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

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TO OUR READERS

85.119 It is a very great pleasure to announce that Professor Wallace MacCaffrey, Francis Lee Higginson Professor of History at Harvard University, has donated the sum of one thousand dollars to the Spenser Society, "to augment modestly the value of" the Isabel MacCaffrey Award. Also, one of Isabel MacCaffrey's former graduate students at Radcliffe (who prefers to remain anonymous) has contributed five hundred dollars to the Society, to be used "in whatever way will make the Isabel MacCaffrey Prize most effective."

On behalf of the Spenser Society, the Editor here records his deep gratitude to both donors for their gracious and most generous gifts.

The Editor and Anne Prescott are implementing plans to provide (over a ten-year period) a medallion of high quality and design that will make part of the annual Award, and will appropriately memorialize the name and work of Isabel MacCaffrey.

BOOKS: REVIEWS AND NOTICES

85.120 Cullen, Patrick and Thomas P. Roche, Jr., eds. *Spenser Studies: A Renaissance Poetry Annual V*. New York: AMS Press, 1985. xiv + 331 pp. $37.50 [25% reduction to members of the Spenser Society].

The quality of the essays in *SpStud V* matches that of earlier volumes in this steadily more distinguished series: ten essays on Sp's art keep company with two on Sidney's *Astrophil and Stella* and the revised *Arcadia*, one on Stephen Hawes' theory and practice of aureation. The volume overgoes its predecessors by virtue of an Index, a list of the essays and authors represented in *SpStud I-IV*, 42 plates, and in particular a statement of editorial policy, keyed to the disarming admission of "a predilection toward what used to be called 'historical criticism,' by which we mean criticism growing out of a knowledge about the English Renaissance in fields that illuminate poetic technique: what did they know that we have forgotten that will help us to read Sp and his contemporaries better ?" (xiii). The essays on Sp are summarized below, under "ARTICLES: ABSTRACTS AND NOTICES."

85.121 Ettin, Andrew V. *Literature and the Pastoral*. New Haven and London: Yale University Press, 1984. 199 pp. $22.50.

As an ironic form, pastoral keeps one eye modestly declined on its own circumscribed nature, another perpetually alerted for bigger stiles to overleap. In similar manner, many a critical work on pastoral starts with a clear sense of its limited objectives, but eventually, perhaps inevitably, opens claims to larger horizons. The difficulty implicit in writing about pastoral is to keep the term from emptying itself of meaning, especially in cases where pastoral ceases to be a genre or form and begins to imperialize in other poetic colonies, sometimes grander than itself. Professor Ettin's book is no exception. Thus, though he remarks that Renato Poggioli's claim that "there is a pastoral cluster in any form of poetry" is "too broad to be helpful," he too is ready to assert that through the "emotion-charged depictions of space and time, pastoral images and attitudes have permeated all literature." By the lyrical end of

Chapter 7, "Death, the great leveler, makes us all pastoral characters" and "life . . . filled with moments of small yet important pleasures, is itself pastoral."

Perhaps the large but fairly unfocused title of this study provides the clearest indication of its ambitions and limitations, its particular virtues and peculiar failings, the latter of which have to do, fundamentally, with method and conceptual framework. For the critic, the problem the book presents is to separate the plus and minus qualities, so frequently are the one the obverse of the other. To take the positive side: *Literature and the Pastoral* boldly, perhaps even with a certain air of bravado, announces an extraordinarily wide-ranging frame of reference for pastoral literature, wider than any critical book of recent years. As the dust-jacket says of the author, "Through analysis of texts by authors as diverse as Tasso, Mary Shelley, Leconte de Lisle, Mörike, Unamuno, Flannery O'Connor, and Marge Piercy" -- to say nothing of Wagner, Auden, Rúben Darío, Pushkin, Ronsard, James Agee, and Joni Mitchell -- "he demonstrates the coherence of pastoral elements outside of the traditional pastoral genres and beyond the chronological limits of most surveys of pastoral literature." It is no small achievement to be in touch with so many different kinds of literature, to translate them, as Professor Ettin often does, with grace and fidelity, and, as in the case of Spanish literature (see the treatment of Góngora particularly) to write about them so convincingly.

On the other hand, the sheer undifferentiated throng of names ensures that our eyes will never come to rest for long on any particular pastoral physiognomy before we are whirled away to yet another one. The book's astonishing *va-et-vient* across linguistic borders, across centuries, across genres, certainly bears out the publisher's claims; as well, it substantiates the author's affirmation (if it were ever, at this date, seriously in need of affirmation) that "while pastoral as a genre is an exhausted thing, as a mode it is generally diffused in literature." That "generally diffused" is at the heart of the problem. For with studied deliberateness, Professor Ettin plunges us at once into a modal and thematic approach that involves sudden, startling juxtapositions of unusual, unlikely, often unthought-of materials, linked by what will seem, to the more traditional, historically-oriented critic, purely adventitious associations. Lyrics, epics, novels, short stories, prose-poems, ballets, operas, all are ransacked for facets, often minute facets, of the pastoral experience as represented in the literature of western civilization. In choosing to carve out splinters of pastoralism from works whose chief orientation should cause us to face in quite different directions, the author fundamentally sets aside any consideration of form, as he studiously ignores generic and historical "placing." Indeed, in its lack of concession to such placing, in its sweeping unevaluative multiculturalism, so to speak, the book assumes a certain *comparativiste* complacency, gives off a slight whiff of the *cenacle*.

Readers of this study will nevertheless find it reassuring that Professor Ettin writes a remarkably clear and graceful prose, that there is nothing *outré* in his critical language, which always attempts to communicate. The other side of the coin is that, in providing yet another descriptive analysis of the constituent elements of the pastoral place, he is too docile by half, preferring

to follow in some well-worn paths through the copses and dales, and striking out on his own only insofar as he is able to supply those startling juxtapositions of names as examples to illustrate concepts long familiar to students of pastoral. His originality lies, not in any fresh overview, but rather in requiring his readers to match in their imaginations, now Góngora and Conrad Aiken, now Leconte de Lisle and George Peele, now Wallace Stevens and George Herbert. The technique ensures that the chapters move in small leaps, by moments rather than according to the pulse of governing ideas on any extended scale.

The questions that arise on such occasions are, is there a real or valuable connection, or do the paragraphs move by mere accretion ? One can imagine for readers for whom all poems are parts of one Great Poem, the answers will all be positive; those anxious to preserve the specificities of imaginative literature will surely answer in the negative. All might agree, however, that once the method is posited, it is infinitely extendable, though perhaps without offering much in the way of intellectual increment as example follows example. Thus, if Wagner's "Tannhauser" appears in a discussion of "pastoral insets" on the strength of the shepherd's song in Act I, why not have as well Puccini's *Tosca*, considering the shepherd's song at the beginning of Act III ? Everyone can locate particular favorites, find different uses for them in the headings of the eight chapters, or supply others missing from the discussion; but this is eventually to indulge in the delights of a parlor-game.

This is, of course, another way of saying that the pearls are often finer than the threads on which they are strung. Even those most willing to grant a certain legitimacy in Professor Ettin's mode of procedure will find it astonishing that he should, at this date, find it necessary to assert that he thinks it "important to temper the common notions that pastoral is escapist or simple or nostalgic or epicurean" (4); that "one reason why the pastoral has so often been assumed to be a dead form is that its modal continuities may not be easily recognizable for what they are" (65-6); that "earlier works also contain modally pastoral moments" (70); that Shakespeare's *Tempest* is filled with modal examples of the pastoral, some of which we can briefly set forth (70); or that "pastoral withdrawals in epics also can express ironies and complex tensions" (111). Sometimes the catch-all phrase and laboring for the obvious produce a curiously deadening effect: "Of course, Sp, Pope, and Clare have no trouble finding bucolic material for the winter months as they traverse their fictive pastoral years" (138).

Specialist students of the major pastoralists in English literature -- Shakespeare, Sp, Milton -- are those least likely to be rewarded by reading the pages where these figures are treated. In the first place, they are accorded only the most transient treatment, a treatment moreover not of a kind likely to alter or augment the sum of what is already known. Spenserians may wish to know that Professor Ettin treats, *passim* and briefly, almost never for more than two pages consecutively, a half-dozen poems from SC ("January," "February," "April," "May," "June," and "November") and glances from time to time at Book VI of FQ, a pronouncement of Sir Calidore being utilized at one moment to amplify a discussion of a lyric by Unamuno.

In brief, then, this is a quite general book with a specialist comparativist slant, pleasantly written and filled with constant small discoveries that never quite form a total, moderate and unexceptionable in the tone of its discourse, and the very mirror of a nostalgic pastoral amble. We could wish for a pastoral world a little more ravaged by fire and shot through with crazy illuminations of thunder and lightning. But that is to remember Empson.

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85.122 Pigman, G.W., III. *Grief and English Renaissance Elegy*. Cambridge, London and New York: Cambridge University Press, 1985. vii + 164 pp. $29.95.

The first half of this short and attractive book traces a shift in styles of grief and consolation from invigorating harshness (control yourself; complaint is blasphemous, useless, unworthy of a rational creature; dry those womanish tears at once) to sympathetic tolerance (to weep is natural; take some time; the deceased deserve such tribute). As Professor Pigman says, such a change was not complete, and indeed "rigorism," as he usefully calls the first attitude, is with us yet; true, at times he seems to forget this and so must call exceptional what others might see as merely persistent.

To define this movement (or, perhaps, this range of available attitudes), Pigman examines books on letter-writing, advice on consolation, sermons, commentaries, and a number of elegies (loosely defined and including epitaphs). He deepens what he says by a tactful and empathetic use of modern psychology, a cagey alertness to the tactics of concealment and evasion human beings often adopt when writing of death and loss. It may be objected that the Renaissance elegy is a branch of epideictic rhetoric, not a strategy for dealing with grief, but Pigman argues that we narrow our understanding of the genre if we forget that it is also "a representation of the process of mourning" (40). To show how this works, and also to illustrate a softening in tone, he devotes the second half of his study to chapters on Surrey ("suppressed grief is the dominant note" [68]), and Sp ("a master of lament" [75]), Jonson (a hold-over rigorist) and King (tolerant), and Milton, whose lack of anxiety about grief "distinguishes" him -- although I fail to see how it can be very distinguishing if such ease is where English feelings have, in a general way, been tending.

Pigman's brief study is lucidly informative, warming in its humanity, and elegant in its sophisticated awareness of literary and psychological complexity. It does, however, have severe limitations, as well as a few signs of haste to be seen in occasional errors, an awkward translation or two, and speculations (e.g., on Surrey's reversal of Pyramus and Thisbe [72-3]) to which it is too easy to find alternatives. The chief limitation is simply brevity, a relief for overworked readers but not the soul of historical scholarship. Pigman confines himself to a fairly small body of evidence and offers no explanation as to why he discusses one author and not another. Why no Skelton ? Why the Latin collections on Sidney but not most of the English poems on him or, for that matter, the dead

hero's own elegies in *Arcadia* ? Why Campion's Latin lyrics but not his English funerary verse (his exclamation in *Songs of mourning*, 1613, "O Griefe, how diverse are thy shapes wherein men languish," might have made a telling epigraph) ?

Multiplying proofs needlessly wastes time and paper, but to determine the parameters of "the shift from anxious elegy," as Pigman neatly calls the movement he describes, probably demands a larger crowd of the bereaved to interrogate. Some such mourners would underscore and others would further modify what Pigman says. For example, Thomas Churchyard, a compulsive epitaph writer whom Pigman ignores (yes, I know, reading him can put lead in the eyelids; but he is a more significant poet than some Pigman quotes) writes in 1570 (STC 5227), "wype your blobbred eyen" and in 1591 (STC 5253), "Let blubring teares bedeaw thy face." Churchyard, exemplifying cultural relaxation, has gone soft. Yet in 1571 John Phillips (STC 19869) asks "who can refraine from . . . blubbring teares?" and as late as 1619 Timothy Oldmayne gives his work the stern title, *Gods rebuke in taking from us Sir E. Lewkenor*.

Fuller investigation would also uncover more funerary verses than Pigman supposes were made. We have, he says (53), only four elegies printed before 1551; but Protector Somerset's daughters published verses on the dead Marguerite de Navarre in 1550 (to be sure, the volume appeared in Paris, but it is a likely model for the brief flurry of English collections in 1551), and a broadside of 1509 (STC 13075) bewails the "puyssant and myghty" Henry VII in aureate verse. To the three collections Pigman notes between 1551 and 1587, one should add STC 6364 (1577), which, together with a funeral sermon, offers poetry on the dead Earl of Essex by various hands and in various tongues, including Welsh. In any case, the paucity of such "tombeaux," as the French took to calling them, can be in part explained by the circumstances under which so many of the great made their exits during the Tudor dynasty; nor was any Tudor except the last likely to be bemoaned often or loudly -- the one poor soul who published a lamentation for Mary Tudor had trouble with the authorities (see STC 17559).

Pigman's ten sensible and balanced pages on Sp begin, somewhat puzzlingly, with Daphnaida. He rebukes Alcyon less rigorously than recent critics have done but agrees that Sp explores the dangers of immoderate grief. Perhaps, though, he treats Alcyon too much as though the hysterical widower were indeed human, one of us, and this assumption that the merely pen-begotten voice issues from a full psyche will make some readers restive. Alcyon complains that the Heavens have "tane away" his Daphne so that he "might tormented be"; Pigman deduces from this that, since the grieving husband will do penance until Daphne (not God) pities and "sends" for him, Alcyon must believe Daphne "died to spite him" and uses his suffering as a device to "torment her in turn" by spoiling her heavenly rest. This is very clever, although an Elizabethan might have been even more struck by Alcyon's nearly papist view of departed souls. Yet some may wonder in what ways such psychological insights can be applied to creatures made only of words, and if such modern terminology befits verbal creatures constructed out of an older vocabulary. There is a sort of Heisenberg uncertainty principle at work here, perhaps. Phrases like "unless Alcyon can come to terms with his rage" point to a truth, but they nudge that truth away from its Elizabethan position even as they illuminate it. Sp, after all, never asks Alcyon to come

to terms with his rage; he seems to ask him to let reason govern his will. And yet to discuss Alcyon in the vocabulary of faculty psychology would leave his position Elizabethan, but his notions of the soul unexplained by concepts we understand and accept. Here and elsewhere (e.g., the observation [88] that for Jonson his "son has no existence independent of his father," to which Jonson might retort that such an existence is a biological and moral impossibility), Pigman's sensitivity to the nuances of human relations may (inevitably ?) be too ethnocentric; the anachronism hovers in the diction itself.

The section on Sp concludes with a brief discussion of the moderately rigoristic November eclogue and its model, an elegy by Marot. Pigman argues, rightly, that Marot is less anxious than Sp about grief, although the suddenness of Marot's change to joy ("Chantez, mes vers, fresche douleur conceue./ Non, taisez vous, c'est assez deploré;/ Elle est aux champs Elisiens") is not, I think, "charmingly defiant" in its "neglect of transition." Bion is equally abrupt; and one could see Marot's sudden change as a dramatic moment of recollection, a calculated rhythmic effect with many parallels (e.g., "sepultus est," strings pianissimo -- "Et resurrexit!" trumpets fortissimo).

Pigman also devotes a few sentences to Astrophel and the "dolefull lay" of Clorinda; he argues that the "neglected" evidence of a numerical pattern that plays with the number of sonnets in *Astrophil and Stella* (216 lines for "Astrophel," 108 for the lay, to which I would add that the eighteen lines of Sp's introduction forecast the eighteen stanzas "by" Clorinda) makes Sp's authorship of both poems likely. Maybe so, although the Countess of Pembroke's claim to the latter is, as Pigman concedes, argued by such Sidney scholars as Gary Waller. Further reflection, in fact, might have suggested additional difficulties; printed editions of Sidney's poetry had as yet only 107 sonnets to Stella, and to stress the number of lines, which I agree does need attention, intensifies the peculiarity of the situation: Astrophel's sister is lamenting a man by recalling the manuscript version of his poetry to a mistress, and she does so in a volume in part dedicated to the deceased's widow now married to the mistress' brother.

Grief and English Renaissance Elegy is not the longer work we need on its rich subject but it is nonetheless very much worth reading, both for the pleasure of spending all too short a time in the company of an intelligent and sympathetic critic and for the information it gives and the categories it suggests. It is interesting to reread Claudius' admonitions to Hamlet (I.ii.87-106), bearing what Pigman says in mind, and recognizing the extent to which the king's traditional and harsh words by no means expressed -- especially by the time they sounded from the seventeenth-century stage -- the only attitude then considered reasonable or even tolerable. Spenserians will not find the chapter on their poet particularly fresh or instructive, but the study as a whole helps further to locate his stances and tonalities.

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ARTICLES: ABSTRACTS AND NOTICES

85.123 Anderson, Douglas, "'Vnto My Selfe Alone': Spenser's Plenary Epithalamion," *SpStud*, 5 (1985), 149-168.

The prevailing sense of marital "jocundity"that critics have found in Epith has tended to overshadow elements of the poem that are less markedly joyful. Sp's poetic celebrant sings only to himself in the opening stanzas and identifies himself with the elegiac tradition of Orpheus. The bride whom he later addresses is a mysteriously silent and passive figure, removed from the poet in being and in time as well as in virtue. The wedding day that is the poem's occasion is colored by experiences of "payne and sorrow," resignation and loss, that are not clearly and decisively eclipsed by the joys of matrimony. Sp found expressive opportunities in his poetical marriage gift to Elizabeth Boyle that led him to explore a range of both secular and religious ambiguities in the theme of marriage. These ambiguities pervade not only Epith itself but the Anacreontic songs at the end of Amor and, along with the joyous tone that so many readers have noted, give to Epith its unusual complexity and fullness. [D.A.]

85.124 Beard, M.M., "Pastoralism as a Statement of Value: 'The Faerie Queene' Book VI,"*ESA*, 27, no. 2 (1984), 77-92.

If in SC Sp, like Ariosto and Tasso, "considered the pastoral pursuit of pleasure directly opposed to the Christian pursuit of active virtue," in FQ "he seems more concerned to reveal that each is equally part of a fulfilled Christian life" (80). Calidore's stay with the shepherds, not merely a dereliction of duty, prepares him for his success in the quest. More largely, "courtesy is presented as the virtue which essentially encompasses aspects of [the] contrarities . . . of nature/nurture, nature/grace, and nature/art" (82). In FQ VI, "Sp has revealed that there is no essential dichotomy between contemplation and action. . . . action requires knowledge, and knowledge is essentially sterile unless it leads to action" (91); "the final vindication for the whole pastoral interlude" is provided in x.4 (89).

85.125 Buncombe, Marie H., "Faire Florimell as Faire Game: The Virtuous, Unmarried Woman in *The Faerie Queene* and *The Courtier*," *CLAJ*, 28, no. 2 (December, 1984), 164-175.

Recalling Sp's "generall end" in FQ, contends that "if one substitutes 'gentlewoman' for 'gentleman,' then Florimell serves the author's stated intention as the allegorical symbol of a combination of the Neo-Platonic concept of love and the Christian virtues of the chaste, unmarried noblewoman at court" (165), on the model of the ideal court lady described in Book III of Castiglione's *The Courtier*. Notes the two authors' emphasis on physical beauty and gentle disposition, their distinction between "the requirements of the court lady-in-waiting and those for a queen" (171), and Sp's essential agreement (chiefly in FQ IV), with Castiglione's view of what the ideal gentlewoman "should not be as well as what she should be" (172).

85.126 Burchmore, David W., "Triamond, Agape, and the Fates: Neoplatonic Cosmology in Spenser's Legend of Friendship," *SpStud*, 5 (1985), 45-64. 15 illustrations.

The three sons of Agape have been said variously to represent the harmony of the "three worlds" united by love, the unity of man's tripartite soul, or the "threefold power" of love. All of these meanings are compatible and their combination in a single figure is sanctioned by the systems of triadic correspondence elaborated by syncretistic Renaissance Neoplatonists. The three Fates, who grant Agape's request to join her sons' lives, were also said to correspond with the three worlds or with the three parts of the world soul. In acceding to Agape's wish, they are performing the cosmic function assigned them by the philosophers, uniting the three parts of man's soul as well as the parts of the universe through the influence of love. The description of the Fates "all sitting round about / The direfull distaffe standing in the mid" is borrowed from Plato's *Republic*, and is also placed at the exact numerological midpoint of the first third of the book. It is balanced by the figure of Amoret "in the midst" of the Temple of Venus at the center of the last third. The midpoint of the central third is occupied by the Cave of Lust. The placement of these three figures (Agape, Amoret, and Lust) embodies in the structure of the book the tripartite division of love (divine, human, and bestial) which is its subject. [D.W.B.]

85.127 Cheney, Patrick, "Love and Magic in *Doctor Faustus*: Marlowe's Indictment of Spenserian Idealism," *Mosaic*, 17, no. 4 (Fall, 1984), 93-109.

Marlowe's use in *Doctor Faustus* of a combinedly Neoplatonic and romantic tradition linking love and magic repudiates "the Spenserian ideal of love as the true magic" (107). Sp in 4H "articulates the Neoplatonic doctrine of love" that considers love the magic of the universe, derived from Plato and Pico; in FQ, his "archetype of magic," centered on the magician "as a figure of love linking earthly love with divine love as the central way to enter what Sp calls the *telemond* -- the perfect world . . . . dramatizes" that doctrine of love in the stories of both Arthur and Britomart (94, 99). But Marlowe insists in *Doctor Faustus* that magic leads man away from God and renders man a would-be usurper of God's throne; "Faustus' use of magic as a force of love reshaping the Christian and romance mythologies . . . is merely an illusion -- a parody of the *telemond*" (107).

85.128 Crossett, John M., and Stump, Donald V., "Spenser's Inferno: The Order of the Seven Deadly Sins at the Palace of Pride," *JMRS*, 14, no. 2 (Fall, 1984), 203-218.

By virtue in the first instance of its physical arrangement and the sequence in which Sp describes the riders in the text of FQ I.iv.18-36, the procession of the Seven Deadly Sins is demonstrably "a new creation: uniquely [Sp's] own, and yet thoroughly characteristic of the Reformation and the Renaissance" (215). It incorporates not only the medieval division of evils into an Infernal Triad of world, flesh, and devil, but reflects the strong influence on Sp of the Calvinist gospel of work; the Aristotelian doctrine of contrary extremes and the Golden Mean also speaks through Sp's arrangement and description of the riders. Briefer and less complex than Dante's account of the Deadly Sins, Sp's passage

differs also in that its arrangement usefully teaches the psychology of sin in a context of "worldly Christian humanism" (210).

85.129 Cunningham, Merrilee, "The Interpolated Tale in Spenser's *The Faerie Queene*, Book I," *SCB*, 43, no. 4 (Winter, 1983), 99-104.

"The general narrator of FQ delegates large portions of his poem to subordinate voices"; these narrators may be "eye-witness narrators, guides, self-apologists, confessors, seducers," who "take up the narrative thread at moments when they are necessary as witnesses to past events, as parallel or ironic voices to the larger story, and as dramatic expositors. . . . Sp's narrator depends on these delegated speakers . . . to illustrate the theme of fall and regeneration. . . . The interpolated tales of Book I define each other, the Red Cross Knight, and, in the process, the possibilities of human consciousness" (99). Discusses Duessa, Fradubio, Una, Arthur, and Sir Trevisan in these contexts.

85.130 Doerksen, Daniel W., "Recharting the *Via Media* of Spenser and Herbert," *Ren&R*, N.S., 8, no. 3 (August, 1984), 215-225.

Full understanding of Sp's and George Herbert's poetry depends on the recognition that, if the Elizabethan and early Stuart *via media* in the limited context of order and ritual was "a path between Rome and either Geneva or Puritanism," doctrinally the English *via media* shunned Roman papistry and [not Geneva or Puritanism but] "those who separated and those considered heterodox in *theology*" (216). This doctrinal *via media* included both "conforming puritans" (Sp's position in 1599 "and for some time thereafter") as well as more conservative but non-Laudian conformists such as Herbert. The biblical shaping of Protestant writing in this period, notable in FQ I and (e.g.) Herbert's "Love III," reflects the strength of Protestant theology "at the very centre of the pre-Laudian English *via media*" (222).

85.131 DuRocher, Richard J., "Arthur's Gift, Aristotle's Magnificence, and Spenser's Allegory: A Study of *Faerie Queene* I.9.19," *MP*, 82, no. 2 (November, 1984), 185-190.

Careful attention to the text of FQ I.ix.19, together with recognition of the fact that Sp here presents an encounter chiefly between "patterns of two fundamental human virtues whose interaction is harmonious" (187), suggests that Arthur's gift ought not to be reductively identified with the Eucharist. Rather, the gift is primarily meaningful "within Sp's allegory of magnificence" (186), reflecting Aristotle's "synthesis of magnificence and holiness" in *Nicomachaean Ethics* 1122b-1123a. Arthur's use of "that pretious liquour" (IV.viii.20) to heal physical wounds, effectively an expression of magnificence understood as "a comprehensive virtue healing and reviving one devoted to a particular, and a particularly endangered, virtue" (189), appears to support this reading.

85.132 Ehmke, Ronald, "Crystal Gazing: Spenser's Cinematic Apparatus," *NOR*, 11, nos. 3-4 (Fall-Winter, 1984), 28-42. 5 illustrations.

With primary reference to Britomart's vision of Arthegall in Merlin's "glassie globe" (FQ III.ii.18-26), argues that, as Britomart's "reading of the image in the crystal ball mirrors our own reading of the book in which she is a character," this "primal scene" indicates that "Sp's story is . . . about visibility, about what it means to see and to be seen, and it is about power in various guises" (30, 32). "The crystal ball shows Britomart an image which generates the narrative of her life, the narrative she tells her fellow knight, the narrative Sp tells us" (40).

"If Britomart can be compared to the viewer of a film, then Merlin is the film-maker. . . . his crystal ball . . . is what contemporary film theory calls a *cinematic apparatus*," forming the locus for technological, economic, and psychoanalytic disciplines (36, 38). Likens FQ in particular to Syberberg's "simultaneously epic and fragmentary" film, *Hitler: A Film from Germany* (41-2).

85.133 Grossman, Marshall, "Augustine, Spenser, Milton, and the Christian Ego," *NOR*, 11, nos. 3-4 (Fall-Winter, 1984), 9-17. [See also author's abstract of his MLA paper: *SpN* 85.44].

In *Confessions* XIII, Augustine, "by introjecting the *logos* as ego ideal, was able to contain the metonymics of his desire within the metaphoric closure of the *Imago Dei*. By making the self the mirror of the desired other, [he] captures both within a totalizing complex. [But] Sp's allegory . . . fails to locate a metaphor that can arrest and foreclose the chain of metonymies it produces" (13). Pressed (notably in FQ V) by "intractable and irreversible events during the time of the poem's composition," and (in FQ VI) by the intrusion of "reality in the form of a marauding signifier of an other . . . into Colin's imaginary world," Sp "is unable to unify self and desire's images; logorrhea ensues," as the poet "metonymically multiplies words" (13-15).

85.134 Hieatt, Constance B., "Stooping at a Simile: Some Literary Uses of Falconry," *PLL*, 19, no. 4 (Fall, 1983), 339-360.

Explains a variety of hawking terms commonly encountered in medieval and Renaissance English literature; glances at references to hawks, falcons, and eagles in classical literature; attends chiefly to the use of terms from falconry in Shakespeare (*The Taming of the Shrew*) and Sp, whose "many uses of hawking terms fall into groups with particular associations amounting to conventions, which can be exploited in various ways, and which are similarly used by many other writers." Refers to Amor 72 and 80, FQ *passim*, and 4H to display variety of such illusions in Sp, often in contexts of male/female opposition.

85.135 Kaske, Carol V., "Augustinian Psychology in *The Faerie Queene*, Book II," *University of Hartford Studies in Literature and Religion*, 15, no. 3, and 16, no. 1 (1984), 93-98. [See also *SpN* 84.25-26].

The dragon-fight in FQ I, the Palmer's sermon in II.iv.34-5, and especially the episode of the Nymph's Well in Book II (notably i.54) indicate that Sp's allegory reflects his debt to "a psychology rooted in Genesis and codified by the Fathers" (96). In particular, the text of II.i-ii recalls Augustine's

codification of two concepts founded on Romans vii: "negative suggestibility" and "concupiscence as distinct from deliberate or actual sin" (93).

85.136 Manning, R.J., "'Deuicefull Sights': Spenser's Emblematic Practice in *The Faerie Queene*, V. 1-3," *SpStud*, 5 (1985), 65-90. 4 illustrations.

Critics have dismissed the first three cantos of Book V as rebarbative, as a "false start," or even as "largely irrelevant" to the Legend of Justice. While Sp indicates that these cantos form an independent structural unit within the book as a whole, he also asserts that these cantos "agree" with his present treatise, and their purpose is "true vertue to aduaunce." The methods he employs are consistent with his practice elsewhere: he inserts into his narrative the traditional emblems of the book's titular virtue: in Canto One, the headless Lady is an ancient hieroglyph of Justice, while the knight's broken sword was used to symbolize over-rigorous severity; Canto Two deals with economic abuses, and contains the emblem of "handless Justice," while the Giant's broken scales show the damaging effects of corrupting avarice; Canto Three introduces the sun and the bridle, attributes of Nemesis, who restrains the emotional excesses of pride and anger which threaten the right administration of Justice. These cantos thus form an exemplary statement of the virtue of Justice. Indeed, Sp goes further, and displays the preeminence of Justice over the other Moral virtues. Justice is allied with Wisdom in Canto One, with Fortitude in Canto Two, and Temperance in Canto Three, Justice always characterizing the most perfect expression of each virtue. [R.J.M.]

85.137 Miller, Jacqueline T., "The Status of Faeryland: Spenser's 'Vniust Possession'," *SpStud*, 5 (1985), 31-44.

Sp's emerging conception of the status of his Faeryland, as he attempts to delineate the relationship between history and poetry, fact and fiction, helps explain his growing disillusionment in the last books of FQ. The major issues at stake are revealed in two specific sections of the poem where Sp sets together two versions of a similar story: the paired chronicles Arthur and Guyon read in the House of Alma (the disruptive British history and the idealized Faeryland history) and the paired stories of union in Book IV (the harmonious wedding of Thames and Medway, and the more problematic uniting of Florimell and Marinell). Sp endeavors to clear a space for his Faeryland where there are no pretensions to correspondence with actual experience and where, therefore, he can freely invent his ideal landscape; yet he also acknowledges a close association between his created world and the actual world that demands that he confront the unstable, disruptive nature of his fiction and its own remoteness from the ideal. The last books of FQ, then, cannot simply be said to reflect Sp's growing awareness that the actual world is antagonistic to his ideal Faeryland, for the poet sees congruence more than conflict between Faeryland and actuality. The poet does not just come to terms with the fallen 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 and reveals his inability to create and sustain a golden world in poetry. [J.T.M.]

85.138 Rogers, William Elford. "'Perfect Speculation' in Spenser's *Fowre Hymnes*." In *The Three Genres and the Interpretation of Lyric*. Princeton, N.J.: Princeton University Press, 1983, pp. 184-202.

This study suggests that, in the light of Kant's relational categories, genre-theory yields, "not knowledge of works, but knowledge of interpretations" (75), and that E.D. Hirsch's insights can in fact be incorporated into "an interpretative model along Heideggerian lines," which "can provide a standard of interpretation, while allowing for a multiplicity of meanings" (124, 145, 141). To show how this model can "ground distinctions" and provide "a logical structure for the coherent arrangement of interpretive statements" (181), considers poems by Donne, Herbert, and others; and Sp's 4H.

With reference especially to the work of J.W. Bennett and Robert Ellrodt, suggests that the images of mirroring in 4H, which exemplify Sp's "technique of re-forming" (191), throw light on the puzzling language of the dedicatory letter to 4H. In HL and HB, "the mirror is purely mind; in HHB, the mirror is world, including mind considered as part of that created world" (198). "The self-contemplating love of the eternal mind makes possible and sustains the self-contemplating love of earthly beauty" (201), which is validated thereby.

85.139 Sandler, Florence. "*The Faerie Queene*: An Elizabethan Apocalypse." In *The Apocalypse in English Renaissance thought and literature: patterns, antecedents and repercussions*. Ed. C.A. Patrides and Joseph Wittreich. Ithaca, N.Y.: Cornell University Press, 1964, pp. 148-174.

Patterned on the Apocalypse of John, the treatment of "the peculiarly apocalyptic theme of the arrival of God's kingdom" (149) in the moral allegory of FQ I reflects "the biases . . . of Christian Humanism," notably the Erasmian preference for Augustine's allegorical style and for Paul's dichotomy of flesh and spirit, as well as Paul's "understanding of the transforming power of the Spirit" (151-2). Further, the Protestant Tudor myth conjoins with Sp's Christian Humanism, as Dixon's annotations to FQ I indicate, for the poet's contemporary readers: Elizabeth's triumph "as representative of the True Church and the rightful Succession recapitulates in political terms the triumph of the Man of Grace over the Man of Sin in the life of the *miles christianus*" (157). The culmination of FQ I, figuring equally "the Accession of Elizabeth . . . [and] the Marriage of the Bride and the Lamb," effectively attributes "a sanctity to the Elizabethan Church and Succession" (166).

Mut "sets the Biblical genre of apocalyptic . . . within the larger prophetic tradition from which historically it derived"; if Sp in FQ I "'unveils' the historical signs . . . in Mut he presents the transfigured order of Creation" (170-71). Yet "Sp's reading of the Johannine Apocalpyse" is most clearly reflected in FQ I, "a fiction that imitates the fiction of the Apocalypse" (171).

85.140 Spear, Jeffrey L., "'The Gardin of Proserpina This Hight': Ruskin's Application of Spenser and Horizons of Reception," *SpStud*, 5 (1985), 253-270. 12 illustrations. [See also *SpN* 83.45].

If, as H.R. Jauss argues, the life of a literary work is not intrinsic but an interaction between the work and its readers, then literary criticism is less a progress toward definitive readings than the record of historically conditioned meanings as revelatory of readers as of their chosen texts. The "outdated" readings that so often serve as foils for the latest ones thus reveal not the history of error but the historical horizons of earlier periods and become clues to understanding them. Sympathetic understanding of Ruskin on Sp requires recognition of the historical and linguistic distance between our world and Ruskin's, a distance as real, if less extreme, than that between the sixteenth and the nineteenth or twentieth centuries. Read in an evangelical context, Ruskin emerges as a belated figure in a Protestant tradition in which Sp figures as both poet and teacher. While his reading of Sp anticipates modern iconographic studies, it also questions the aesthetic bias underlying our secular interpretations of such episodes as the destruction of the Bower of Bliss. Finally, Ruskin's reading of Sp provides an insight into his own mythopoeic criticism of Victorian society and the works of J.M.W. Turner in *Modern Painters*. [J.L.S.]

85.141 Stillman, Carol A., "Politics, Precedence, and the Order of the Dedicatory Sonnets in *The Faerie Queene*," *SpStud*, 5 (1985), 143-148.

The dedicatory sonnets present one of the 1590 FQ's few editorial problems, since the two impressions print two quite different series, the first with only ten sonnets, the second with the full seventeen. Editors and bibliographers have assumed that the order is confused because it did not really matter. On the contrary, the sonnets are arranged in exact accordance with the heraldic rules for precedence. The strictness and importance of the rules can be gaged by the fact that the printer took the trouble and expense to add the omitted seven sonnets by inserting a four page cancel instead of simply tacking them on to the end of the first series. [C.A.S.]

85.142 Tung, Mason, "Spenser's 'Emblematic' Imagery: A Study of Emblematics," *SpStud*, 5 (1985), 185-208. 7 illustrations.

There are two reasons why Sp's images often appear "emblematic." One is that both Sp and the emblematists draw from the same sources, e.g., natural history, Aesop's fables, proverbial lore, and mythology. Consequently, parallels between Sp's images and emblem books are the result not of direct borrowing but of drawing from the same sources, some of which are "emblematized," making it easier to establish coincidental resemblances. The other reason is that poetics and emblematics share many rhetorical concerns, such as the mixing of *dulci* and *utile*, *ut pictura poesis*, the ideal of expressing similitude with vividness (*enargeia* and *energeia*), the revealing of the intelligible in the visible, and the doctrines of imitation and representation. Sp achieves the "emblematic" mode, not necessarily by borrowing from emblem books, but by realizing some of the common rhetorical ideals, especially those of imitation and *energeia* propounded by Aristotle. A case in point is in his treatment of the Graces' dance in Book VI of FQ. The popular and traditional dance of the three Graces has been transformed into a unique image that not only meets all of Sp's particular allegorical needs, but also fulfills the many rhetorical goals that are common to both poetics and emblematics. [M.T.]

85.143 Viswanathan, S., "A Context of Spenser's Episode of Despair," *Aligarh* [India] *Journal of English Studies*, 9, no. 1 (1984), 1-9.

Given Sp's doctrinal concerns in the episode of Despair (FQ I.ix), his emphasis on "salvation through mercy and grace, through faith rather than good works," and "the probability of his acquaintance if not familiarity with the moralities and the interludes," it appears that the influence on this episode "of the medieval-Renaissance convention of Despair" in a wide range of moralities of the period 1515-75, and of the debate of the Four Daughters of God (perhaps by way of *The Castle of Perseverance*) has been underestimated.

85.144 Walls, Kathryn, "Abessa and the Lion: *The Faerie Queene*, I.3.1-12," *SpStud*, 5 (1985), 1-30.

The damsel Abessa first appears walking ahead of Una in the wilderness, bearing a pot of water on her shoulders. The water-pot is one of many allusions to Genesis xxi, all of which indicate that the damsel is Hagar, the bondwoman whose expulsion by Abraham was allegorized by Paul (in Galatians iv) as the spiritually reborn Christian's casting out of the rule of the law, the Old Covenant. To begin with, Abessa suggests the Jewish faith before the advent of Christianity, but having faced Una and fled, she represents the Jews in their failure to convert and recalls the fallen *Synagoga* of the medieval *Ecclesia-Synagoga* motif. Arriving in Corceca's house, Abessa suggests aspects of the Roman Church; the sequence of her roles implies that the contemporary Roman Church is heir to the vices of Judaism. Una's lion, whose mildness is not recognized by the terrified Abessa, seems to be a symbol of Christ, "the lion of the tribe of Juda." His initial fierceness is God's just anger, replaced with mercy through the incarnation. [K.W.]

85.145 Weatherby, Harold L., "The Old Theology: Spenser's Dame Nature and the Transfiguration," *SpStud*, 5, (1985), 113-142. [See also *SpN* 84.24].

When in Mut Sp identifies Nature with the "God of Nature" and then draws an analogy between Nature and the transfigured Christ, he raises questions of interpretation which deserves better answers than they have hitherto received. Thought the numerous sources conventionally cited for these passages (from Pythagoras to Chaucer) may have influenced Sp's conception, they do not provide adequate precedents for identifying Nature with the specifically Christian God nor for comparing her beauty with that of Christ in the Transfiguration. Precedents are, however, to be found in the Greek Church Fathers. In the theology of Athanasius, of the Cappadocians, and of John of Damascus, the theosis of man and, through man, of the rest of Nature is a recurrent motif. Several classical statements of this doctrine were available in the sixteenth century in recently published continental editions of the Fathers. Most notable among these is a 1577 Parisian edition of St. John of Damascus's *opera* which includes his treatise on the Transfiguration -- a homily which recapitulates the earlier Eastern teaching on the subject and makes a detailed connection between the deification of Nature and the manifestation of that deification on Mt. Tabor. Furthermore John of Damascus links to the Transfiguration another motif clearly visible in Mut -- the eschatalogical expectation of the end of

time and change. In St. John's discourse, as in Sp's poem, the epiphany of a divinized Nature prompts the expectation of a time "when no more change shall be." [H.L.W.]

85.146 Weiner, Seth, "Minims and Grace Notes: Spenser's Acidalian Vision and Sixteenth-Century Music," *SpStud*, 5 (1985), 91-112. 1 illustration. [See also *SpN* 84.91].

In a celebrated but misunderstood instance of musical wordplay, Sp refers to the Acidalian vision in FQ VI.x as a *minim*. Treatises on practical music in Sp's time defined *minim* as the note on which the musical beat was based. Sp's use of the term wittily implies that the Acidalian vision, inspired by a simple country lass rather than by Gloriana, is at once a mere trifle and an episode of first importance -- a truancy but also the vital beat or pulse informing the whole poem. The beat, again according to contemporary musical treatises, could be subdivided by two or by three, thereby producing what was known as *imperfect time* or *perfect time*, also called *minim time*. Sp's vision consists of the *three* classical Graces moving about *one* country lass, a dance suggestive of *perfect*, or *minim time*. Accordingly, the relationship of the Graces to the lass, and of the whole inner cluster of figures to the outer ring of one hundred maidens, can be described numerologically in terms of a series of ingenious triadic unfoldings and infoldings. The triads all point toward common-places of Pythagorean cosmology that complement the iconography of the Graces' dance as explained by art historians -- namely, that it concerns the unfolding of inward courtesy, private and deep in the soul's inner sanctum, into the civilities and shared decencies that make society an ongoing concern. Sp is telling us, in effect, that the music of the universe resonates in *minim time* with the music of civilized institutions. The final portion of this essay applies the last stated idea to the vexed question of the choreography of the dance and suggests (citing precedents in Renaissance art) that the Graces are all facing outward. This configuration fulfills all the usual requirements of the Senecan and Servian models for the good civil life and also suggests the process of triadic unfolding and infolding. It thus corroborates what the art historians have taught us in terms of the other sister art, music. [S.W.]

85.147 Wells, R. Headlam, "Poetic Decorum in Spenser's *Amoretti*," *Cahiers Elisabéthains*, 25 (April 1984), 9-21.

The anomalies of Amor, variously accounted for by modern critics, are best explained in the light of convention and the recognition that, if "the emotions which stimulated the poem might be private, the finished artifact is essentially a public performance," designed to praise and attract the attention of Queen Elizabeth (9, 13). "The Petrarchan sonnet sequence is the perfect medium for an Elizabethan poet wishing to make a case for preferment, and the *rare inuention* displayed in Amor consists in the devising of variations on this conceit" (15). "Sp's choice of the dolphin as an emblem for Elizabeth" in Amor 38, and his use of lion-imagery in Amor 20, are especially notable examples of "the skill with which the poet adapts a conventional form to suit a particular circumstance" (19).

DISSERTATION ABSTRACTS

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

85.148 Clark, James Andrew. *"Copious Matter of My Song": Thematic and Rhetorical Paradoxes of Abundance in Spenser and Milton.* Yale University, 1982. 245 pp. *DAI*: 43: 3917-A. Order No. 8310546.

Studies how verbal and material abundance are presented in selected works of Sp and Milton, who share the common enthusiasm for abundance in many forms, but whose presentation of abundance is continually paradoxical. Verbal and material plenty may be morally tainted; yet from abundance may spring impoverishment. Hence the poets do not welcome abundance before they have discriminated its modes and distinguished their own copious poetry from idle inventiveness. To show this process the dissertation employs both rhetorical and thematic analysis.

Suggests that both poets were touched by Erasmus' *De Copia*, that their works have been valued for their abundance, yet that paradoxes may complicate the relation of matter to style. Chapter 1 studies chiefly FQ II, demonstrating how plenty there may impoverish those who wield it. Not wishing to pour forth idle abundance, Sp makes Guyon choose a proper abundance among many sources; the idea of *bounty* is central to this process. Chapters 2 and 3 pursue related paradoxes and patterns in Milton's *Comus* and *Paradise Lost*: in the latter, an opening phase of creative bounty is challenged by Satanic counter-*copia*, which spreads impoverishment. From this conflict, Milton develops a third style of humble magnificence, characteristic both of the Son and of his own poetic voice.

85.149 Gross, Kenneth Wayne. *Idolatry, Iconoclasm, and Magic in* The Faerie Queene. Yale University, 1982. 336 pp. *DAI*: 43: 3919-A. Order No. 8310497.

FQ examines the moral and imaginative risks of representation; it records a struggle between Sp's skepticism of myth and fiction, and his fascination with these entities or processes as material for visionary poetry. Chapter 1 discusses the idea of "idolatry" in Judaeo-Christian tradition, especially in its application to ritual, mythology, magic, and even allegorical interpretation; in this light Sp appears as an iconoclastic idolater or iconographer who opposes the fixations and regressive tropes of his culture with images and words that may themselves be idols.

Chapter 2 applies these matters to Sp's View, which attacks the idols embedded in Irish law, custom, and religion, and analyzes the illusions and errors that infect English attempts at reform, even the analytic prose of Sp himself. Chapter 3 examines the encounter in FQ I between Orgoglio (an idol

and a maker of idols) and the iconoclastic Arthur, in whom Sp nevertheless redeems certain questionable aspects of idolatry and magic. Chapter 4 considers the relevance of the poet's figurations of idolatry to erotic quest-romance, centering on Britomart. Chapter 5 presents a double account of Calidore's lost vision of the Graces on Mount Acidale and Faunus's transgressive glimpse of Diana on Arlo Hill -- ambivalent moments where idolatry and iconoclasm, worship and sacrilege, enchantment and disenchantment, are all but inextricably intertwined.

85.150 Patterson, Sandra Reindl. *The Catullan Epithalamic Tradition and the Marriage Poetry of Spenser and Jonson*. University of Kentucky, 1982. 236 pp. *DAI*: 43: 3902-3903-A. Order No. 8309070.

Sp and Jonson imbued their marriage poetry with important themes, motifs, and structures derived from the epithalamia of Catullus 61, 62, 64. In addition to such traditional motifs as the "coming forth" of the bride, the appearance of the nuptial star Hesperus and its transformation into the Morning Star, and the approach of Hymen, Sp uses the *deductio*, or marriage procession, from Catullus 61 in three major "spousal" episodes in FQ to portray the transition from barrenness to fruitfulness implicit in marriage. In Epith Sp adapts this same structuring to create two marriage processionals. Each *deductio* culminates in an act of consummation: the first, the church wedding before God, and the second, the physical consummation of the marriage by the bridal couple. The *deductio* also forms the basis of the swan journey in Pro. Since it symbolizes the transition from sterility to fertility, Sp employs this structure and theme at once to compliment the Somerset sisters on their betrothal, praise Elizabeth and Essex, and make a bid for his own advancement as a poet within the "bridal" household of Elizabeth. [Remainder of the dissertation concerns Jonson's debt to Catullus in *Hymenaei* and the *Haddington Masque*, and to Catullus and Sp in the Weston epithalamium].

ANNOUNCEMENTS

85.151 Subscribers to *SpN* are advised that, beginning with the issue for Spring-Summer, 1986 (17.2), the journal will be published under the auspices of the Department of English, University of North Carolina (Chapel Hill). Professor Darryl Gless, presently Associate Editor of *SP*, has very kindly consented to assume the Editorship of *SpN* with that issue. Full details will appear in the Winter, 1986, issue of *SpN*.

Meanwhile, subscribers' dues for 1986 (and any outstanding dues, to be sure) should be paid as usual to *SpN*, Department of English, SUNY-Albany, Albany NY 12222.

We welcome Dana Burns, who will serve as Editorial Assistant for 16.3 and 17.1, to the staff of our journal.

85.152 SPENSER AT KALAMAZOO, 1986, will be held in conjunction with the 21st International Congress on Medieval Studies at Western Michigan University, at

Western Michigan University, Kalamazoo, Michigan, 8-11 May, 1986. Since 1986 marks the 400th anniversary of Sidney's death, at least one of the four sessions is expected to deal with literary relations between Sp and Sidney. Enquiries should be addressed to Donald Stump, Department of English, Virginia Polytechnic Institute and State University, Blacksburg, Virginia 24061 (703-961-6919). Full details of the program will appear in the Winter 1986 issue of *SpN* (17.1).

A Special Session, "Spenser in the Modern World," sponsored by *Studies in Medievalism* in co-operation with SPENSER AT KALAMAZOO, will make part of the 21st International Congress on Medieval Studies in May, 1986. The editors of *Studies in Medievalism* hope to follow the success of the issue on "Dante in the Modern World" (Vol. II, no. 3) with a similar issue on Sp. Enquiries should be addressed to Leslie J. Workman, Editor, *Studies in Medievalism*, 520 College Avenue, Holland, Michigan 49423.

85.152 SIR PHILIP SIDNEY MEMORIAL APPEAL. As the 400th anniversary of Sir Philip Sidney's death approaches, the Dean and Chapter of St. Paul's, London, have been pleased to allow a memorial to him to be placed in the cathedral crypt. The sum needed for the inscribed portrait tablet designed and to be carved by David Kindersley, MBE, is £10,000. Contributions are invited from all those who value Sidney's life and example. American donors should make cheques payable to The Royal Oak Foundation, Inc., 41 East 72nd Street, New York, New York 10021; all contributions to Royal Oak are tax-deductible. Other donors should forward contributions to the Sir Philip Sidney Memorial Fund, The Chapter House, St. Paul's Churchyard, London EC4M 8AD. Cheques should be made payable to Sir Philip Sidney Memorial Fund, St. Paul's Cathedral. All contributions will be acknowledged.

84.153 WESTERN PENNSYLVANIA SYMPOSIUM ON WORLD LITERATURE. The program for 1986 will be devoted to "Sir Philip Sidney, Renaissance Humanism, and the Courtier," which will meet on Tuesday, 8 April, 1986. Two major speakers will be featured, together with short papers and discussion by faculty from sponsoring colleges and universities. Enquiries should be addressed either to the Symposium Director, C. Lucente, Modern Language Department, Duquesne University, Pittsburgh, PA 15282, or to the 1986 program chair, H.S. Rockwood, III, Department of English, California University of Pennsylvania, California, PA 15419.

85.154 The review of David Norbrook's *Poetry and Politics in the English Renaissance* (*SpN* 85.62) was contributed by Julian Lethbridge, of Newbold College, Binfield, Bracknell, Berkshire, U.K.

85.155 *Correction*. In *SpN* 85.89, Judith Anderson (Indiana Univ.) is said to have "doubted the pun on *Rome* and *ruminate*" [found by A. Kent Hieatt in Shakespeare's sonnet 64]; in fact, Anderson thought the suggestion "attractive and likely," questioning instead Hieatt's suggestion that "a similar pun is present in sonnet 55." We apologize for the slip.

85.156 SPENSER BIBLIOGRAPHY: UPDATE. This item continues the project inaugurated with Item 80.29 (*SpN* 11.1) and continued in later issues of *SpN*.

Spenser Bibliography Update, 1983

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

The following checklist includes Spenser items published during 1982 plus a number of earlier items not included in previous updates. Items reviewed in the Spenser Newsletter are referred to by year and item number; 83.10 refers to the tenth item in the 1983 volume.

I. Works: Selections

1. Spenser, Edmund. "A View of the Present State of Ireland, Discoursed by Way of a Dialogue Between Eudoxus and Irenus (1596)." In Elizabethan Ireland: A Selection of Writings by Elizabethan Writers on Ireland. Ed. James P. Myers, Jr. Hamden, Ct: Archon Books, 1983, pp. 60-125.

II. Collections of Essays

2. Cullen, Patrick and Thomas P. Roche, Jr., eds. Spenser Studies: A Renaissance Poetry Annual IV, 1983. New York: AMS Press, 1984. viii + 169pp. 84.65 [Essays listed separately below.]

3. Greco, Francis F., ed. Spenser at Kalamazoo, 1983. Proc. of Spec. Sessions at the 18th Internat. Cong. on Medieval Studies, Western Michigan Univ. 5-8 May 1983. Clarion, PA: Clarion Univ. of Pennsylvania, 1983. vii + 210pp. 83.68-93 [Essays listed separately below.]

III. Bibliographies

4. Klemp, Paul J. "Numerology and English Renaissance Literature: Twentieth-Century Studies." BB, 40, 4(1983), 231-41. 84.78

5. Moore, John W., Jr. "Spenser Bibliography Update, 1981." SpenN, 14 (Fall 1983), 77-85. 83.128

IV. General Spenser Criticism

6. Brennan, Michael. "William Ponsonby: Elizabethan Stationer." AEB, 7, 3(1983), 91-110.

7. Briggs, Julia. This Stage-Play World. Oxford: Oxford Univ. Press, 1983. vii + 225pp.

8. Cheney, Donald. "Spenser's Fortieth Birthday and Related Fictions." SSt, 4 (1983), 3-31. 84.73

9. Corthell, Ronald J. "Beginning as a Satirist: Joseph Hall's Virgidemiarum Sixe Books." SEL, 23, 1(Winter 1983), 47-60.

10. Fogle, French R. "'Such a Rural Queen': The Countess Dowager of Derby as Patron." In Patronage in Late Renaissance England. Ed. French R. Fogle and Louis A. Knafla. Los Angeles: William Andrews Clark Memorial Library, Univ. of California, 1983, pp. 1-29.

11. Fowler, Alastair. Kinds of Literature: An Introduction to the Theory of Genres and Modes. Cambridge, MA: Harvard Univ. Press, 1982. 84.132

12. Fuller, Donald Ames. "The Style and Example of Lydgate's Literary Art." Northern Illinois, 1983. DAI, 44:1092-A.

13. Gross, Kenneth. "'Each Heav'nly Close': Mythologies and Metrics in Spenser and the Early Poetry of Milton." PMLA, 98, 1(January 1983), 21-36. 84.06

14. Helgerson, Richard. "The New Poet Presents Himself." In his Self-Crowned Laureates: Spenser, Jonson, Milton and the Literary System. Berkeley, Los Angeles, and London: Univ. of California Press, 1983, pp. 55-100. 84.68

15. Kucich, Greg Peter. "Spenser's Impact on Keats and Shelley." Michigan, 1983. DAI, 44:1800-A. 84.123

16. Miller, David L. "Spenser's Vocation, Spenser's Career." ELH, 50, 2(Summer 1983), 197-231. 84.13

17. Patterson, Sandra Reindl. "The Catullan Epithalamic Tradition and the Marriage Poetry of Spenser and Jonson." Kentucky, 1982. DAI, 43:3902-A.

18. Saunders, J. W. A Biographical Dictionary of Renaissance Poets and Dramatists, 1520-1650. Brighton: Harvester, 1983; Totowa, NJ: Barnes and Noble, 1983. xxxiv + 216pp.

19. Sinfield, Alan. Literature in Protestant England 1560-1660. London: Croom Helm; Totowa, NJ: Barnes and Noble, 1983. 160pp. 83.105

V. General Criticism of The Faerie Queene

20. Alpers, Paul and Donald Davie. "Responses to The Politics of Interpretation." CritI, 9, 3(March 1983), 631-32.

21. Brooks-Davies, Douglas. "The Mercurian Monarch in The Faerie Queene." In his The Mercurian Monarch: Magical Politics from Spenser to Pope. Manchester: Manchester Univ. Press, 1983, pp. 11-84. 85.05

22. Burrow, J. A. "Sir Thopas in the Sixteenth Century." In Middle English Studies Presented to Norman Davis in Honour of His Seventieth Birthday. Ed. Douglas Gray and E. G. Stanley. Oxford: Clarendon Press, 1983, pp. 69-91.

23. Buxton, John. "'Certaine Signes Here Set in Sundry Place': Spenser's Advice to His Readers." RES, 34 (November 1983), 395-402. 84.137

24. Cincotta, Mary Ann. "Reinventing Authority in The Faerie Queene." SP, 80, 1(Winter 1983), 25-52. 84.05

25. Cousins, A. D. "Ralegh's 'A Vision upon This Conceipt of the Faery Queene.'" Expl, 41, 3(Spring 1983), 14-16.

26. Craig, Joanne. "'Double Nature': Augmentation in Spenser's Poetry." ESC, 9, 4(December 1983), 383-91. 84.138

27. Dobin, Howard Neal. "Prophecy and the Politics of Interpretation in Renaissance English Literature." Stanford, 1982. DAI, 43:2677-A. 83.95

28. Fowler, Joanne Ellis. "Edmund Spenser's Presentation of the Political Philosophy of the Earl of Leicester's Progressive Party." Emory, 1982. DAI, 43:3324-A. 84.50

29. Gross, Kenneth Wayne. "Idolatry, Iconoclasm, and Magic in The Faerie Queene." Yale, 1982. DAI 43:3919-A.

30. Guillory, John. Poetic Authority: Spenser, Milton and Literary History. New York: Columbia Univ. Press, 1983. xiii + 201pp. 84.67

31. Harris, Susan Louise. "Art and Eros in Spenser's Faerie Queene: A Psychoanalytic Analogy for Books I-III." California at Berkeley, 1982. DAI, 44:175-A. 84.51

32. Hieatt, Constance B. "Stooping at a Simile: Some Literary Uses of Falconry." PLL, 19, 4(Fall 1983), 339-60.

33. Houston, John Porter. "Classicizing High Style: Ronsard, Tasso, and Spenser." In his The Rhetoric of Poetry in the Renaissance and Seventeenth Century. Baton Rouge and London: Louisiana State Univ. Press, 1983, pp. 86-114. 85.08

34. Krier, Theresa Marie. "Observing Privacies: The Passions and Tact in The Faerie Queene." Michigan, 1983. DAI, 44:1799-A. 84.122

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