SPENSER NEWSLETTER

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TO OUR READERS

83.01 The editor extends appreciative thanks to those numbers of subscribers
(including some few who had attained truly spectacular degrees of delinquen-
cy) who have so promptly and generously renewed their subscriptions to *SpN*.
In the ordinary course of events, we depend exclusively on subscriptions to
pay our bills: costs will inevitably rise, unexpected crises must from time
to time occur, but (not forgetting FQ III.iv.27.1-5) these heapes of preti-
ous pelfe do wonders for an editor's composure and peace of mind. Our fi-
nancial position seems reasonably secure for the immediate future.

As of 1 February, 1983, our records indicate a total of 516 subscribers,
of whom 16 have come aboard since August, 1982. We welcome in particular
(and in the order their subscriptions were received) our first subscribers
from the People's Republic of China (Ms. Yi-qing Liu, Univ. of Peking), from
Korea (Ewha Univ., Seoul; and Professor Ki-chang Hong, Chung-Ang Univ.,
Seoul), and from Sweden (Dept. of English, Univ. of Lund). A letter will
shortly go forward to a number of institutions and individuals (including
several suggested by our subscribers) who would seem likely to be interested
in subscribing to *SpN*.

This issue of *SpN* officially records the installation of Ms. Duk-ae
Chung as Editorial Assistant. Ms. Chung, born in a Dragon year, and so by
nature spirited, perceptive, and subtle, has since August of 1982 contribu-
ted much to every aspect of the enterprise.

BOOKS: REVIEWS AND NOTICES

83.02 Bloomfield, Morton W., ed. *Allegory, Myth, and Symbol*. Harvard Eng-
lish Studies 9. Cambridge, Mass. and London: Harvard University Press,
1981. x + 390 pp. $30.00.

This is an outstanding collection of essays edited by a great medieval-
ist, who regrettably contributes only a brief preface. None of the essays
treats Sp directly or in any great detail. He is mentioned twice in pass-
ing (87, 263); the second essay uses the procession of Lucifera in FQ I.iv
to illustrate a point about personification (27-28); and a later piece by
Maureen Quilligan makes a perceptive distinction about the relationship of
FQ to Chaucer's tale of Sir Thopas (181). Specific treatment of many other
important English allegories and allegorists (e.g., Langland and Bunyan) is
also lacking, not, of course, by any malicious design, but obviously because
many of the essays are theoretical and because the whole range of English
and American writings is considered, from Cynewulf to Wallace Stevens, in
addition to occasional continental writers, particularly Dante. There is
even an essay on architecture (by Harriet Ritvo, 313-34).

"'A Waking Dream': The Symbolic Alternative to Allegory" (1-22), by Mur-
ray Krieger, is theoretical and also good literary history. So are the later
essays by James Engell, "The Modern Revival of Myth: Its Eighteenth-Century
Origins" (245-71), and J. Hillis Miller, "The Two Allegories" (355-70), a fas-
cinating essay which explores allegory's paradoxical nature of revealing and
concealing, and of its bases in arbitrary human authority and divine sanction.

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Lisa Ruddick's essay combines goals of literary history and the history of ideas in tracing symbolic archetypes which originate in William James' *Psychology* (335-53). John A. Hodgson's "Transcendental Tropes: Coleridge's Rhetoric of Allegory and Symbol" (273-92) carefully examines and radically revaluates the traditional understanding of Coleridge's distinction between allegory and symbol. Hodgson stresses that for Coleridge a synecdochic re-relationship is essential to all true symbolism (see esp. 282). This essay should be read along with an earlier one by Holly Wallace Boucher ("Metonymy in Typology and Allegory, with a Consideration of Dante's *Comedy*," 120-145), which provocatively asserts that Christian typology is quintessentially metonymic (129-136). Curiously, Boucher does not remark on the close association of the figure of metonymy with personification in the classical grammatical tradition (e.g., on 136), and in closing observes that personification, as allegory, seems to be "antithetical to the metonymic construction" (144).

Boucher's essay is typical of many in combining theoretical excursions into some aspect of allegory or symbolism with practical, usually exemplary criticism. Samuel R. Levin, "Allegorical Language" (23-38), works on Keats; Martin Irvine (39-62) on Cynewulf, in an essay that is also a study of sources and influence; and Jon Whitman on Bernard Silvestris, Alain de Lille, and Dante (63-86). Stephen A. Barney infers a method of allegorical interpretation from a medieval text he is editing, "Visible Allegory: The *Distinctiones Abel* of Peter the Chanter" (87-107), and Ronald Bush traces the development of the uses of controlling imagery in Yeats, Pound, and Eliot (371-88).

Seven of the essays are mainly critical and interpretive. Two of these are comparative. Maureen Quilligan perceptively contrasts Chaucer's "unallegorical" *Parliament of Fowls* with allegorical techniques in *The Romance of the Rose* and *Complaint of Nature* (163-86). Prudence L. Steiner's analysis of two American Puritans' readings of the Song of Songs (227-43) does not seem particularly enlightening to me, mainly because their readings are dull, commonplace, and all too predictable. I suppose, as is frequently the case in American studies, Cotton and Taylor are of interest simply because they happen to be American.

The other five intepretive essays focus on one author or work. Margueritte S. Murphy argues for the symbolic relevance of an apparently irrelevant episode in Chrétien's *Eric and Enid* (109-27). Patrizia Grimaldi uses the patristic three or four levels of interpretation of the Bible as a paradigm for interpreting *Sir Orfeo* (147-61). The underlying imagery relating to the structure of feudal society is perceptively analyzed in the morality, *Castle of Perseverance*, by Milla B. Riggio (187-208), and John L. Klause sees *kenosis* (emptying) as the central aspect of George Herbert's *Temple* (209-25). Finally, Peter Allan Dale uses Richter to interpret the humorous parody of Carlyle's *Sartor Resartus* (293-312).

This collection, then, represents a very broad range of critical approaches and techniques; and the reader, no matter what his particular

field of literary interest, will find many stimulating new insights into the subjects of allegory and symbolism.

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83.03 Cullen, Patrick and Thomas P. Roche, Jr., eds. *Spenser Studies: A Renaissance Poetry Annual III.* Pittsburgh: Univ. of Pittsburgh Press, 1982. ix + 198 pp. $21.50.

This volume, identical in format to its predecessors, contains six essays on Sp, one on Shakespeare, and two on Sir Philip Sidney. Each of the Sp essays is summarized in its place below, under "ARTICLES: ABSTRACTS AND NOTICES."

83.04 Donow, Herbert S. *The Sonnet in England and America: A Bibliography of Criticism.* Westport, Connecticut, and London: Greenwood Press, 1982. xxii + 477 pp. $49.95.

Herbert S. Donow, whose *Concordance to the Sonnet Sequences of Daniel, Drayton, Shakespeare, Sidney, and Spenser* (Carbondale: Southern Illinois Univ. Press, 1969) many readers will know, has compiled a bibliography which will interest more than one group of scholars. As Donow points out in his preface, there has been a persistent interest in the sonnet as a genre, and it is a small enough and clearly defined enough genre to be identified and studied. Thus this bibliography deals with general works on the sonnet, with Renaissance sonneteers, and with the sonnet revival of the eighteenth and nineteenth centuries. Those with an interest in the sonnet as a genre surviving through the nineteenth century will be able to make use of the entire book; those interested in the sonnets of Renaissance poets are well served by the earlier parts of the bibliography. That there are over four thousand entries in the bibliography indeed suggests interest in the sonnet as a genre and in individual sonneteers and individual sonnets. In number of entries Shakespeare, of course, comes first with 1,898; Hopkins is next, with 323 entries. Among Renaissance poets other than Shakespeare, Sidney has 256 entries, Milton 208, Donne 135, and Sp 104, while others have far fewer -- Drayton 37, Daniel 35, and several only one.

The scope of the bibliography is wide: in general, it lists books, articles, and dissertations written in English, most European and Scandinavian languages, and Japanese. Donow is frank in saying that for some languages coverage is not complete, and he marks with an asterisk the relatively few items he has not seen. In including books, the editor has had to exercise discretion: clearly it was impossible to include every book which mentions sonnets, but on the whole books that include discussion of sonnets or a sonnet are listed. Thus we find Paul Fussell's *Poetic Meter and Poetic Form* in section 1; Hallett Smith's *Elizabethan Poetry* appears in section 2; William Empson's *Seven Types of Ambiguity* is under Shakespeare. The cut-off date for publication is mid-1981. Donow implies that he has gone as far

back in time as material would take him, but there seems to be no criticism earlier than Coleridge: Gascoigne's *Certain Notes of Instruction* (1575), which helped to define the form of the sonnet, is not mentioned. Certainly, even in its coverage of general works, this bibliography is immensely more inclusive than the Hornsby and Bennett "The Sonnet: An Annotated Bibliography from 1940 to the Present," which was published in *Style* (13[1979], 162-77).

The arrangement is fairly simple. There are four major sections: (1) The Sonnet: A General Overview; (2) The Sonnet in the Renaissance; (3) William Shakespeare; and (4) The Sonnet Revival: Eighteenth and Nineteenth Centuries. There are sub-divisions in all but the Shakespeare section, and all entries under the various headings are in alphabetical order by author. This organization is, of course, logical, but it prevents the user of the bibliography from identifying easily the criticism written in any particular period. One can argue that it is useful to see the changing concerns and attitudes of critics of various decades laid out, and the annotations, brief as they are, would do that. The splendid indexes would lead the reader to any entry even had the order been chronological; but they do not reveal chronology within the alphabetical arrangement.

The three indexes -- Contributor, Poet, and Subject -- are extremely useful. All entries by an author are listed: if the author has published under two names, all items are listed for each name (but the names are not cross-referenced in the text). The Poet Index gives references not listed under the poet's name but referring to him in a significant way. Finally, the Subject Index gives references to topics such as "Sp and Elizabeth Boyle," and to entries dealing with individual sonnets.

Although the computer printer used has a typewriter-like face, the right margins are justified and the pages are clean and easy to read. Donow has done the scholarly and critical community a real service by assembling this remarkably inclusive and well-indexed bibliography.

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83.05 Fichter, Andrew. *Poets Historical: Dynastic Epic in the Renaissance.* New Haven, Connecticut, and London: Yale University Press, 1982. x + 237 pp. $17.50.

The central concern of this thoughtful study is "the redefinition of classical epic from a Renaissance and Christian perspective" (16), in particular the emulation and "overgoing" of Virgil by Ariosto, Tasso, and Sp (enlightened by Augustine) in the genre of "dynastic epic," defined here to include poems that employ the narrative strategy of the *Aeneid* to illustrate a common theme, "the rise of *imperium*, the noble house, race, or nation to which the poet professes allegiance" (1). To "overgo" is not to vanquish but to assimilate: Renaissance poets sought "to affirm Virgil's

place in their culture, not to banish him from it" (210). The Christian poet-prophet of Renaissance dynastic epic considers that he has an advantage denied to Virgil: a pipeline to infinity, as it were, that permits a measure of insight into "the divine plan that governs the movement of temporal events" (2); accordingly, he undertakes in his work to lay out those higher principles of order that inform historical experience. In Frye's terms (but in a sense denied to pagan poets), he teaches the nation what it knows.

Typically, the hero of dynastic epic shifts from "seeing things in part to perceiving the larger design" (7). Initially a wanderer in an unmapped and inimical landscape, he comes at last (through and beyond error, and a term of truancy to his mission) to understand and accept his historical role: "he attains his full stature only as he aligns himself with the process of change . . . . as he engages history and sees himself defined by it" (8). Finally, the Renaissance poet confirms his commitment to love rather than arms, as the key to true *imperium*, by his insistence on dynastic marriage, which at once attains that "narrative and dramatic closure" wanting in the *Aeneid*, and recalls prelapsarian Eden together with the bride of the Lamb (16).

Fichter's argument often brings to mind the "Christian humanism" of an earlier generation of scholars: Bush, Woodhouse, *et al*. The reader is recurrently reminded that dualism and antithesis are in some sense irrelevant in Renaissance dynastic epic. The Christian poet knows that "his experience at every moment amounts to participation in" a larger substantive reality, and he can therefore acquiesce in "the characteristic logic of all romance action: what is apparently disruptive can be seen from another angle as an integral part of a system that finally admits no discord" (69, 202). Gospel does not cancel the Law, but rather transforms and completes it; so too, man's well-being must be defined in terms simultaneously of the orders of nature and grace. Discussing FQ, V, Fichter notes that mercy "is not simply a third element of justice, but the sum of all its parts"; and the relationship between Ariosto and Tasso is best defined by attention to "the bond that unites them, their Christian humanism" (203, 111).

Having set out the parameters of his argument in a succinct introduction, Fichter turns to the *Aeneid* and to Augustine's *Confessions*, emphasizing "the tragic sense that pervades the Virgilian discourse on man and history" (24), and suggesting that the *Confessions* "are in a sense a recapitulation of Virgilian epic in a Christian universe" (40). The chapter on Virgil (which makes good use of work by Brooks Otis and Adam Parry in particular) is valuable for its analysis of Aeneas' meeting with Anchises in the underworld: the gloomy implications of that episode for hero or prophet aspiring to pierce the veil of history or to make history conform to one's vision are well brought out. From time to time the case is put rather extremely: to Fichter's picture of a hostile Virgilian universe, in which yearnings for fulfillment are altogether futile, one might well contrast the view of C.M. Cochrane, who insists on the positive spiritual affinities that link Virgil with Augustine, and whose distinction between

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Virgilian and Lucretian melancholy Fichter might profitably have taken into
account (*Christianity and Classical Culture: A Study of Thought and Action
from Augustus to Augustine* [London and Toronto: Oxford Univ. Press, 1944],
62-73). As for the *Confessions*, I think that Fichter (taking his cue from
Eugene Vance and John O'Meara) satisfactorily shows that Virgilian echoes
continue to sound in the narrative after Book I, and that the pattern of
these allusions effectively underscores Augustine's "transformation of epic
into spiritual pilgrimage" (54), which is concerned both to seek unification
of the self and to grasp the Christian promise of an empire founded on love.

The remaining three chapters (about two-thirds of the whole) deal with
the distinctive efforts of Ariosto, Tasso, and Sp to "accommodate what they
believe is essential to Virgilian epic within the framework of a Christian
poem" (209). Each chapter has clear strengths. The account of *Gerusalemme
Liberata* (adumbrated in *PMLA*, 93 [1978], 265-74) is especially persuasive,
given the theme, the relatively unified narrative, and the single heroine
of Tasso's poem. But Fichter has strengthened his original essay by adding
new elements: notably, an extended discussion of Tasso's *Discorsi del Poema
Eroico*, together with detailed analyses of Rinaldo's involvement with Armida
and of the roles taken by Carlo and Ubaldo. These new materials enable him
to argue, first, that for Tasso classical poetic theory logically culminates
in Christian epic; secondly, that Christian epic, informed by *caritas*,
"overgoes" both romance and classical epic, which for Tasso are not generi-
cally independent; thirdly, that Armida's enchantment of Rinaldo and the
voyage of Carlo and Ubaldo respectively illustrate the limitations of pagan
perception and the relatively greater power of Christian vision. It may
perhaps be remarked that specific allusions by Tasso to Virgil and (especi-
ally) Augustine are in rather short supply throughout this chapter. Still,
the argument, conducted chiefly in the contexts of Aristotelian discourse
and Neoplatonic poetic analysis, has considerable force.

The effort to draw *Orlando Furioso* into the realm of dynastic epic is
partly successful; but the absence of any theoretical document on the order
of Tasso's *Discorsi*, together with the poem's shifting surface and its per-
vasive irony (not to mention Tasso's disparaging estimate of the *Furioso* as
true epic), may account for the sense of strain that occasionally marks this
chapter. That is not to say that the argument *per se* is finally unconvinc-
ing, however. Fichter makes the most of Ariosto's focus on the liberation of
Paris (for Giamatti, "center of value" in the poem) and on the dynastic mar-
riage that takes place there. That the Orlando-Angelica plot mirrors the
discord consequent on "a choice of love over empire," while the Ruggiero-
Bradamante plot, enacted by figures who respond positively to the "impera-
tives of dynastic epic," illustrates "love operating in the service of em-
pire" (71) is Fichter's central theme, and it is persuasively presented. The
suggestion that there are "two authorial personae . . . a romance poet and an
epic poet" (73, 85), one for each plot-strand, and that they effectively en-
gage in a dialogue throughout the poem, is well argued. Yet as the chapter
proceeds, high seriousness now and then slips over into a certain solemnity.
The sober discussion of Astolpho's journey to the moon, via hippogriff, is
one instance. Another is provided by the comment on the wedding of Ruggiero

and Bradamante: "from Pauline conversion we proceed to Augustinian marriage" (102). Possibly so. Fichter's matching of storms in *Aeneid*, *Furioso*, and Acts xxvii certainly has point. Yet the tone of Ariosto's account of the nuptials does not at once call to mind "the sacrament through which fleshly concupiscence is redeemed and reconciled to chastity." With some reluctance, this reviewer continues to share C.P. Brand's scepticism about the depth of Ariosto's religious convictions.

But Fichter's climactic chapter, which turns to the "dynastic plot" of FQ, the story of Britomart and Artegall, brings his book to an effective and challenging conclusion. This is the more remarkable in view of the considerable difficulties that are involved. Britomart and Artegall, for one thing, are much less obviously central in the larger patterning of the poem than are the dynastic couples of the *Furioso* or the *Liberata*. Again, Ariosto and Tasso bring their poems to full closure, the one by way of "dynastic marriage" and the overthrow of Rodomonte, the other with the triumphant liberation of besieged Jerusalem; "but Sp's poem never fully resolves its crisis of completion" (197), indeed seems determinedly to resist closure. And Fichter has somehow to account for the pervasive melancholy (even, perhaps, cynical realism) that becomes increasingly apparent in later stages of the poem, notably Book V: a faltering measure that, for Michael O'Connell, signals Sp's "want of faith in history." Not every reader will agree that Fichter does satisfactorily counter O'Connell's view.

Yet he achieves something of a tour de force by returning to the first principles of his book, making incompleteness, confusion, and uncertainty serve his turn. Only through discord is concord to be found; only by way of "The hard begin, that meets thee in the dore, / And with sharpe fits thy tender hart oppresseth sore," may one at length attain to felicity. Thus, a sensitive analysis of FQ III.i-iii puts the case that Britomart's sexual awakening, the beginning of her quest "for an integrated and a fulfilled selfhood" (158), mirrors a movement from the disorientation of romance to "the daylight of the historical world" -- and the narrator's outlook also must "be revised as the dynastic theme unfolds" (168-69). So too for Merlin's account of history. At once magician, romance victim of love, and dynastic prophet, he draws together the threads of romance action and British epic, "the to and fro rhythm of history" (177), in terms that indicate, for an alert reader, their place in a greater Christian plan. As for the "halfe extatick stoure" of iii.50, that reflects the strategy of Sp's fiction (which, like history, remains in flux), and also the "poet's consciousness of the lag between becoming and being" (198). The uncertainties and ambivalences of Book V, by this view (not least the dream in Isis Church), far from indicating disillusionment or cynicism, are part and parcel of an idealism that accepts the need to endure confusion and ambiguity, secure in the knowledge that temporal existence awaits fulfillment in eternity (200). Or, as Oliver Cromwell put it: "Our rest we expect elsewhere: that will be durable."

The case made by Fichter for Sp's idealism will probably carry conviction in proportion to one's view of the stanzas that bring *Mutabilitie* to a

close. Those for whom viii.2 has particular power may very probably applaud
this study for its demonstration of Sp's continuing faith in the permanence
of higher laws. Others, struck to the heart by the beauty and terror of
viii.1, may be uneasy with the assertion that "Sp contemplates mutability
with humility and patience" (206). But every reader must respect the subtle
art with which the author directs the movement of his final chapter. As for
the book as a whole: Fichter has contributed something of real value to the
scholarship of Renaissance epic and of Sp's poetry.

[H.M.]

83.06 Ford, Boris, ed. *The Age of Shakespeare.* Volume II of *The New Pelican
Guide to English Literature.* Harmondsworth and New York: Penguin Books,
1982. 576 pp. $5.95.

This is of course a "revised and expanded" version of a volume in the
original *Pelican Guide* of 1955. There are several new essays, a few old ones
dropped, one or two slightly revised; and a much expanded and up-dated bib-
liography by Brian Vickers.

The old *Guide* did not do well by Sp, who was covered there by Derek
Traversi. Writing in *Scrutiny* in the nineteen-thirties Traversi, following
Eliot and Leavis, had developed an elaborately reasoned hostility to Sp, who
was seen as a lesser Milton, similarly responsible for allowing a new sophis-
tication and decorative abstraction to displace the earthy realism these
critics valued in the tradition they saw embodied by Shakespeare and Donne.
The piece on Sp in the old *Guide* oddly combined dismissiveness with grudg-
ing respect: FQ was "that least readable of admitted masterpieces," the work
of a man who, influenced by courtly and allegorical conceptions of litera-
ture (by then moribund), had written himself into a corner. Sp's style,
wanting directness of expression, was remote from real speech.

Obviously the present stage of Sp studies made the Traversi piece even
more inappropriate than it was in the first place. But even though Sp has
now been moved from the *Age of Chaucer* volume, Spenserians will not rejoice
overmuch in the new essay on Sp by W.W. Robson (119-136). Clearly Robson
has thought it worthwhile to acquire a deep familiarity with Sp and Sp schol-
arship; at the same time, Sp in general and FQ in particular seem to embar-
rass him, given his conviction of their unpopularity with students. He
feels that Sp is now a "very special taste," distant (unlike Milton) in his
own character and individuality, lacking the "familiar and forceful voice"
of the best of Tudor Court poetry, "temperamentally diffuse."

At the same time, Robson has praise for Sp's stylistic grace of stanza;
and for the poet's slow, unhurried rhythm. Although he finds SC "tradition-
ally overrated . . . . a dead end for Sp and English poetry generally," he
also notices an occasional "freshness of real experience." RT is singled
out for modest praise, and the comments on Epith are mildly enthusiastic.
In contrast, Robson's comments on FQ are oddly agnostic: "Until the old
question 'What kind of poem is it?' is answered, we cannot read the poem;

and the question is not easy to answer. Any assertions about the poem must therefore remain provisional and tentative." He writes wistfully, as if the "full resources of modern scholarship" have served only to discover that the possibility even of initial inroads into an understanding of the poem has receded before us into a world of illusion. Even three points which Robson sees to be capable of uncontroversial positive elaboration all turn rather hollow: (1) the romance form of FQ leaves us realizing that we "know the implied author as we have never known Sp"; (2) the dream landscape ironically gives Sp something in common with the ultramodern undermining of classic realism in the novel, though it left him "an antiquarian backwater in his own time"; (3) more than merely a series of romantic tales, FQ achieves a multilayered meaning that is protean and, in part, deliberately enigmatic. The critical idiom of Sp's day shows us only "what Sp *started with*." FQ "is unlike all other famous Western poems in having no clear 'profile'."

Sometimes Robson succeeds in presenting the task of interpretation as a new challenge, but more often that task is presented as virtually a lost cause. As an introductory essay, Robson's is clearly not a satisfactory piece. J.C.A. Rathmell's new essay on Sidney, which follows, is. Rathmell is able to show, for example, that while readers new to the *Arcadia* are apt to see only a gratuitously elaborate facade, by careful attention to Sidney's style and wit, and to his "exceptional constructive skill," these same readers will discover the imagination within, grappling with problems that the author clearly thought crucially important. Rathmell too thinks that these problems matter; and he makes his case with persuasive force. There are also competent new pieces on printing (D.F. McKenzie), language (Charles Barber), and staging and acting (Andrew Gurr).

[R.D.S.]

83.07 Rosenberg, Donald M. *Oaten Reeds and Trumpets: Pastoral and Epic in Virgil, Spenser, and Milton*. Lewisburg, Pennsylvania: Bucknell University Press; London and Toronto: Associated University Presses, 1981. 287 pp. $22.50.

If the mysterious E.K. were brought back to life in the 1970s to examine the annual MLA bibliography, he would be surprised to find that the pastoral genre -- which he described in 1579 as "base" and "homely" -- received far more attention than the epic. There are plenty of books about FQ and *Paradise Lost*, of course, but precious few about the epic genre. In contrast, the pastoral was illuminated in excellent books by Peter Marinelli, Harold Toliver, Renato Poggioli, Terry Comito, and Helen Cooper. If we add books on Sp's pastoralism (by Cullen and Tonkin) and Milton's pastoralism (by John Knott and Joseph Duncan), we see that the 1970s produced a rich critical tradition about this subject. In 1981, Bucknell University Press continued this movement by issuing Richard Mallette's *Spenser, Milton, and Renaissance Pastoral* and Donald M. Rosenberg's *Oaten Reeds and Trumpets*.

As it moves from Roman to English pastoral, Rosenberg's study "traces the evolution of the heroic toward increasing accommodation of the pastoral"

(13). Pastoral ideals provide direction and meaning for the *Aeneid*'s epic action; the heroic and pastoral genres become Christianized in Sp's work; and, in Milton's poetry, the pastoral setting dominates the heroic action. Such, in brief, is Rosenberg's tripartite thesis. Its familiarity is its main problem, for Rosenberg adds little to the pastoral studies of the past decade. Indeed, by citing nothing published after 1975 and ignoring significant earlier Spenserian scholarship (Berger, Giamatti, Tonkin), Rosenberg offers only an inadequate summary of critical views. His Virgil sections rely heavily on the work of Michael C.J. Putnam; the two Sp chapters, on Cullen; and the three Milton chapters, on plot summary.

After an opening chapter on Virgil, which is of interest to the non-specialist, Rosenberg discusses Sp's SC and, in the following chapter, FQ. Rosenberg's SC argument follows E.K.'s classification of the eclogues, marking one of the few occasions when this modern critic justifiably trusts Sp's contemporary annotator. Nothing about Rosenberg's discussion will surprise Spenserians. He argues that the plaintive eclogues, which "deal with the disasters of love, death, and grief," establish SC's melancholy tone (61). The recreative eclogues "are about the making of poetry," and the moral ones "examine the relationship between the poet and the world outside the circumscribed artifice of Arcadia" (60). Loaded with truisms, this chapter presents the reader with no opportunity for disagreement or illumination. Rosenberg, who is both a critic and a poet, may have confused the two vocations in this book. For, as Sidney said about the poet's work, "he nothing affirms, and therefore never lieth."

The lack of noteworthy assertions also plagues the chapter on FQ. Rosenberg surveys the main pastoral setting of each book as he argues that "Sp's concept of heroic virtue . . . is in large measure explored and defined through his use of the pastoral. The pastoral allows him to examine the consciousness and inward experience of each hero and thereby interpret the meaning of his quest" (93). The story of the Red Cross Knight, for example, illustrates "the inadequacy of classical heroism" (102), and the pastoral world helps Britomart define her womanhood. Book VI provides the true test, for pastoralism and for commentators, because readers must decide whether the sojourn in Meliboe's community represents Calidore's mistake or lesson (or both). Unlike many critics, Rosenberg hears no irony in Meliboe's speeches and sees no irony in a knight who leads his opponent, the Blatant Beast, on a leash "like a fearefull dog" (VI.xii.36). There are two schools of thought about Calidore's quest and pastoral detour: some critics read Book VI as an ironic tale that deflates both pastoral and epic values; others believe that the pastoral provides necessary growth for Calidore. Leaning toward the latter view, Rosenberg hedges his bet. It is disconcerting to learn, in the span of six pages, that "Calidore is guilty of dereliction of duty" when he strays with Meliboe (121), and that "His experience . . . with Melibee and Colin Clout was not in the last analysis a dereliction of duty, for Arcadia provided him, as it provided Aeneas, with a personal involvement in the pastoral and a greater understanding of a paradise within, so that the meaning and value of his quest are illuminated" (127). I have difficulty believing any analogy involving Aeneas and Calidore, and more difficulty believing that

Sp's Knight of Courtesy gains much wisdom as he bumbles along on his quest.

In his own way, Rosenberg has fashioned his own pastoral world in this book. It is an idyllic, peaceful world of scholarship, in which -- from Rosenberg's perspective -- critics never clash. Scholars with opposing views exist side-by-side on the same page; Rosenberg never mentions their points of disagreement, much less attempts to resolve these. And scholars who expand the pastoral's definition (Empson) or who read Sp's Book VI as an ironic romance (Berger) are banished. Even when Rosenberg raises an interesting point, such as the subversive nature of pastoral settings in epic poems, he does not develop it (118). This is a disappointing book. Because it never fully treats an important idea, the confrontation of genres in three major poets, it is even more disappointing.

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ARTICLES: ABSTRACTS AND NOTICES

83.08   Bernard, John D., "'June' and the Structure of Spenser's *Shepheardes Calender*," *PQ*, 60, no. 3 (Summer 1981), 305-322.

"June" reflects Sp's "deliberate effort to capture the complex tone of pastoral at the very center of" SC, while "August" may be read as "the ultimate distillation of the spirit of Spenserian pastoral in SC" (316-17). Of three eclogues in which Colin appears "in his principal role of thwarted lover," only "June" takes the form of a dramatic dialogue in a classic pastoral setting, presented in terms that "conjure up an idealized pristine state in which the harmony of things is literally audible" (367-68). Hobbinoll's "continuing state of pastoral grace" is there contrasted with Colin's alienation from pastoral harmony, yet Colin can bless his friend's condition while the latter laments Colin's case: "blessing and lament constitute a *discordia concors* on the theme of Arcadian happiness" (310). Defeated, Colin still inspires others to tell his story and "maintain the continuity of the pastoral community" (312).

As for Theocritus and Virgil, Arcadia for Sp "is the place where all paths meet"; "June" epitomizes his concern to "forge an even balance between the forces of dissolution and those of continuing cohesion imaged in the fictive landscape" (315). This "imaginative bifurcation" informs SC, notably in the Recreative eclogues: the lay of Elisa and the lament for Dido "present the thematic foci of Spenserian pastoral," and in "August" lamenting sestina and joyful roundelay together "repair in the dimension of music the rent fabric of human experience" (317-19).

83.09   Burnett, Archie, "Annotations to Milton," *N & Q*, 29, no. 1 (February, 1982), 28-32.

Together with a group of previously un-noticed sources and parallels (in Drayton, Sir John Davies, Sylvester's Du Bartas, and Shakespeare) for

expressions in Milton's poetry, notes passages in FQ, Daph, VG, and Amor echoed in various poems by Milton.

83.10   Campbell, Marion, "Spenser's *Mutabilitie Cantos* and the End of *The Faerie Queene*," *Southern Review* (Australia), 15 (1982), 46-59.

Argues that "a strategy of reversed expectations" (57) informs the Cantos, which recapitulate "our experience of the world of FQ" (by a pattern of correspondences recalling the triumphs of mutability and incompleteness in the poem), but also dislocate that experience, by way of a morally ambiguous protagonist, together with the narrator's shift from confidence that art can explore and explain "the facts of our existence" to a "weary . . . recognition" of art's powerlessness in that regard (50, 52).

While the narrator's shifting stance may reflect a political awareness that Queen Elizabeth is no longer *semper eadem*, it is also true, in a philosophical context, that Sp, for all his debt to Ovid, turns away from the Ovidian image of truth "to seek the reality it shadows," a reality beyond the poet's reach (55, 57).   The conflict in FQ between epic drive toward completion and the repetitive character of "romance structure . . . which fosters a sense of potential endlessness" bears significantly on Sp's realization that his poem could not be completed . . . an insight into the human condition as much as an acknowledgement of the limitations of poetry" (58).

83.11   Davies, H. Neville, "Spenser's *Shepheardes Calender*: The Importance of November," *Cahiers Elisabéthains*, 20 (1981), 35-48.

Argues that the songs of Colin (performed or "nearly performed" by Colin, or recollected by others) are central to the structural scheme of SC. Colin's "songs of innocence," and tributes to his poetic stature by others, in earlier eclogues, give way (following Cuddie's "October" indictment of a sterile age) to the "November" lament, "a felt response to experience, to *crabbed care*" (38, 40).   Colin and Sp know that neither love nor wine make poetry soar: "instead of alcohol there is inspiration in answer to an invocation, instead of love of Rosalind there is a response to *Dido*'s death" (42).

The structure of "November" also reflects, in its sudden shift from lament to apotheosis, the influence especially of Marot; and the 15 stanzas of Sp's eclogue recall the (traditionally 15) rungs of Jacob's ladder, typologically associated with Christ as the way to salvation.   Finally, the lines preceding and following Colin's lay are designed, by careful management of rhyme-word and stanza-form, to glance respectively back and forward in SC "to reinforce the special status of ll. 163-202" (44-45).

83.12   Ettin, Andrew V., "The Georgics in *The Faerie Queene*," *SpStud*, 3 (1982), 57-72.

There is strong structural and thematic evidence that FQ was shaped partly by Sp's sympathetic familiarity with the *Georgics*.   In such crucial passages as the proems to Books I and VI, the first edition's ending of Book

III, and the introduction to the Pastorella episode in VI, Virgilian motifs call our attention to the georgic themes of cultivation and effort applied to the world's complexity. Sp's treatment of these themes reflects his view of his own responsibilities as a writer, and his view of his characters' responsibilities in the world of action.   [A.V.E.]

83.13   Grennan, Eamon, "Language and Politics: A Note on Some Metaphors in Spenser's *A View of the Present State of Ireland*," *SpStud*, 3 (1982), 99-110.

When used in the practical context of a work like Sp's View, certain conventional metaphors of Elizabethan political theory reveal their ontological weaknesses. Such apparently innocuous and seemingly illustrative or ornamental devices function in fact as a strategy of justification for the colonial enterprise. But the actual behavior of these metaphors under the kind of pressure exerted by their practical context reveals their insupportability as argument, so that Sp must at intervals abandon their figurative language for the unambiguous discourse of fact (which in turn gives rise to problems which are simply ignored). The failure of this metaphorical language even in the hands of such a sophisticated employer implicitly invalidates a culturally sanctioned way of talking about (and justifying) one kind of political experience -- that of colonial aggression.   [E.G.]

83.14   Grund, Gary, "The Queen's Two Bodies: Britomart and Spenser's *Faerie Queene*, Book III," *Cahiers Elisabéthains*, 20 (1981), 11-33.

Britomart's development as woman and future queen, continually recalling the twin-personed Elizabeth of the *Letter to Raleigh*, is worked out in terms of "the mystical and religious implications of bisexuality which were prominent features of Renaissance Neoplatonism," and of the medieval and Tudor doctrine of the monarch's "two Bodies," natural and politic, the latter "not subject to Passions . . . [or] Death" (13, 15). As "martiall Mayd," Britomart is the symbolic agent through whom Sp allegorically transfers the Tudor myth of the king as human and divine "to a view of the Queen as male and female" (16).

"Book III displays continually refracting perspectives of sexual love, first [i-iv] from a feminine point of view and then [vii-xii] from a primarily masculine one, a movement which parallels the psychic development of Britomart"; further, "her essentially private experiences in Book III" are "necessary preludes to her acceptance of public destiny in Book V" (17). Britomart's "unfolding androgyny" involves "the defeat of time itself, the reconciliation of Briton and Faery, and the perpetual succession of Elizabethan harmony"; her experiences "reflect Sp's belief in the continuity of Elizabethan empire" (25, 31).

83.15   Hollander, John, "Observations on a Select Party," *SpStud*, 3 (1982), 193-198.

These postprandial remarks at the Sp Society luncheon in Houston, 1980,

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address the general problem of Spenserian influence, or lack of it, in modern
American literature in order to introduce a backward glance at the mode of
Spenserianism manifested in many of Nathaniel Hawthorne's tales. Many of
these are not only allusive of Spenserian *topoi*, but seem to base their form
of prose romance on FQ's episodic structure. A little-known story, *A Select
Party*, singled out by Herman Melville as being particularly Spenserian, is
invoked as an interesting and curious example of a Spenserian pageant. [J.H.]

83.16 Marchand, Yvette, "Hypothesis for an Interpretation of the Later Poems
       of Edmund Spenser," *English Miscellany*, 28-29 (1979-80), 7-18.

       Suggests that Sp's "fear of sexual impotency in himself, and frigidity"
       in his bride-to-be (14), implicit in Amor and Epith, contributes signifi-
       cantly to the "pattern of ever-growing depression" (17) that pervades FQ
       IV-VI.

83.17 Marotti, Arthur F., "'Love Is Not Love': Elizabethan Sonnet Sequences
       and the Social Order," *ELH*, 49, no. 2 (1982), 396-428.

       "Analysis of the sonnet fashion in late Elizabethan England in a socio-
       political context" indicates that "the various genres of Elizabethan and Jaco-
       bean literature served as the symbolic language that articulated the complex
       character of the social system and expressed the criticisms that were part
       of the cultural dialectic" (421-22).

       Focussed chiefly on Sidney's *Astrophil and Stella*, this essay notes
       that Sp's Amor, "unlike other sonnet sequences of the 1590's . . . cele-
       brates a relationship of amorous mutuality," but that for Sp, reciprocal
       love still had "social implications beyond the private world of a couple"
       (416). Sp's "lover-persona . . . assumes the role of moral educator -- both
       for his beloved and for a larger audience"; further, the amorous fiction re-
       flects Sp's deep faith (anticipating Ben Jonson in this regard) that "serious
       poetic authority" may "confer a kind of social prestige" (416-18).

83.18 Patrides, C.A., "Spenser: The Contours of Allegorical Theology," *CentR*,
       26, no. 1 (Winter 1982), 17-32.

       Philosophical patterns of thought in Sp's poetry are apprehensible only
       in terms of the reader's aesthetic response: "what the poetry enacts" is a
       better guide than "what the poet asserts" (19). That "the poetry of Sp as of
       Coleridge is essentially an allegorical theology," reflecting Neoplatonic
       metaphors of God as "architect, musician, artist, poet," is exemplified by
       4H, which "display a 'philosophy' that reflects the . . . surmises of . . .
       Ficino and Pico . . . . But it is the aesthetic dimension that compels as-
       sent" (20, 23).

       Yet "the presence in Sp of a predominantly Christian outlook in uneasy
       alliance with his hedonism" tempers his "confidence in poetry as a means of
       redemption" (20, 24); and Sp's "admonitory vision of the historical process,"
       looking to the Book of Revelation and "the Augustinian conspectus," clashes

with the poet's nationalistic vision (28). Sp resolves these conflicts by
a "conflation of the comic and the serious" (30); Muiop and Mutabilitie es-
pecially are informed by a "transfiguring comic strain" that recalls the
Platonic (and Keplerian) view of God as playful gamesman.

83.19 Stump, Donald V., "Isis Versus Mercilla: The Allegorical Shrines in
       Spenser's Legend of Justice," *SpStud*, 3 (1982), 87-98.

     In recent studies of Sp's concept of justice in FQ, most critics have
regarded the Temple of Isis as the primary "house of instruction" and the
Palace of Mercilla as a secondary locus in the allegory. Yet the evidence
suggests that the Christian palace, not the pagan temple, represents Sp's
ideal of justice. In position and in function, it is similar to earlier
houses of instruction in Books I and II, and it represents all the tradi-
tional parts of justice, of which the equity of Isis is but one. Throughout
cantos vii and ix, the poet contrasts the two shrines through the symbols
of silver and gold, moon and sun, darkness and light, and paganism and
Christianity. His purpose in creating two allegorical shrines was probably
twofold. First, he wished to contrast two periods in Queen Elizabeth's
career. Canto vii, with its many allusions to Catholicism, represents
Elizabeth in her weakness under the oppressive rule of Mary Tudor. By con-
trast, canto ix represents Elizabeth in her later strength as the defender
of English and European Protestantism. Second, Sp wished to distinguish
classical equity from Christian mercy, as he does elsewhere. The trial of
Duessa is an instance of equity, and the tears of Mercilla at its conclus-
ion are an instance of mercy. In this case, weeping is the only expression
of Christian mercy that is defensible. Mercilla's reign represents a return
to the ideal justice of Astraea. From the Brass Age, represented by the
harsh justice of Artegall early in the book, Sp leads us to the Silver Age
in the Temple of Isis and finally to the Golden Age in the Palace of Mer-
cilla.   [D.V.S.]

83.20 Vance, Eugene, "Chaucer, Spenser, and the Ideology of Translation,"
       CRCL, 8, no. 2 (Spring 1981), 217-238.

     The distinctive "Englishing" of classical epic in Chaucer's *Troilus
and Criseyde* and Sp's FQ illustrates "a broad shift in the ideology of trans-
lation which occurred during the Renaissance" (217). That Chaucer's initial-
ly confident narrator at length disavows "any spirit of emulation" of Virgil,
Ovid, and the rest, and abjures "the very language of classical eloquence,"
indicates the poet's sense that "issues of translation include notions of
linguistic deportment which are basically ethical" (226-27). The fact that
"*translatio* was the generic name for all figures of thought," which, on the
authority of Quintilian and Donatus, "substitute an improper signifier . . .
for a proper one," bears on Chaucer's view of the rhetorical "cult of *trans-
latio* as . . . antisocial and subversive" (228). His poem shows how meta-
phors and lies vitiate language "and destroy . . . the capacity of those who
speak it to act responsibly" (230).

     But the Humanistic conviction that translation would disseminate culture,

enrich vernaculars, and invigorate "the ethics of action within the temporal
world" (238), is reflected in FQ, III.ix.32-51: the two versions of Troy's
legend illustrate Sp's Humanist conviction that "the proper practice of elo-
quence is the very life and spirit of the body politic . . . . Sp endows the
idea of translation with a sense of creativity which makes it akin to his
own artistic performance" (237-38).

83.21   Weatherby, Harold L., "'Pourd out in Loosnesse'," *SpStud*, 3 (1982),
        73-86.

        An anonymous English translation of St. John Chrysostom's homilies on
Ephesians, published in London in 1581, contains remarkably exact parallels,
both thematic and verbal, to passages in FQ I.vi. Chrysostom, like Sp, ex-
ploits the Pauline metaphor of Christian armor in Ephesians 6, and also like
Sp he develops puns based on the etymologies of "dissolute" and "loose."
For the former (*diakechymenos*), Henri Estienne's lexicon (1572) offers
effusi, soluti, "poured out" and "loose"; Red Crosse, having discarded his
Pauline armor, is described as "pourd out in loosnesse." A synonym of
Chrysostom's for *diakechymenos*, the Greek *hugros*, yields by way of Esti-
enne's etymologies the association of sloth and lust with a flowing stream,
which Sp develops in considerable detail. Chrysostom's word for "loose"
(*chaunos*) entails the sexual innuendo attaching to Orgoglio's alternation
between tumescence and flaccidity as well as Arthur's role as the *megalo-
psychos*, the magnanimous deliverer. Such resemblances suggest the influence
upon Book I of both Chrysostom and Etienne. They also sustain A.C. Hamil-
ton's case for Sp's delight in words and especially in etymological puns.
[H.L.W.]

83.22   Weiner, Seth, "Spenser's Study of English Syllables and Its Completion
        by Thomas Campion," *SpStud*, 3 (1982), 3-56.

        The so-called quantitative movement in Elizabethan poetry, like Renais-
sance prosodic thinking in general, derives from (1) a quasi-religious con-
ception of speech supposed to have been uttered instinctively by the earli-
est men and everywhere informing the Hebrew scriptures; and (2) a rigorous
mathematical description of this speech (called *rhythmos*) gleaned from
ancient Greek sources and passed on by St. Augustine, notably in his *De
musica* (ca. 387). In the Renaissance, the long and short syllables of clas-
sical verse were thought to embody this mystical, mathematical speech, so
that writing vernacular quantitative verse was tantamount to linking one's
national poetry with "original" poetry. Against this background, the tech-
nical minutiae in the documents examined here take on significance. The
first, a set of letters exchanged by Sp and Gabriel Harvey in 1579-1580,
comprises the English quantitative movement's earliest detailed treatise.
This correspondence illustrates the phonological uncertainties troubling not
only Sp and Harvey, but also experimenters like Richard Stanyhurst (1582),
William Webbe (1586), and George Puttenham (1589), while many of the dicta
in the last, belated tract in the series, Thomas Campion's *Observations in
the Art of English Poesie* (1602), are simply codified versions of Sp's
earlier gropings. Finally, [the essay traces] in Campion's "Rose-cheekt

Lawra" a complex pattern of Pythagorean mathematical operations mixed with biblical numerology.   [S.W.]

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.

83.23 DeLuca, Diana Macintyre. *Forgetful Of Her Yoke*: *The Woman Warrior in Three Renaissance Epics*. University of Washington, 1981. 235 pp. *DAI*: 42: 5127-A.   Order No. 8212517.

Ariosto's *Orlando Furioso*, Tasso's *Gerusalemme Liberata*, and Sp's FQ each contain two women warriors who represent rival traditions: the Hellenistic version compliments active women, while the anti-Hellenistic curbs female independence and re-establishes patriarchal laws by the end of the work. In the three epics, however, the women warriors represent not only two feminine possibilities but also classical and Christian attitudes which are evaluated when the women come to blows.

In the *Furioso*, the Hellenistic tradition is represented by Marfisa, who demonstrates the best of pagan virtue; her western counterpart is Bradamante, destined for Christian marriage and the founding of the Este dynasty. Ariosto brings the women to blows and then reconciles them, showing that accord is possible between East and West, pagan and Christian. In the *Liberata*, "Hellenistic" Clorinda is set over against the Christian Gildippe, who serves mainly to establish an ideal in marriage; her strength is devoted to aiding her husband and their mutual devotion is rewarded by assumption into heaven. Clorinda's death demonstrates Tasso's distrust of the Hellenistic tradition.

Sp's FQ shows a refinement of the traditions. While independent female strength is erratic and misguided, as seen in Radigund, the assertion of natural law is modified to provide a more equal distribution of responsibility between husband and wife. Sp demonstrates this by telescoping both traditions into the figure of Britomart, Hellenistic in her courage and ability, anti-Hellenistic in her desire to play her appropriate role as wife and mother. In Britomart the dual traditions reach a resolution in a blurring of sexual responsibilities and the triumph of Christianity.

83.24 Lewis, Joseph Woolf. *Unfinished Works of the Sixteenth Century*: The Faerie Queene, *The* New Arcadia, *and* The Ocean to Scinthia. Temple University, 1982.   231 pp. *DAI*: 43: 809-A.   Order No. 8217777.

The Renaissance in England was a period of important developments for

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structural organization in literary works, yet structure remains a puzzle in some of the finest works of Renaissance English literature because they were left unfinished. This dissertation investigates possible reasons for the form of Sp's FQ, Sidney's *New Arcadia*, and Ralegh's *Ocean to Scinthia*, evaluating the (rather slim) possibility that an aesthetic of incompletion -- derived perhaps from literary tradition, perhaps from contemporary aesthetic and philosophical trends -- may have flourished in the latter part of the sixteenth century. Common explanations for the form of each work are principally biographical and do not resolve conclusively the issue which they address. The bulk of the dissertation is given to a close reading of each work from the point of view of incompletion. For the concerns expressed in each work, it appears that an incomplete structure may be appropriate, although certainly not mandatory. It is not clear, at the least, that Sidney, Sp, and Ralegh ever intended to write more of these works than has survived into modern times.

83.25 Pope, Nancy Patricia. *National History in the Heroic Poem: A Comparison of the* Aeneid *and* The Faerie Queene. Washington University, 1982. 186 pp. *DAI*: 43: 1535-A.   Order No. 8223809.

Examines the ways in which Sp's use of British history in FQ imitates and transforms Vergil's use of Roman history in the *Aeneid*. The first two chapters analyze the forms, themes, and narrative functions of Anchises' prophecy and Merlin's prophecy with particular attention to the role these prophecies play in committing Aeneas and Britomart to their destined tasks. Chapters III and IV similarly analyze Aeneas' visit to the site of Rome and the shield he receives, and Arthur's visit to the House of Alma and the chronicle he reads, with particular attention to the political and moral examples set before the heroes. Chapter V shows that Ariosto and Tasso could not have furnished Sp with either the themes or the narrative functions which his historical passages share with Vergil's. It appears then that Sp's use of national history in FQ is directly modelled on Vergil's use of historical material in the *Aeneid*.

New interpretations are presented of the function of prophecies in *Aeneid* I-VI, of Aeneas' reasons for his liaison with Dido, of Glauce's role in FQ III.ii-iii, of Merlin's discussion of fate, fortune, and free will, and of Maleger's allegorical significance. Further, the lessons taught by the scenes on Aeneas' shield and the chronicle Arthur reads are shown to be identical to the lessons Evander and Alma teach their guests.

83.26 Vaghaiwalla, Feroza Rustom. *The Heroic Plot in Epic and Romance: A Study of the Monster-Fight Motif from* Beowulf *to* The Faerie Queene. University of New Hampshire, 1981.   249 pp. *DAI*: 43: 442-A.   Order No. 8212794.

Focuses on the hero-monster conflict in *Beowulf, Tristan, Yvain, Sir Gawain and the Green Knight* and FQ I, tracing the survival of this motif from its archetypal deployment in epic song through its various forms in the romance narratives to its ultimate metamorphosis in Christian allegory.

In *Beowulf*, heroism is defined in purely physical terms: monsters are treated seriously as superhuman creatures which must be destroyed in physical combat within the external world. In the world of romance, martial prowess is no longer the sole determinant of heroic worth; and as belief in the physical reality of monsters fades, parodic and symbolic approaches to the monster-fight replace the Heroic Plot proper.

In *Sir Gawain*, however, the monster-fight is resuscitated with the application of the faery tradition: the confrontation is once again taken seriously as a physical encounter within the external world, but it now becomes chiefly a psychological ordeal which tests the hero's moral calibre and generates in him a new understanding of the human condition. This shift from objective to subjective reality is crystallized in FQ, in which monsters are primarily externalizations of aspects of the human psyche and the battles with them are visualizations of the psychological struggles that take place within the mind as the individual strives to attain moral stature.

83.27 Walden, Michael Seth. *Word, Image, and Representation in the Poetry of Sidney, Spenser, Jonson, and Donne.* University of California, Berkeley, 1981. 217 pp. *DAI*: 42: 3169-A. Order No. 8200299.

Examines the engagement of four English Renaissance poets with the Classical debate about the truth value of representations. In the *Apology*, Sidney adopts both an Aristotelian confidence that words might fashion true images, and a Platonic reticence to confirm the accuracy of representations. In his sonnets, he elicits simultaneous sympathy and suspicion as he elaborates a self-representation as Astrophil that is necessary for communication but obscures his intention. Sp, in contrast, hopes to avoid the ambiguity imposed upon man by man's recourse to representation. Employing an allegorical method to provoke uncertainty about the meaning of his symbols, Sp insists, in the letter to Raleigh, that a reader's reference to the poet's intentionality should resolve such questions. Sp intends to fashion readers into gentlemen, impressing them with the puzzles of representation only so that they may be aware of their intellectual dependence on others.

For Ben Jonson, style represents character, conceits represent things, words represent conceits, and the order of things represents the divine mind. Donne to some extent shares Jonson's confidence about representation, but often insists that the "all" we know from studying representations is really "nothing." Yet, for Donne, man's consolation for his own ignorance comes to him from representations which manifest God to him: neither despair nor hope can be silenced because both are invoked by the intellectual conditions imposed by our recourse to representation.

83.28 Wofford, Susanne Lindgren. *The Choice of Achilles: The Epic Counterplot in Homer, Virgil, and Spenser.* Yale University, 1982. 502 pp. *DAI*: 43: 1537-A. Order No. 8221769.

Argues that the epic poems of Homer, Virgil, and Sp are characterized by a division between the heroic plot and the epic counterplot. The heroic plot

is constituted of those actions of which the characters in the poem are aware; it takes death as its defining subject. The counterplot is constituted of those events or images which the poet adds to the heroic story in order to explain or illuminate it. The characters know nothing of the larger perspective on their actions provided by the counterplot.

In the *Iliad*, the epic similes which establish a contrast between the war and the scenes they describe are the primary vehicle of the counterplot. Since plot and counterplot are kept separate, the presence of the counterplot does not mitigate the harsh experience of the characters. In the *Odyssey*, plot and counterplot merge; in mythic places and on Ithaca, Odysseus visits the world depicted in the Iliadic counterplot. This merging brings ambiguity into the poem, for in order to reconcile these two strands of the epic story, the poet must disguise or minimize the violence and death in the heroic narrative.

In the *Aeneid*, Virgil begins by merging the plot and counterplot and gradually moves toward separating the two strands. This separation, which establishes a special relationship between the poet and his readers, dramatizes the limitations and bleakness of the world in which the characters must live. Sp in FQ contrasts the certainty expressed in the counterplot about the value of art and about the existence of larger structures of meaning with the doubt expressed in the main narrative. This study suggests, then, that each of these epic poems uses the division between plot and counterplot to explore the limitations of its primary set of values.

SPENSER IN JAPAN: SIGNS AND PORTENTS

83.29 We hope to publish a relatively full account of Sp scholarship in Japan in a future issue. Meanwhile, let the record show that, as of 1 February, 1983, the list of our subscribers includes eleven individuals or institutions in Japan (three of these have signed on since September, 1982). The U.S.A., Canada, and the United Kingdom excepted, this total is larger than that of subscribers in any other country.

As noted in *SpN* 11.3 (Item 80.71), a *Bibliography of English Renaissance Studies in Japan: I, 1961-70*, ed. K. Enozawa and M. Takano, was published by the Renaissance Institute of Sophia University, Tokyo, in 1979, as Renaissance Monograph 6 in the series sponsored by the Institute. Since that time, bibliographies to 1977 have been made available in annual issues of the Institute's *Renaissance Bulletin*, and these will presumably continue to appear in that journal.

Although no direct allusion to Sp or his work appears in Masao Hondo's "Survey of Some Recent English Studies in Japan, 1976-1980" (*Renaissance Bulletin*, 7 [1980], 4-9), or in either Shonosuke Ishii's "Brief History of the Renaissance Institute" or the account of "Our First General Meeting" by Peter Milward and Goro Suzuki (both in *Renaissance Bulletin*, 8 [1981], 1-12), the admittedly somewhat fragmentary materials available to the editor

at this juncture indicate a steady increase of scholarly interest in Sp since
about 1972. While various groups of Japanese scholars (e.g., the Sp Circle
of Kumamoto University) have contributed significantly to this development,
it is clear that the doyen of Sp studies in Japan is Haruhiko Fujii (Osaka
Univ.), whose book, *Time, Landscape, and the Ideal Life: Studies in the Pas-
toral Poetry of Spenser and Milton*, appeared in 1974. Since 1972, he has
published important work (in English and Japanese) on SC, Amor, and Pro, as
well as on various aspects of FQ. His standing in the international communi-
ty of Sp scholars is confirmed by the fact that he makes one of the (otherwise
exclusively British, Canadian, and American) Editorial Board of *The Spenser En-
cyclopedia*. An abstract of his most recent article appears below.

To speak generally, Japanese Sp scholarship since 1972 reflects a continu-
ing interest in Sp's minor works, notably Epith, Pro, and SC, and in the trans-
lation of these poems (five translations of Epith appeared in *Eigo Eibungaku*,
21 [1977]). The Kumamoto University group, led by Yuichi Wada, has published
translations of FQ and SC; "they have recently completed Japanese versions of
the rest of the poet's work" (Shonosuke Ishii, "Some New Trends in the Study
of Renaissance Poetry," *Renaissance Bulletin*, 7 [1980], 10-12). Several schol-
ars have addressed themselves to Sp's treatment of love in FQ; but Professor
Fujii may still be said to have virtually eminent domain where the big poem
is concerned. Recent bibliographies indicate that publication in English,
following the example set by the nine Renaissance Monographs so far published
by the Renaissance Institute, is on the rise: of 11 Sp items in the 1974-75
bibliographies, none are in English, whereas of the 14 Sp items in the 1976-77
bibliographies, 5 are in English. Finally, three recent items have come to
the editor's desk since the appearance of *SpN* 13.3: together, they may give
some sense of the range of Sp scholarship in Japan today.

83.30   Edmund Spenser. *Epithalamion*. With an Introduction and Notes by Moto-
        hiro Kisaichi. Kyoto: Yamaguchi Shoten, 1982.   iv + 116 pp.

This carefully edited and beautifully printed little volume bears witness
to the continuing Japanese interest in Sp. Professor Motohiro Kisaichi, of
Koman Women's College in Kobe, studied Epith under the guidance of Alastair
Fowler, who provides a brief preface. A very full introduction includes full
discussion of the poem's numerical and "topomorphic" aspects (to borrow Røst-
vig's useful term); the notes contain information about mythological and bio-
graphical allusions (in the manner of Enid Welsford's 1967 edition) with ex-
tensive commentary on the vocabulary and syntax. Although this edition was
designed for Japanese readers, it would probably be equally useful for Ameri-
can undergraduates, for whom Sp's language and feeling for ritual may be no
less foreign.

[D.C.]

83.31   Fujii, Haruhiko, "Juxtaposition of Ideas in *The Faerie Queene*." In
        *Poetry and Ideas in the Age of Shakespeare -- Essays in Honour of Pro-
        fessor Shonosuke Ishii's Seventieth Birthday* (Renaissance Monographs 9).
        Ed. Peter Milward and Tetsuo Anzai. Tokyo: The Renaissance Institute,
        Sophia University, 1982, pp. 72-83.

Throughout FQ, "a hero has to make a choice of belief or of action from among the offered alternatives," but the choice often presents special problems in that each alternative has merits and demerits: Sp typically "juxtaposes two or more ideas, judgements, or characters" to emphasize the ambiguities "hidden in the act of choosing" (72). Cites, *inter alia*, I.i.19; I.xi.55.7-8; II.xii.83.9; the juxtaposition of justice and mercy at V.ix.50, and of courtly and pastoral values throughout Book VI. In contrast to Sp, Milton is less interested in juxtaposition than "in making the right choice": only the Companion Pieces are "typical poems of juxtaposition." In fact, "juxtaposition is a basic pattern of Sp's thinking, while choice is an essential human action in Milton's poetry" (82).

83.32 Kosako, Masuru, "Some Observations on *Un*-words in Spenser's Poetry with Special Reference to Adjectives," *E R A* (Japan), 3, no. 1 (Summer 1982), 1-18.

Compares the use of *un*-words in Sp's poetry with that of Chaucer, Malory, Sidney, and Shakespeare. 8 tables; bibliography.

SPENSER AT MLA

The following meetings at the ninety-seventh annual convention of the Modern Language Association of America, held in Los Angeles on 27-30 December, 1982, contained items of interest to Spenserians, as follows:

55. The English Renaissance Epic: Texts and Subtexts

83.33 A Special Session; Discussion Leader: Kathleen Henderson Staudt, Drexel Univ.

83.34 Susanne Wofford (Yale Univ.) argued, in "Britomart on the Rich Strand: Spenser's Allegory and its Subtexts in *The Faerie Queene* III. iv," that the Petrarchan subtext (*Rime*, 189) of Britomart's lament is more than merely a conventional context; it highlights tensions between allegory and narrative, raises questions about the relation of inner and outer realms in allegory, and emphasizes the ambiguous interplay of goals and meanings in Petrarch's sonnet and Britomart's lament. The Petrarchan stance in *Rime*, 189 ("not that of the Neo-Platonizing or idealizing Petrarch"), which "suggests that the problems of love and the difficulty of expressing love are one and the same," is in some sense "the defining condition within which the moral characters in this section of FQ are forced to act," unlike that of the "central mythological tableau" in the canto.

The Rich Strand, "boundary between sea and land," is also "the boundary between allegory and narrative"; it "figures the boundary on which the action of Sp's fiction takes place . . . . this boundary place calls forth" Britomart's Petrarchan lament because Petrarch's formulation "of the problems of erotic and poetic limitation best describes what it feels like to be a mortal character placed on this boundary between worlds." Yet this position itself

qualifies Petrarch's implication that there is no escape from the self: for Sp, the merging of inner and outer experience "only indicates the degree of our uncertainty."

83.35   Mihoko Suzuki (Dartmouth Coll.), in "'Unfitly yokt together in one teeme': Imitation and Self-generation in *The Faerie Queene*, III.ix," suggested that the juxtaposition of antithetical pairs in FQ III.ix ultimately signals Sp's willingness to "define himself by the boundaries set by Virgil and Ovid," while "asserting his poetic freedom in that dialectical space." Paridell's Ovidian exploitation of courtly forms for private and self-serving ends, and his reductively trivializing version of Aeneas' narrative, are contrasted with Britomart's recognition that courtly forms are grounded in civic life and that the individual has a share of responsibility in forging history; her "visionary response" to Paridell's narrative affirms and also overgoes the Virgilian original. "Sp's divergence from his epic sources is essential to his conception of a new epic heroine and her mission"; now depending upon, now diverging from his predecessors, Sp "in Britomart manages to have it both ways by wedding Virgil to Ovid, or 'unfitly yok[ing] them together'; her marriage to Artegall, the object of her private love, will fulfill her epic destiny as well."

233. Open Meeting of Contributors to *The Spenser Encyclopedia*

83.36   Program arranged by the Sp Society. Presiding: A.C. Hamilton, Queen's Univ., Canada

Some 30 contributors met with the general editor and one co-editor, who jointly presented a progress report. The general editor stated that, as of 27 December, about 80% of the 900-odd topics included in the current list have been assigned to and formally accepted by senior and junior academic persons in many disciplines and from many nations. It is hoped that all remaining topics can be assigned to contributors by June, 1983. The editors recognize that fresh topics are regularly surfacing, as contributors become aware of areas where new work needs to be done. Contributors are encouraged to send their suggestions for "spin-off" articles on such topics to the editors.

The editors are presently making final decisions about format, indexing, and bibliographical method. Each article is to be signed with the contributor's full name (not initials only). Since they are about to embark on the "second stage" of the enterprise -- editing submitted articles -- they urge contributors who have not met deadlines to complete and submit their articles with despatch. It is proposed that the final volume of 1-1.5 million words -- a "visually handsome" book, drawing together a superb collection of "magisterial, marmoreal, and compact" articles -- should be ready for the press in 1985.

Discussion touched on the place and kind of maps and illustrations, and the use of endpapers, in the volume (it is expected, at least, that there will be "lots of illustrations"); the role of the Variorum in *Encyclopedia* articles

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(a matter for individual judgment); the problem of overlapping articles (consultation with the editors should help). The most vexing question appears to concern the stage at which contributors should send forward the fruits of their labors: early drafts, later drafts, final version. Contributors who are uncertain whether to submit reasonably final drafts to the editors or to retain these materials with a view to later revision are advised, on balance, to send forward such drafts, making sure to inform the editors that these are in fact *drafts*. As their work proceeds, the editors will generally rely on a combination of (1) the individual good judgment of each contributor, (2) very careful reading of each article by several persons, (3) suggestions for revision by the editors, given their larger overview of the relation of individual articles to others in the *Encyclopedia*, (4) the expectation that contributors will write or telephone the editors when particularly knotty problems arise.

258. Convention and Invention: The Resources of Genre from Spenser to Milton

83.37   A Special Session; Discussion Leader: Jeanie R. Brink, Arizona State Univ.

83.38   John N. King (Bates Coll.) argued in "A Catalogue of Kinds: Mixed Genres in Spenser's *Shepheardes Calender*" that the mixing of genres in SC enables Sp to implement an inclusionist strategy that explodes the scholarly cliché that the collection represents a watershed between late medieval and Renaissance versification in England. The assumption that Renaissance tradition effectively begins with the work's publication in 1579 attests instead to Sp's successful rivalry and overgoing of foreign predecessors such as Virgil and Mantuan, for the establishment of a plain-spoken English pastoral voice rests on the imitation of unorthodox native models recently omitted on stylistic grounds from the literary canon. Sp's primary contribution to pastoral is not the ostentatious importation of foreign conventions but the domestication of the eclogue into a form that becomes intrinsically English and Protestant. Sp's fusion of native devices and techniques with imported models not only validates English literary tradition; it becomes, in an apparent paradox, an "innovation" at a time when many poets are abandoning traditional British diction and versification.

Sp was a great amalgamator whose imitation of "auncient Poetes" such as Chaucer and Langland held out special appeal for Protestants because of the association of their plowman figures with a relentless search for spiritual truth. The satirical eclogues provide a means for understanding the distinctively Protestant art of SC. While native tradition provides only one of many overlapping generic layers in SC, if E.K.'s categories are to be relied on, the mixing of "some Satyrical bitternesses" in the five moral eclogues tends to overshadow the more ostentatiously imported elements in the plaintive and recreative eclogues. The ambiguity of Tityrus, whose attributes as Roman Virgil are overlaid with those of English Chaucer, typifies the double nature of a complicated collection whose dense layers incorporate invention and convention in a simultaneous appeal to creativity and authority.   [J.N.K. -- adapted by H.M.]

353A. Shakespeare: The Case for History

83.39   Program arranged by the Division on Shakespeare. Presiding: Thelma
         N. Greenfield, Univ. of Oregon

83.40   A Kent Hieatt (Univ. of Western Ontario) presented an important and
carefully documented paper making the case that Sp's RR "is the immediate
source of inspiration for Shakespeare's treatment of the themes related to
time, continuance, and change, and of a number of other themes, in the first
126 of his 154 *Sonnets*." Shakespeare "made use of the image of a physically
and morally vulnerable but poetically surviving city in a non-amatory se-
quence, in creating the image of a physically and morally vulnerable but
poetically surviving beloved in an amatory sonnet sequence." The evidence
is of two kinds: (1) "verbal and phrasal correspondences" between the two
sequences, not occurring in "the great majority of sonnets in English and
their associated lyrics through the publication date of *Sonnets*," or in the
later Shakespeare [exemplified in RR 32 and *Sonnets* 55; and illustrated by
a selected group of eight expressions "never, or rarely and inconsistently,
found except in RR and *Sonnets*"]; (2) particular kinds of thematic agreements
between the two sequences. Further, "a line of similar thematic and verbal
correspondences between RR and most of the early history plays," bearing
chiefly on the threat of civil war to Rome and England, suggests that Shakes-
peare "found in RR the unique English poetic embodiment of precisely the les-
sons which he was mining out of Hall and Holinshed for his histories or
earliest revised histories."

470.   Annual Meeting [and Luncheon] of the Spenser Society

83.41   A.C. Hamilton (Queen's Univ., Canada) presided. At the business meet-
ing following the luncheon at the Huntington Library, with about 45 members
of the Society in attendance, the following officers were elected for 1983:
President, A. Kent Hieatt (Univ. of Western Ontario); Vice-President, Hum-
phrey Tonkin (Univ. of Pennsylvania). Russell J. Meyer (Univ. of Missouri,
Columbia) continues as Secretary-Treasurer. Thomas P. Roche, Jr. (Princeton
Univ.) agreed to continue as Acting Secretary-Treasurer while Professor Meyer
is on sabbatical in Germany, and will serve for a one-year term *ex officio* .
Paul Alpers (Univ. of California, Berkeley) and Thomas Cain (McMaster Univ.)
were elected to three-year terms on the Executive Committee. Following the
presentation of his report, the Acting Secretary-Treasurer invited those
present to urge their colleagues to become members of the Society.

        The President-elect announced that the Society will (1) sponsor a ses-
sion on Sp at the 1983 MLA meeting, and (2) co-sponsor, with the Milton Soci-
ety of America, a projected session on the relation between Sp and Milton at
the same convention. There will also be an open meeting of contributors to
The Spenser Encyclopedia. For details, see "ANNOUNCEMENTS."

        William Sipple (Waynesburg Coll.) informed the group that his *Reference
Guide to Edmund Spenser 1900-1936* will be published by G.K. Hall toward the
end of 1984. The volume, which includes some 1400 entries, re-assesses the

work of Carpenter and Atkinson, and will effectively serve as a companion volume to the NcNeir-Provost *Annotated Bibliography*. It is expected that pre-publication discounts will be available.

James Thorpe, Director of The Huntington Library and Art Gallery, brought proceedings to a pleasing close with his account of recent acquisitions (Renaissance holdings have increased by 15% since 1972) and physical developments at the Library, and of plans for the immediate future.

665.   Edmund Spenser

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

83.43 Joan W. Rossi (Merrimack Coll.), in her paper, *"Briton moniments*: Spenser's Definition of Temperance in History," argued that Sp's treatment of historical material in FQ II.x is an important yet little appreciated marriage of the historical and literary imaginations. In *Briton moniments'* frank portrayal of political struggle, Sp the epic poet presents a unique and ultimately positive rendition of British history which defines on a national level the demands of virtue in a sinful world. He presents a vision of history that at once shapes and is shaped by his definition of Temperance in the allegory as a militant virtue. Throughout Book II Sp focuses not on the tranquility which results from restraint or from overcoming evil passions, but on the magnitude of the effort necessary to restrain and subdue. He portrays Temperance as a battle not only to resist but also to destroy physical and spiritual temptation. What is, in the allegorical cantos, one man's private effort to rule the conflicting passions and tendencies in himself, and to overcome external temptation, becomes in *Briton moniments* a nation's effort to govern the conflicting elements in itself, to resist external threats, and to extend its order to other lands. Sp selects and alters historical material to present a three-stage developmental pattern that he earlier identified in the View: (1) a time of "the sworde" for eradicating evil, (2) an introduction of law, and (3) a vigilant maintenance of proper course. Under the guidance of its rulers, Sp's Britain subdues its wayward and evil passions. Then through the Moses-like Dunwallo, it receives sacred laws. And finally, Britain engages in the struggle to maintain its integrity against betrayal by its own weaker instincts and attack by external forces. The allegory of Arthur's battle with Maleger for Alma's Castle helps to elucidate the creative intention behind the structure and tone of the last part of *Briton moniments*, which ends abruptly just before Arthur's entry into British history.   [J.W.R.]

83.44 Another approach to FQ II.x was presented by Jacqueline T. Miller (Rutgers Univ.), in "The Status of Faeryland: Spenser's 'Unjust Possession'." She suggested that, in pairing the chronicles Guyon and Arthur read in the House of Alma, Sp attempts to define the status of his Faeryland, in the process attempting to define the relation between history and poetry. The discrepancies between the disruptive British history and the idealized

Faeryland history have led critics to categorize them as dichotomies, and to call them "utterly irreconcilable." Yet a close examination of the two histories reveals that the relation between them is one of dynamic alternation, not static opposition. Thus we see Sp, early in his work, attempting to delineate for himself and his Faeryland a space to inhabit where there are no pretensions to (and hence no demands for) correspondence with the structure of actual experience -- where therefore he can freely invent his ideal landscape. He also, however, acknowledges a close association between his created world and the actual world that implicitly reveals the unstable, disruptive nature of his fiction and the ultimate inaccessibility of the ideal it endeavors to figure forth. This concept is highlighted at the end of Book IV, where Sp similarly sets together two contrasting versions of a similar story: the harmonious wedding of Thames and Medway, and the more problematic story of the union of Florimell and Marinell. In this section of FQ Sp conflates Faeryland and the world of actual human endeavors, presenting them both as disruptive and disorderly, presenting the ideal as remote from both of them. The poet here acknowledges that he has no authority to create in his imagined world the perfected vision; his fiction instead resembles and closely adheres to the actuality he so wishes to transcend. To suggest, then, that the increasing disillusionment and despair evident in FQ IV-VI and caused by Sp's increasing awareness that the actual world is antagonistic to his ideal Faeryland is to neglect a major source of the poet's anxiety. What he directly confronts is not merely that the world is fallen and disparate from the ideal, but that Faeryland cannot be kept detached from that world, and is itself disparate from the ideal. He does not see conflict between Faeryland and actuality, he sees congruence; he does not acknowledge that "real life" threatens his art, but that it defines and structures it. The poet does not simply come to terms with the state of the world -- something he has always been aware of -- but also comes to terms with the status of his own fiction, which subscribes to the actual, betrays his lack of autonomy, and reveals his inability to authorize ideal resolutions. [J.T.M.]

83.45 In "'The *Gardin* of *Proserpina* this hight': Ruskin's Application of Spenser and Horizons of Reception," Jeffrey L. Spear (Columbia Univ.) argued that Sp scholars do not always do justice to Ruskin's critical approach or take account of shifts in his critical stance. Ruskin's writings, influenced by Evangelicalism, "emphasize . . . application, rather than understanding and interpretation, the primary focus of academic history and criticism." In *The Stones of Venice*, Ruskin's linkage of Sp's images to medieval art "creates a continuity between the Christian Middle Ages and the Protestant Renaissance" that counters "the popular association of religious art with the Catholic or English High Church at a time when the Catholic hierarchy was being re-established in England." Comparing representations of vices and virtues in Venetian decoration with like images in Sp, Ruskin has in view a larger argument linking "the fate of commercial Venice with that of England." In *Stones*, Ruskin treats allegory as a lesser mode than symbolism; but by 1856, his view has changed: in *Modern Painters III*, he treats the description of Envy "as an example of the noble grotesque, praising the affective power of Sp's language . . . [and] making the imagery logically prior to the ab-

stractions that can be derived from it." And if the Ruskin who compares
Sp's imagery to that of medieval art looks on to comparative iconography
and literary pictorialism rather than to modern interpretation of Sp's alle-
gory, by 1860 Ruskin "is less a critic than a literary descendant of Sp, as
he presses passages of FQ into his own mode of syncretic mythology and alle-
gory." [J.L.S. -- adapted by H.M.]

ANNOUNCEMENTS

83.46 Call for Papers: (1) 15- or 20-minute papers on any Spenserian subject
are solicited by A. Kent Hieatt (Dept. of English, Univ. of Western Ontario,
London, Ont. N6A 3K7, Canada) for a program sponsored by the Sp Society at
the 1983 MLA Convention. To meet official deadlines, papers or abstracts
should reach him preferably by 15 March, or very shortly thereafter. (2)
15- or 20-minute papers concerned with the relation between Sp and Milton
are solicited by A. Kent Hieatt (address as above) and Albert Labriola
(Dept. of English, Duquesne Univ., Pittsburgh, Pa., 15282) for a projected
joint program sponsored by the Sp and Milton Societies at the same Conven-
tion. Timing for submission of papers as for (1) above.

83.47 Spenser Concordance (Preliminary Announcement). In 1976 the text of
Sp's FQ and of the minor poems was typed in machine-readable form as a joint
project between the Literary and Linguistic Computing Centre (LLCC) of Cam-
bridge Univ. and Miss D. Johnson, a research student in the Faculty of Eng-
lish. At that time, only FQ I was proofread and concorded. Thanks to the
efforts of the *Sp Encyclopedia* team, and a grant from the Research Tools
Program of NEH, the remainder of the proofreading is about to begin. Once
the text is all corrected in the computer, Dr. John Dawson of the LLCC will
begin preparation of the Concordance. Progress will be reported in *SpN*.

83.48 The tenth annual Carolinas Symposium on British Studies will be held at
Clemson Univ. on 15-16 October, 1983. The Symposium seeks to promote re-
search, dialogue, and scholarship in an interdisciplinary forum for scholars
in the Southeastern United States. The program committee invites proposals
for individual papers, panel discussions, and full sessions in all aspects
of British Studies. Proposals should be sent by 15 April, 1983, to Charles
Young, Dept. of History, Duke Univ., Durham, N.C. 27706.

83.49 UCLA (Medieval and Renaissance Studies Center) and Brown Univ. will
jointly sponsor a conference, "Words and Music: Imitation in the Middle Ages
and Renaissance," to be held in Los Angeles, 26-27 March, 1983. For infor-
mation write to either of the conference's co-directors: Susanne Woods,
Dept. of English, Brown Univ., Providence, R.I. 02912, or Frederick Hammond,
Dept. of Music, UCLA, Los Angeles, Calif. 90024.

83.50 The Centre for Reformation and Renaissance Studies at Victoria Univer-
sity in the Univ. of Toronto is happy to announce the establishment of the
position of Visiting Scholar. Professor Paul Oskar Kristeller (Columbia
Univ.) has accepted an invitation to inaugurate the programme, and will
visit Toronto from 2-7 October, 1983.

83.51 Spenser at Kalamazoo, 1983. See inside back cover, opposite.

Spenser at Kalamazoo

CRUCIAL EPISODES IN *THE FAERIE QUEENE*

5-8 MAY 1983

SPENSER I: THE ACCENT OF THE NARRATIVE
VOICE IN *THE FAERIE QUEENE*

Friday, 6 May, 10:00 a.m.

Opening Remarks: S.K. Heninger, Jr.
University of North Carolina

Presiding: William A. Sessions
Georgia State University

Spenser's Truancy in The Faerie Queene *VI.ix-xii*
John Bernard
University of Houston

Sir Bruin as Crux
Richard Neuse
University of Rhode Island

Well of English
Judith Anderson
Indiana University

Respondents:

Ronald Bond
University of Calgary

Julia Walker
Illinois State University at Normal

SPENSER II: SEX AND PSYCHOLOGY IN *THE FAERIE
QUEENE* OR, THE MISTAKES OF A KNIGHT

Friday, 6 May, 1:30 p.m.

Presiding: D'orsay W. Pearson
University of Akron

The Optics of Britomart
Mary Jane Doherty
Vanderbilt University

*Spenser's Psychology of Sex: The "Skeptophiliac"
Scenes in* The Faerie Queene
Frederick O. Waage
East Tennessee State University

Notable Prosopopoeias: Phaedria and Cymochles
William Nestrick
University of California at Berkeley

Respondents:

David Frantz
Ohio State University

Jerome Dees
Kansas State University

SPENSER III: BRITOMART: A CHASTE CASE HISTORY

Saturday, 7 May, 10:00 a.m.

Presiding: Philip Rollinson
University of South Carolina

Britomart and the "Mysterium Individuationis"
Norman Farmer
University of Texas

*Britomart's Psyche: Allegorical
Characterization in Book III, Canto i*
Benjamin G. Lockerd
Grand Valley State College

Revisiting the House of Busyrane
Thomas Roche, Jr.
Princeton University

Respondents:

James Broaddus
Indiana State University at Terre Haute

Judith Dundas
University of Illinois

SPENSER IV. EPISODIC STRUCTURE IN
THE FAERIE QUEENE

Saturday, 7 May, 1:30 p.m.

Presiding: Lynn Antonia de Gerenday
Southern Illinois University

*Belphoebe, Braggadocchio, and the Education
of Guyon*
S.M. Fallon
University of Virginia

*"Hideous Horror and Sad Trembling Sound":
Arthur's Pursuit of Florimell*
Gordon Coggins
Brock University

*Time, Space, and Episode: Narrative
Organization in* The Faerie Queene
Homphrey Tonkin
University of Pennsylvania

Respondents:

David Evett
Cleveland State University

Hugh MacLachlan
Wilfrid Laurier University

Closing Remarks: S.K. Heninger, Jr.
University of North Carolina

For 1983 Conference Information
and Registration, please write:

Professor Otto Gründler
The Medieval Institute
Western Michigan University
Kalamazoo, Michigan 49008

*Seventh Annual Meeting of
the Porlock Society*
Saturday, 7 May, 10:00 p.m.

David L. Miller
Dept. of English
Univ. of Alabama
University AL 35486   13.3