of Anderson's paper by noting that "pricking Chaucer" ends with Statius in his list of authorities, and that the footsteps trope appears in Statius on Virgil. Sp may be punning on Statius, place, pacing. Gordon Coggins mentioned other sexual words -- hardiment, knightly juice -- but suggested that when Sp says, "full jolly knight he *seemed*," he is hinting that although Redcrosse may look like a knight on sexual adventures, Sp is in fact rejecting the sexy romance. Anderson felt that this too severely limits possibilities: the line may indicate that Redcrosse is too tense, that it is about time he assimilated his own sexual desires. Humphrey Tonkin cautioned that the Proem should guard against too much emphasis on st. 1, which is not in fact the beginning. He then turned the discussion to the theme of colonialism in both the Mt. Acidale and Sir Bruin episodes. John Ulreich agreed with Walker that the crux is prophecy, but the Isaiah allusions do not explain swallowing the river. Where does that come from ? Mary Jane Doherty pointed out that, in Revelation, the deserts swallow the river.

83.77 D'orsay Pearson (Univ. of Akron) chaired the second session, on *Sex and Psychology in* The Faerie Queene, *or, the Mistakes of a Knight*. Mary Jane Doherty (Vanderbilt Univ.), in "The Optics of Britomart," demonstrated that Sp's knowledge of optics is revealed in the Proem and in the anagogical use which Sp makes of the properties of the mirror in the development of Britomart's character, using the fundamentals of optics to organize his complimentary analogy for Elizabeth around "commonplaces of the images of love, beauty, and virtue." Sp characterizes Britomart as "the mirror of virginity who exercises a chastity that is the 'fairest virtue' shaping history," revealing his "appreciation of patristic definitions of virginity."

83.78 The paper by Frederick O. Waage (East Tennessee State Univ.), "Spenser's Psychology of Sex: The 'Skeptophiliac'," read in his absence by the chair, claimed that most of the extended erotic scenes in FQ are presented voyeuristically, with a male spying on "naked female(s) in postures of abandon and enticement." Citing the episodes of Florimell, Amoret, Serena, Duessa, Acrasia and her maidens, and Hellenore as based on the archetype of the Diana/Actaeon myth, he argued that the women undergo a "visual rape." The eroticism of FQ is often "prior to the categories of good and evil, rather than subject to definition in

terms of a prior ethical system. Voyeurism extends even to Calidore watching the Graces: "all eyes are greedy, and all visions of Diana are mediated through the senses governed by Nature."

83.79 David Frantz (Ohio State Univ.) responded to the first two papers by recommending that they engage each other in debate over *seeing* in FQ. Doherty set herself the double task of demonstrating Sp's sympathy with Patristic understanding of virginity and then hanging her investigation upon optics. Frantz complimented her work on optics; however, she overlooked the temporary martial role of the virgin warrior on her progress toward a fecund marriage. Waage gave provocative readings, assuming that eroticism is prior to good and evil and that things actual and imaginative are not essentially different. There is voyeurism in FQ; yet Guyon is not a voyeur, and the Graces do not "remain naked maidens" until the shepherd identifies them. Both papers focus on ways of seeing, but Britomart and Glauce are also instructed by what they hear. Sp is obviously interested in the debate about whether seeing or hearing is the more elevated sense.

83.80 William Nestrick (Univ. of California, Berkeley), in his "Notable Prosopopoeias: Phaedria and Cymochles," suggested that Cymochles is not the opposite of anger but the opposite of fire; he has a wavy, watery nature, and serves as a warning that one should keep one's shape rather than being poured out in pleasures. Emphasizing the contrast between Cymochles and Guyon in the Phaedria episode, Nestrick commented that Cymochles enacts "the child's regression to the earlier inner state where inner and outer are dissolved." In fact, "Sp images a permanent syndrome in which the attractions and dangers are very much a part of development psychology . . . since the Renaissance."

83.81 Jerome Dees (Kansas State Univ.) responded that, "regrettably," he was "in almost total agreement" with Nestrick; but he added that the similarities between Guyon and Cymochles are as important as the differences: "what happens to Cymochles is also 'happening' to Guyon, and vice versa." Dees went beyond Nestrick in affirming that Freudian psychology is the key to the Bower of Bliss. Because Acrasia is a devouring mother, Guyon's pitiless rigor in destroying the Bower signals his rejection of the Oedipal situation. [Time did not permit general discussion of the papers in Session II].

83.82 Session III, *Britomart: A Chaste Case History*, chaired by Philip Rollinson (Univ. of South Carolina), emphasized the nature of Sp's characterizations. Norman Farmer (Univ. of Texas), in "Britomart and the 'Mysterium Individuationis'," argued that the Britomart episodes of Book III "present on the level of narration the development of a more or less fully individuated person." Simultaneously, on the level of allegory, Sp uses myth to express "the psychological complexities of individuation" as they apply to Britomart and others. Britomart seeks for "the meaning of chastity understood as self-knowledge." In the Malecasta episode Britomart encounters female sexuality and recoils from it. Her wounding by Gardante symbolizes "the ultimate susceptibility of the female to the overtures of the male and the eventual loss of virginity." By the end of Book III, Britomart "reveals -- and even glories in -- her feminity"; reflecting on the child she will bear, she "fully accepts herself in a sexual role."

The release of Amoret figures the release of Britomart's own soul.

83.83 In "Britomart's Psyche: Allegorical Characterization in Book III, Canto i," Benjamin G. Lockerd (Grand Valley State Coll.) observed that in the Proem to Book III Sp distinguishes between two methods of presenting character, that which attempts to "figure plaine" and that which "shadows" allegorically. "In shadowing [Elizabeth] rather than figuring her plain, [Sp] claims to give a more direct representation of her inner or psychic character than poets of 'living art' can." Those whom the heroes encounter mirror aspects of themselves; "even Malecasta must be seen as a presence in Britomart's mind." Her psychology is not individual but archetypal, and those archetypes are present on the "surface of the narrative." Ultimately, these personages "reflect parts of the psyche of any reader."

83.84 James Broaddus (Indiana State Univ., Terre Haute) responded to the first two papers, suggesting that Farmer minimizes character; however, given his expertise in reading images, he could do more with the wound at Castle Joyeous and with other Adonis-like wounds. Lockerd's argument is based on the relations between Elizabeth and Britomart. The strength of his argument is that he deals with what Sp *explicitly* deals with. But questions remain. Is Malecasta a presence in Britomart's mind ? Does Britomart herself have a "flit fancy" ? Perhaps, according to contemporary medical theory, Britomart is wild with lust because of the build-up of seed in her womb; the herbs which Glauce administered are precisely those which were believed to dry up the seed.

83.85 Thomas Roche, Jr. (Princeton Univ.), "Revisiting the House of Busyrane," recounted his debate with A. Kent Hieatt over Busyrane which has spanned "half a lifetime." His original insight was that "Busyrane was not lust and that Sp was working with a much more insidious enemy to chastity," Amoret's own fear of physical love. He was not imparting fault to Amoret: "this is a no-fault canto." Roche defended this theory against published critiques by Roger Sale, Harry Berger, Alastair Fowler, and Felicity Hughes, and also Rosemond Tuve's comment, "Hon, women do not fear sex." He argued that the masque can be interpreted from the stance of the wedding guests, of Amoret, and of Britomart; Britomart's view of it as the destruction of "the real meaning of sexual love" is the one we see. In response to Hieatt's assertion that "the clue to Busyrane's power over Amoret is the overboldness of Scudamour in taking Amoret from the Temple of Venus," Roche proposed that "Scudamour may be overbold and Amoret underbold." Britomart's own tormenting of Amoret is "a comic analogue" to Busyrane's deceit, developing the allegory rather than the character; Sp's figures do not have characters but characterizations. We still do not "know what Sp intended any figure to represent. When are we to read any action in the poem as an interior moral defect in any character ? We have as yet to find a way to describe with any accuracy Sp's method of depicting character, or of defining what 'character' is."

83.86 Judith Dundas (Univ. of Illinois) replied that Roche is, in fact, attributing fault to Amoret. Following C. S. Lewis, she suggested that the real enemy is Courtly Love. Sp gives us two Cupids, the image on Scudamour's shield and the image in the House of Busyrane, to teach us which is false love as Brit-

omart and Amoret are tested. Perhaps Roche is inventing a problem, because the incident is comprehensible as a fairy tale; Busyrane is presented as Bluebeard, who abducts the bride. A larger question is whether the characters in FQ have an inner life, whether the action can represent a moral defect; Roche treats Amoret as though she did have an inner life. From Psyche, who had lost her lover and had to undergo trials before she found him again, Amoret would learn to endure in her love, not to fear marriage.

83.87 In the discussion period, William Sessions asked why, if Amoret is afraid before marriage, isn't she afraid when she runs to Scudamour ? Because the abuse of her mind has finished, Roche replied. Anne Shaver remarked that Amoret is active in her own release because, like the princesses in the fairy tales, she tells her rescuer what to do -- not to kill Busyrane, since only he can undo the spell. Her fear is not of sex but of personal annihilation; once she contributes the knowledge necessary to her own rescue, she has established her own identity. Gordon Coggins asked for interpretations of the wounding by Gardante. Roche suggested that Britomart gives in to the sin of looking; Dundas, that it represents her vulnerability; Lockerd, that Gardante is tied to her looking in the mirror, and that sin is not in question.

83.88 The final Session, on *Episodic Structure in* The Faerie Queene, was chaired by Lynn Antonia de Gerenday (Southern Illinois Univ.). In "Belphoebe, Braggadochio, and the Education of Guyon," S.M. Fallon (Univ. of Virginia) argued that the digressive episode of Belphoebe and Braggadochio "is essential to the characterization of Guyon as a non-martial, non-courtly, and humanly frail hero." Sp's heroes are "adjectival characters" so that there "is no essential difference between the hero's characterization and his quest" or between the hero's and the reader's own education in virtue. The theft of Guyon's horse teaches him humility and removes him from the context of "nobility and martial prowess"; his victories consist in steady restraint of appetite, not feats of strength. Braggadochio represents the courtly vices which the temperate knight must shun and Belphoebe the "projection of man without the taint of original sin." Braggadochio practices no self-restraint; Belphoebe needs none. The contrast emphasizes "the human frailty which will make [Guyon's] temperance heroic."

83.89 Gordon Coggins (Brock Univ.), in "'Hideous Horror and Sad Trembling Sound': Arthur's Pursuit of Florimell," suggested that Arthur is portrayed in Book III as the "appetiting" male in pursuit of the timorous Florimell. He is irritable, cannot sleep, has erotic fantasies, and "comes close to that lusting state of viewing woman not as personality but as object." However, when he hears her story from the dwarf, "the appetiting impulse" is "changed into honorable behavior." Florimell represents, as object, female beauty, and, as personality, the female fear of the appetiting male. The same theme is exemplified in the Busyrane episode; Britomart cannot make sense of the advice "Be bold . . . Be not too bold" because it is intended for Scudamour, Amoret's lover.

83.90 In response, Hugh MacLachlan (Wilfrid Laurier Univ.) expressed concern that Coggins assumes Florimell is a beautiful woman even within the allegory. As she flashes by, Arthur may think he sees Gloriana or Glory. What is allegorically represented as sexual frustration may in fact be frustration over his

inability to attain Glory. If Arthur were lustful he would hate the light, but in fact he curses night. MacLachlan complimented Fallon's work on the symbolism of Guyon's horse and his loss of it, but questioned his other assumptions. Is the focus on the education of the character or of the reader ? Is the character of Guyon static or evolving ? Fallon assumes that a character in the poem can decide that he is fighting abstractions.

83.91 The final paper, "Time, Space, and Episode: Narrative Organization in *The Faerie Queene*," was presented by Humphrey Tonkin (Univ. of Pennsylvania), who argued that most attempts to connect the internal and external organization of FQ fail, including Sp's own Letter to Ralegh; no one has satisfactorily explained why the letter and the poem are "so radically different." There is no coherent pattern which extends through all the books; it is more useful to see the books as accumulations of cantos or episodes. Many episodes have a fixed location which the characters must read; "in Sp action tends to be generated by the need to interpret." The looseness of narrative form may be explained by the tension between native and continental models, a tension which produced the smallest formal unit in the poem, the Spenserian stanza, dividing the poem "into a series of self-contained poetic cells." This spatialization of time means that "though FQ is constantly ending, it can never end."

83.92 Since there was no formal response to Tonkin's paper, it occupied most of the ensuing discussion. Doherty was concerned that he was almost dispensing with the idea of the book; Sp plainly has a formal design. Tonkin responded that we work so hard at finding connections between episodes that we forget the integrity of individual episodes, which is what Sp probably worked on; FQ is like a sonnet sequence that began with units that the author later fitted into a sequence. William Oram pointed to the parallel with the difficulty in finding structure for Shakespeare's sonnets.

83.93 S.K. Heninger, Jr. directed his closing remarks to Tonkin, so that he might not "escape completely unscathed." The Letter to Ralegh cannot be so easily dismissed; because it is there, we must deal with it. The Letter proposes a paradigm, a form reminiscent of SC. The total form of FQ is incomplete, making us feel that we should construct a form *a posteriori*. The conference has focused on character, and character as pointed to in the Letter might provide the form of FQ. Because Arthur is the summation of all those virtues which are parcelled out among the other knights, we experience the quests of the individual knights to prepare us for the final book and Arthur's union with Gloriana. Heninger closed the conference with thanks to all participants.

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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.

83.94 Brown Schneider, Debra. *Holiness in Spenser's* Faerie Queene, *Book I: Its Theological Definition and Implications for the Narrative*. University of California, Riverside, 1982. 260 pp. *DAI*: 43: 1965-A. Order No. 8223366.

Although modern criticism predominantly understands the quest of Redcrosse in Book I to be a journey in search of salvation, his journey is a quest for holiness rather than salvation. In the context of Reformation thought, salvation, or justification, and holiness, or sanctification, are theologically separate. According to Reformist definitions of holiness/sanctification, which are based on the doctrine of Justification by Faith, Redcrosse's battles cannot be interpreted to suggest that his justification depends upon his sanctification; the common effort to do so has resulted in conflicting interpretations of Book I's spiritual allegory. As a quest for holiness rather than salvation, Book I's episodes can be understood for what Reformation theology makes them: experiential steps towards an understanding of the effect of redemption in a justified sinner. Only with the explication of Book I as the quest of a regenerate, justified, "saved" man's difficult attempt to live a holy life, can the incidents in Book I be interpreted with narrative consistency.

Further, Book I concentrates, not on the "confirming holiness" of later Reformists, which verified through self-examination of works whether or not one was of the elect, but on the "edifying holiness" of Luther and other early Reformists, holiness as experiential faith, directed towards God and others instead of towards one's own spiritual situations. It is in this way exactly like all other books of FQ, far more so than is usually allowed. Like the other knights, Redcrosse pursues his virtue, not for himself, but as part of the task he was chosen for by the Faery queen, helping to effect order on earth until the final account of his adventures at the Faery court.

83.95 Dobin, Howard Neal. *Prophecy and the Politics of Interpretation in Renaissance English Literature*. Stanford University, 1982. 458 pp. *DAI*: 43: 2677-A. Order No. 8301208.

British political prophecy extends back to the twelfth century, with Geoffrey of Monmouth's collection of Merlin's prophecies. In the late Elizabethan period, a cacophony of self-authenticating prophetic voices challenged the central authority of church and state, proclaiming alternate visions of the truth and the future outside the established order. Although prophecy purported to be the voice of truth, prophetic discourse traditionally possessed an obscure, symbolic style that undermined the idea of absolute, received meaning upon which valid prophecy, and stable political authority, depended. Traditional prophecies, in fact, were continually re-interpreted and re-applied; this process of prophetic signification may be called "the politics of interpretation."

Examines a wide range of literary works, notably FQ and Shakespeare's *Richard II*, together with numerous tracts, to analyze the ways in which the beliefs and fears of Elizabethan culture imaginatively defined themselves. Lit-

erary works about prophecy in themselves served a prophetic function because they were inevitably subject to politically motivated interpretation. The dissertation concludes by showing that prophetic discourse is a timeless model of pure textuality, devoid of one specific meaning and therefore possessing a plurality of meanings.

83.96 Marshall, Gregory A. *The Tempering of Allegory: Spenser's Humanistic Adaptations of Fourfold Method in* The Faerie Queene, *Book II*. University of Notre Dame, 1982. 278 pp. *DAI*: 43: 1981-A. Order No. 8225823.

A flexible system of fourfold allegory informs both the narrative and the rhetoric of FQ II. In adapting from four traditions of allegory -- neo-Platonic, neo-Aristotelian, neo-Scholastic, and Humanist -- Sp conflates philosophical with rhetorical ends. His allegory is psychological rather than ontological; his poetry rhetorical instead of didactic. Sp's Humanistic adaptation restores the senses of allegory to their traditional functions, emphasizing the reader's role. In the first two episodes of Book II, Sp establishes a basic dialectic between the moral and allegorical senses as a means of testing and educating both hero and reader; the Palmer emerges as an interpreter/teacher figure, Guyon as a hero of equal potential and naiveté. Sp employs such narrative strategies as false ending, simultaneity of episodes, and chronological intervention to create typological relationships within Book II. These relationships allow the reader a way of interpreting the Belphoebe-Braggadochio and *moniments-Antiquitie* episodes, where the parallel of his experience to that of the hero is drastically altered. Canto iii exposes the Castle of Medina as an immature parody of Temperance; Canto x projects outward into the historical and contemporary world the mature values of the Castle of Alma.

The introduction of anagogy at the beginning of Canto viii clarifies the alignments of good and evil through Cantos iv-viii. Against this background, Guyon's faint can be seen to result from over-reliance on his own virtue in a digression from his quest. The association of will with anagogy in Cantos xi and xii completes Book II's image of the central process of allegory, in which interpretation issues into virtuous action. Arthur's defeat of Maleger and Guyon's destruction of the Bower of Bliss are typologically related actions of the kind that may be called anagogic, expressions of will that complete and transform.

83.97 Sweetser, Patricia. *Courtier, Poet, and Lover from Petrarch to Spenser: Vision and Recollection in the Making of a Canzoniere*. University of Massachusetts, 1982. 352 pp. *DAI*: 43: 2685-A. Order No. 8229616.

Petrarch's influence on sixteenth century poets is usually perceived very narrowly in terms of the Petrarchan convention, a rigid formula for imitation of Petrarch's most obvious stylistic effects. The *Canzoniere*, however, had a less direct but more pervasive influence in terms of the sensibility its lyrics shaped, their attention to issues of identity and self-definition, and the process of vision, recapitulation and recollection that Petrarch developed to gather the lyrics in a loosely unified form. Both the sensibility and the form developed in the *Canzoniere* are reflected in romances of the sixteenth century,

particularly in FQ. Romance reflects Petrarch's continual search for adequate definition in its tension between diffusion or wandering and the contrary pressure toward closure capable of stabilizing definition. Such tension is evident in the sixteenth century debate about proper epic form which reflects literary, social and political concerns crucial to the courtier-poets of the increasingly repressive and ceremonial courts of Italy and England. Ariosto and Sidney as well as Sp wrote their long poems in an attempt to fashion a courtly sensibility capable of containing modern tensions between private and public spheres, and between past and present values.

For each poet, the sensibility thus fashioned was his own; as in the *Canzoniere* the singer is made in the process of making his song. FQ can be seen as an attempt to fuse the self-definition of lyric and the cultural definition sought for in sixteenth century epic, a fusion demanded by the poem's particular social and literary context. The later books of FQ and the later minor poems constitute a Petrarchan search for closure through recollection. Because the lyric self-definition of a lover is the germ of Sp's vision of a culture, Petrarch's lyrics remain a source of imaginative power, and their gathered form becomes a model for the shape of romance.

A BELATED CORRECTION

83.98 Let the record show that, in the Second Edition of *Edmund Spenser's Poetry*, ed. Hugh Maclean (New York: W.W. Norton and Co., Inc., 1982), on page 738, under the heading, "Selected Bibliography," the fourth sentence should read as follows: "Important editions of *The Faerie Queene* include those of Ralph Church (London, 1758), John Upton (London, 1758), A.C. Hamilton (London and N.Y., 1977), and Thomas P. Roche, Jr., with the assistance of C. Patrick O'Donnell, Jr. (New Haven, Conn., 1981)."

ANNOUNCEMENTS

93.99 The microfiche series for *Spenser at Kalamazoo*, published earlier under the auspices of Cleveland State University, is now being handled by Clarion State College. The series for 1976-1979 is available at a base cost of $3.50 per year. For further information, address Francis G. Greco, Chairman, Department of English, Clarion State College, Clarion, Pennsylvania 16214.

83.100 In addition to the sections to be organized by the official committee for *Spenser at Kalamazoo* (1984), a recently announced section on Medievalism in England, 1500-1750 (sponsored by *Studies in Medievalism*) may be of interest to Spenserians. For information, write to D. Nicholas Ranson, Department of English, University of Akron, Ohio 44325.

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