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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

86.62 Perhaps the first thing a new editor should do is to assure readers that he will labor diligently to satisfy the parting expectation of his predecessor [86.03]. Though the *Newsletter* may "dilate," therefore, I vow that it will not merely "change" in ways determined by an anarchic Mutabilitie. My certainty results from confidence that the endeavor will remain a cooperative one, as it has been in the past.

If *Spenser Newsletter's* future manifestations fail to achieve a fated "perfection," however, the cause will certainly not lie with Hugh Maclean, who has handed the journal over in a condition of robust good health and whose meticulous attention to detail has made the transition a smooth one. Hugh's wit, learning, and judicious good sense will continue to cast benevolent influence on our future activities; for, as readers will be glad to learn, he has agreed to join the ranks of Corresponding Editors. Jerry Mills, Tim Heninger, and I extend an enthusiastic welcome to the newcomers within those ranks; we thank the experienced colleagues who have agreed to persist; and we bid a warm farewell to those who have chosen to turn their attention to other activities. We also extend our thanks to Julian Lethbridge, who will continue supplying abstracts of articles published in a number of British journals, and to John Moore, whose annual *Spenser Bibliography Update* will continue to appear in the autumn issues.

The completion of this issue testifies to the generosity and aid of many people, including the three scholars whose intelligent and promptly supplied reviews appear below. We also owe thanks to Joseph Flora, Chairman of the English Department, who together with the Dean of the College of Arts and Sciences, has provided essential computer facilities, time, and editorial assistance. Special thanks must go to the direct supplier of that assistance, Doris Helbig, for doing what can humanly (and humanely) be done to keep the editor organized, for unmatched skill in conducting searches for new work on *Spenser*, for meticulous creation of a database, and for timely learning of the capacities and duplicities of the program that operates it. Energetic thanks must go to my colleague James P. Thompson, for infinitely patient, generous advising on the mysteries of computers, word-processing programs, printers -- all those time-consuming marvels of technology that promise to save us so much time. In the latest stages of production, this issue benefited greatly, too, from the genial and clever assistance provided by the UNC Microcomputer Support Center (Alan, Lee, Pete, and Sherry). And finally, we are grateful to Laura Oaks, for patient counsel and hard work on all matters concerning layout and printing, and to Ruth M. Gless, of Perkins & Will Architects, Washington, DC, for fitting the *Newsletter* out with a newly designed cover.

86.63 The second thing a new editor should do, when he recognizes that production costs in Chapel Hill will be higher than they were in Albany, is to assure the future health of the *Newsletter* by announcing new subscription rates.

Barring only the most violent acts of hostile *Fortuna*, these rates should remain unchanged for some years, and they should allow further improvements in appearance and, perhaps, some expansion. Beginning in 1987, therefore, the subscription rates will be \$5.50/year, institutional and private, USA; \$5.50 (US funds or equivalent) in Canada; \$9.00 (US funds or equivalent) in Latin America and overseas.

86.64 Finally, three notes:

(1) Readers will notice that we have modified the abbreviations used to refer to Spenser's works. Hereafter, the *Newsletter* will employ the scheme adopted by the *Spenser Encyclopedia*. Of available conventions, these seem most immediately comprehensible, and the new typeface makes them attractive.

(2) To make more conspicuous an invitation that always appears on the inside front cover, let me repeat that authors should send us abstracts and/or offprints of articles that would interest Spenserians. Receiving copies directly from the authors would allow us to report on them more quickly and, perhaps, more accurately.

(3) I welcome comments and suggestions about the *Newsletter's* new appearance, and possible future additions to its current coverage. The typeface used in this issue became available, by way of an Apple Laser printer, just before we were to take copy to the printer. The printer's capacity to use proportional spacing has allowed us to present the usual amount of material in much less space. Readers who would like to see more in the way of, say, short notes on Spenser, exchanges between authors and reviewers, etc., should write to share their views.

#### REVIEWS: BOOKS AND NOTICES

86.65 Patrides, C.A., and Joseph Wittreich, eds. *The Apocalypse in English Renaissance Thought and Literature: Patterns, Antecedents and Repercussions*. Ithaca, NY: Cornell University Press, 1984. viii + 450 pp. \$49.50; paper \$19.95.

The lengthy title of this substantial volume is accurately descriptive. Encompassing not only literary effects but antecedents and repercussions of the Apocalypse, the book has enormous scope. Its concerns stretch from the origins of apocalypticism in Jewish texts of the third century BC to apocalyptic elements in early New England, in Victorian literature, and in *The Communist Manifesto*. *The Apocalypse* concludes with an appropriately massive bibliography that embraces commentaries on Revelation, arranged chronologically (from Origen to the present) as well as readings concerning not only John's Apocalypse itself but prophecy, the broader category to which Revelation displays many affinities. The bibliography's 1757 entries demonstrate that it constitutes an impressive achievement in itself, one for which Joseph Wittreich will long deserve the gratitude of readers who find it important to engage Revelation itself and also to discover something of the excitement, the distortions, and on occasion the repetitious tedium produced by the history of its reception. The essays as a group allow such discovery. At the same time and more deliberately, they demonstrate that Revelation itself, as well as its historical appropriations, deserves careful consideration from students of Renaissance English literature.

The opening chapter, Bernard McGinn's treatment of "Early Apocalypticism," presents a comprehensive exposition of "recent trends in scholarship on the origins of apocalypticism and its influence on early Christianity" (2). For literary scholars, the primary value of this essay derives, I think, from the author's insistence on the difference between apocalypse as genre and apocalyptic eschatology. The genre of apocalypse as it is realized in numerous Jewish, Intertestamental, and early Christian texts, embraces a

great deal more than the eschatological prophecies to which ordinary usage inclines to reduce it. Apocalypses could be vehicles for the revelation of a great variety of mysteries, including "learned material on angelology, meteorology, geography and astronomy. ... The genre was designed to achieve many ends, only some of which should be properly called apocalypticism in the sense of apocalyptic eschatology" (9-10). Our automatic inclination to confine possible meanings of "apocalypse" to matters relating to the last things can be restrained by knowing, for instance, that Daniel's vision (Dan. 7-12) "forms a classic presentation of an eschatological pattern of present crisis-coming judgement-final vindication that *will become central to apocalypticism*" (9, emphasis added). It is similarly helpful to realize how far John's Apocalypse departs from the norms of the genre while retaining the original appetite for variety that was characteristic of the kind.

For Spenserians, it is especially instructive to learn that recent biblical studies confirm an observation dominant in the Reformed commentaries available in sixteenth-century England: most of the special features of Revelation "flow from the fact that John thought of himself as a prophet" (21). His persuasion of his calling is evident in the book, and the attention granted Revelation's prophetic elements in modern biblical scholarship and in Reformed exegesis should discourage readers from thinking of "apocalypse" as concerned exclusively with the last judgment and the historical events that will lead immediately to it. To read Revelation not simply as eschatology but as prophecy and, still more comprehensively, as a fitting conclusion to both the Testaments, is to read it as a document that applies to present time, not merely to time's end.

Concentrating on the eschatological features of Revelation, and attending still more specifically to the prophecy of Christ's millennial reign (Rev. 20.1-6), the essays in *The Apocalypse* give few hints that Revelation can be read in a way that does justice to the rich variety of its generically heterogeneous text. For all its informative usefulness, *The Apocalypse* inclines therefore to perpetuate a confining stereotype that its first essay appeared to correct. To the (extensive) degree that perception is conditioned by preconception, this confinement of the idea of apocalypse could matter a great deal. Readers who think "apocalypse" coterminous with John's eschatological passages will continue to undervalue, under-read, or misread, when asked to consider *FQ* "apocalyptic."

Florence Sandler's "*The Faerie Queene: An Elizabethan Apocalypse*" [see 85.139 for abstract] illustrates the problem, and raises some related issues. This extensive, fluent essay seeks to establish that "Spenser's apocalyptic poem is not detached from history" since "it incorporates much of Foxe's own account of Church history," but that the "moral allegory" remains dominant nonetheless (149). Except that the term "moral allegory" is inadequate to describe the author's apparent meaning (a soteriology that includes ethical demands), the argument certainly appears correct, and the contention that "Spenser read the Apocalypse itself chiefly as a moral allegory" (148) could readily be developed in relation to the work of Reformed exegetes. Similarly, Sandler's argument for the influence of Erasmus's *Paraphrase of the New Testament* and his *Enchiridion* seem potentially fruitful, especially if employed as provisional positions from which to explore carefully developed interpretive hypotheses. As stated here, however, the argument is weakened by overstatement: "If there is one book which more than others could have provided Spenser with the inspiration for the Legend of Holiness, it is the *Enchiridion* ..." (151); "one of the effects of Spenser's writing an Erasmian Legend of Holiness ..." (153). These are allowable, even appealing effects of enthusiasm for one's

subject, but they are unhappily combined with a belief that Spenser's (and the Bible's) "meanings [are] simple and obvious" (149); with a readiness to accept Dixon's commentary on *FQ I* as simply representative of a monolithic entity, the Elizabethan reader; and with an excessive certainty that Foxe's version of ecclesiastical history can be readily apprehended in *FQ I* (160-62). All this detracts from Sandler's often convincing description of the poem's workings.

The difficulties noted so far -- reduction of "apocalypse" to John's eschatology, exaggeration of claims for a privileged source or sources, oversimplification of notions of readers, periods, and social or intellectual or religious groups -- recur, in varying degrees, in a number of essays in *The Apocalypse*. Readers might feel that claims for the importance of Revelation are repeatedly overstated. That feeling often seems verifiable. But the criticism such an assertion implies can be mitigated by the recognition that influences being claimed for Revelation could be assigned with greater plausibility to other biblical sources whose topics, motifs, and metaphors reappear in John's Apocalypse. Another way to relieve concerns about overstatement is to read C.A. Patrides' "Apocalyptic Configurations in Milton," which offers an impressively judicious study of the influence of Revelation on Milton's early poetry, its impact on his prose, and its presence in *Paradise Lost*. Throughout his assertions about Milton, Patrides remains certain that "Milton's characteristic method" reveals "that what inheres in the Bible and extra-scriptural traditions is jointly central to his poetry at large, but that claims we might advance about the exclusive impact of the Apocalypse on the poetry's structure, language, imagery, or tone, will in the end have to admit of extensive qualifications" (214). He then proceeds to refute some of the most extreme arguments for Revelation's influence.

*The Apocalypse* therefore carries within it, and not only in McGinn's and Patrides' essays, the means to temper enthusiasms that get out of hand elsewhere. The book as a whole presents an extraordinary variety of information, especially since individual chapters provide substantial documentation in addition to that located in the bibliography. Renaissance scholars can find much to quarry here, not only in the locations so far mentioned, but also in the chapters by Pelikan, who intelligently seeks to establish Luther's and Calvin's attitudes toward Revelation; by Murrin, who lucidly describes the extrinsic and intrinsic factors that enable Revelation so thoroughly to befuddle its interpreters' minds, or at least to thwart their success and yet perpetually to pique their interest; and by Wittreich, who shows that readings of *King Lear* that attend to "signatures" of Revelation find both an apocalyptic and an anti-apocalyptic movement within it. The book seems to me not only enormous, but enormously useful.

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86.66 Rajan, Balachandra. *The Form of the Unfinished: English Poetics from Spenser to Pound*. Princeton: Princeton University Press, 1985. viii + 318 pp. \$30.00.

Balachandra Rajan's most recent book attempts to identify a poetics of indeterminacy within the grand tradition of English verse. Ambitious in scope, the work addresses in nine chapters the poetry of the Renaissance (Marvell, Spenser, and Milton), late Romanticism (Byron, Shelley, and Keats), and Modernism (Eliot and Pound). An "interchapter" links the first two periods by providing a brief consideration of Wordsworth and Blake. Although unfinished poems occupy a primary place in his study,

Rajan is concerned with a much broader sense of the unfinished: a resistance within certain works to finality and closure that is grounded in the very nature of those works, "even when (as in *FQ*) the gestures accompanying closure are richly invoked" (5). Arguing against what he perceives as an unexamined valorization of closure among Western critics, Rajan seeks to initiate a "counter-discourse of openness" and a compensatory celebration of "the strength of the forces of non-closure in thought and language" (7). Key elements in this counter-discourse include contestation -- the interrogation of a proposition by the presentation of an alternative -- and deferral.

For Spenserians, Rajan's work provides new perspectives on perennial questions that arise from *FQ*'s apparent lack of completion by placing the poem within the context of both an ethos and an aesthetic of inconclusiveness. Rajan's analysis of Spenser's epic starts with a distinction: that *FQ*, begun as an incomplete poem, ended as an unfinished poem. An incomplete poem, argues the author, is one which "ought" to be complete, an unfinished poem, one which "asks" not to be completed. The history of the composition and publication of the poem becomes a narrative of the text's expanding and increasingly exacting interrogation of its own aesthetic premises. The resulting dialectic between "the forces of redemptive change and fictive idealization" (71) and those of a stubbornly resistant actuality mirror the essential generic conflict at the heart of the poem. *FQ* stages a debate between "the purposiveness of Virgilian epic and the errancy of Ariostan romance" (8), a debate that presents no victors but rather sustains its fragile equilibrium just long enough for the poem to vanish in its own self-effacement.

Defining himself against what he sees as the prevailing tendency among Spenserians to privilege purpose, Rajan attempts to demonstrate the ways by which *FQ* repeatedly questions, undermines, or subverts -- without surrendering to the chaotic fragmentation of the actual -- the very fictive wholeness it labors to create. This argument generates useful analyses of several features of the poem and its production. The positioning of the *Letter to Raleigh* at the end of the 1590 edition is viewed as an early attempt to introduce an element of inconclusiveness, the discrepancies between the poem's achievement and the *Letter's* promises forcing the reader to question "the relationship between the poem's flow and its pattern" (47). The "over-conclusiveness" of the first major encounter in *FQ* I -- Red Cross's defeat not only of Error but of her entire brood as well -- inevitably compromises all succeeding gestures toward finality and closure. The publication of the last three books six years later injects new notes of indeterminacy: the letter, imperfect road map though it may be, is now entirely omitted; the revised ending of *FQ* III retreats from an earlier ecstatic celebration of the union of Scudamour and Amoret.

In a book concerned with endings -- present, absent, or deferred -- it is not surprising that some of the most telling criticism of *FQ* is reserved for the examination of Books VI and VII. In the unresolved contention between Calidore's engagement with his appointed mission and his pastoral withdrawal, Rajan finds an emblem for the poem's essential dilemma. It, too, "is committed to two courses, each of which it both retreats from and accepts" (65). "The poem does not solicit the abandonment of the endeavour it discounts any more than it seeks the relinquishment of the pastoral centre which vanishes as one approaches it. Between the fragility of the desirable that is by now unavoidably fictive and the uncreative obduracy of the actual, it maintains that continued and precarious truce which it seeks to put forward as the consolation of honesty" (68). As for the inconclusive battle with the Blatant Beast, it undoes the over-conclusive battle with Error. The poem's vanishing act is accomplished in the debate between Nature and

Mutabilitie where a purported fragment from the center of a purported book shrinks from two cantos to two stanzas to two lines to two letters to one. The arguments for both random and chaotic change and patterned and purposeful change are both endorsed and severely undermined: "the juxtaposition of two verdicts is pluralistic; but it stops short of becoming self-contradictory" (78).

The contestation which leads to deferral in *FQ* points to a resolution beyond the boundaries of the poem, a sense of anticipated closure warranted by the providential expectation of the author and his contemporary readers. The force of a similar transcendental guarantee of an ending is traced in the two chapters on Milton, one on *Areopagitica*, the other on *Paradise Lost*. Spenserians will find the links forged between the two poets worth considering. The generic contest of *FQ*, for example, is seen as replayed in the rival claims of epic and tragedy in *PL*. As with Spenser, rather than proclaiming the ascendancy of one genre and its privileged perspective, Rajan documents the negotiation between the two and the resulting interplay between what since Dryden have been identified as the two poems, one official and one subversive, that together constitute *PL*. Again, as with Spenser, Rajan examines the history of the publication of the poem: in its first ten-book edition, *PL* reads as a five-act tragedy about the destructiveness of evil; in its later twelve-book incarnation, it reads as an epic about the redemptive power of grace. Neither poem is raised above its companion. The same pattern of negotiation is uncovered in *Areopagitica* where competing epistemologies -- one passive, total, and visionary and one accretive, rational, and experiential -- operate simultaneously, their union in a deferred "reading consensus ... held before us as a horizon" (100). The secularization and internalization of the "Areopagitan model" is subsequently tracked into the Romantic period during which the loss of a transcendental guarantee of eventual closure leads to a valorization of the fragment and, among some poets, a celebration of its resistance to incorporation in a larger, validating whole.

Those aspects of Rajan's study most apt to disturb its readers fall into two categories. The first concerns its highly patterned argument. For a work which promotes openness, indeterminacy, and inconclusiveness with an evangelical fervor, *The Form of the Unfinished* tends to enact form and merely praise unfinishing. There is a formulaic quality to the yin-yang shape of the argument as well as to the array and ordering of the authors and poems presented (each a standard entry in the British Masterpieces course). Some readers may also be troubled by Rajan's critical stance. Here it should be stated that Rajan is admirably self-conscious about the position he adopts and regularly anticipates (if not fully responds to) the kinds of attacks that a position invites. *The Form of the Unfinished* bristles with the language of deconstruction, Derrida and Barthes being regularly called to the stand. As Rajan himself concedes, though, his readings have their roots in the new criticism. "It needs only a slight advance from a new critical education, a slightly different weighting of the enveloping irony" (260), to achieve his desired end. "It can be objected," he further acknowledges, "that the drama is all too predictable, substituting binary for unitary organization and thus subscribing to an allegedly enlightened conservatism that regressively seeks to preserve new critical appearances by accommodating them to their less radical subversions" (306). Although one may credit Rajan's candor, here and elsewhere, the fact remains that the deployment of a domesticated sense of Derridian indeterminacy disguises, without transforming, an older discourse.

Advocates of historicism both old and new will also probably quarrel with what is a deeply ahistorical document. Traditional historicists will no doubt yearn for a more

firmly grounded study, one which investigates with care, for example, the medieval tradition of the palinode and its manifestations, particularly in Spenser's teacher, Dan Chaucer. New historicists will inevitably be dismayed by a study which privileges self-contained texts and artists, relentlessly canonical poems, and the timeless values of openness, plurality, and human dignity. Rajan's several tips of the cap to Fredric Jameson are unlikely to placate these critics. History in virtually any form (save in invocations of Eliot's "dissociation of sensibility") is notably absent throughout. Pound's ugly politics and his resulting imprisonment are miraculously metamorphosed into an allegory of alienation: "He grows half a century older in a world more marked by threatening transformations than any through which previous travellers have passed. He is imprisoned, arraigned, and isolated. If he is able to avoid his exile from his own poem it is only by accepting that resistance to wholeness which has characterized the poem from the beginning" (292). Despite claims to the contrary, Rajan instinctively pays homage to the myth of aesthetic progress by routinely summoning Yeats as his point of argumentative closure. If, as Paul Ricoeur has suggested, contemporary criticism embraces either a hermeneutics of faith or of suspicion, Rajan's clearly tends toward the former despite his marshaling of the twin guns of demystification and deconstruction.

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86.67 Shore, David R. *Spenser and the Poetics of Pastoral: A Study of the World of Colin Clout*. Montreal: McGill-Queen's University Press, 1985. 187 pp. \$25.00.

David Shore sheds light on three pastoral interludes in Edmund Spenser's poetry: *The Shepheardes Calender*, *Colin Clouts Come Home Again*, and Book VI of *The Faerie Queene*. Almost two-thirds of this volume focuses on *SC*, divided into chapters on "The Moral Eclogues" (so classified by E.K.) and on "The Pastoral Image" of Colin Clout; *March*, *April*, and *August* are not discussed in detail. Shore's central thesis is that "the *Calender's* awareness of the limitations of the pastoral ideal suggests the possibility and even the necessity of nonpastoral activity in an environment where the pastoral is only a metaphor, an environment where the good shepherd acts through deeds and through poetry to guide his flocks" (103).

The theoretical observations on pastoral are familiar and remarkably similar to those presented in Andrew Ettin's *Literature and the Pastoral* (1984), published while Shore's book was in press. Ettin's first two chapters discuss the historical development of features that Shore finds in Spenser, features such as the moral implications of the genre, its ironic form, its binary literary structure, and the vulnerability of pastoral life.

Shore makes a significant contribution to the discussion of unity in *SC*, a problem which has "led to an unconvincing rejection of pastoral values and, in particular, of Spenser's pastoral persona, Colin Clout" in previous criticism (9). Each of the moral eclogues is seen to display essentially the same tripartite structure, corresponding to E.K.'s division of the eclogues into recreative, moral, and plaintive. In *February*, for example, Cuddie presents the world of the pastoral ideal (recreative); Thenot's references to pastoral duty and the terms of the fable present a world where "the values of the pastoral ideal become immoral -- which is certainly not to say that they are immoral in a pastoral context -- and other values are required" (moral); and Thenot in his person presents the temporal world, which affirms the pastoral ideal but is "pervaded by a sense of the practical limitations of the ideal and its necessarily transient nature" (plaintive).

The only resolution this world can provide to the problem of mutability is "a quiet acceptance of whatever time and fortune may bring" (25).

The clarity of Shore's structure leads to repetition, since each of the moral eclogues turns out to say essentially the same thing. The chapter could be charted as follows:

	Pastoral	Moral	Plaintive
February	Cuddie	Oak & Briar	Thenot
May	Palinode	Fox & Kid	Piers
July	Morrell	Algrind	Thomalin
September	Hobbinol	Roffyn	Diggon
October	Cuddie	Expiation on virtue of wine	Piers

Any chart, of course, would do violence to the persuasiveness of Shore's argument that in each of these eclogues the pastoral ideal is affirmed, and then it is questioned because the ideal cannot exist: "Each recognizes the limitations of the ideal in a fallen world and, through establishing in metaphorical terms a nonpastoral context where moral imperatives prevail, suggests that the virtuous man must ultimately engage in activities outside the bounds of pastoral" (66).

Chapter 2 deals with the "Pastoral Image" through the figure of Colin Clout. In *January* Colin's pastoral contentment is destroyed by love and by "the intrusion of the aspiring mind" (83); Colin's unfulfilled desire is an indication of his poetic stature as he veers toward the Petrarchan mode (85). In *November* the apotheosis of the shepherd "provides an imaginative remedy to the disruption of the pastoral image," a heaven which is eternal pastoral (89), supplying a transition from his despair at loss in *June* to his acceptance in *December*. Once again the pastoral ideal is presented and its limitations are noted: the shepherd poet realizes that he is "unable to realize the potential of his art within the confines of pastoral" (103). Shore's argument here would be strengthened by deeper consideration of Marot's eclogues as the model for *November* and *December*. As Anne Prescott notes, "By his imitation of Marot, Spenser in a sense furthered his claim to the same sort of role at this stage in his career -- that of bringing to the vernacular a new voice and a new sort of poetry but not as yet attempting the higher strains of the *Aeneid* ... or of the *Faerie Queene* still to come" (*French Poets and the English Renaissance*, 1978, p. 10).

Shore approaches *Colin Clout* solely as "a reflection of its author's concern with the nature and direction of his poetic career" (105). Viewing the heroic world through pastoral eyes, Colin is both drawn to it and repelled by it. He decides that the proper function of an English poet is praise of Cynthia, but the primary focus of his praise is the nymphs and the courtier poets, those who "give visual embodiment to the excellence of their ruler and those who elevate that excellence into the timeless realm of the muses" (119). Increasingly, Spenser becomes aware of the reflexive rhetoric of praise, realizing

that he not only celebrates -- but also creates -- the ideal court, an ideal which, like the pastoral ideal, is "eternally present ... eternally denied" (128).

Spenser's progress through *FQ* leads to the end of epic, Shore believes. The dual focus of the pastoral on the unfallen ideal and the fallen reality takes on special significance in the Legend of Courtesy: "Both Calidore and Spenser are attracted by an ideal of pastoral harmony which can only be sought through a turning away from the heroic world to which each is in his own way committed" (137). Calidore's truancy from the world of heroic action makes possible the vision on Mt. Acidale, the poetic apotheosis which emphasizes the split between poetry and action: Calidore cannot share the poet's vision, and Colin cannot prevent the ravages of the Blatant Beast. "Spenser's awareness of the growing division between the claims of vision and quest ... will lead [him] through the Legend of Courtesy to Acidale, the brigands' cave, and, ultimately, the end of epic," Shore concludes, noting that Spenser departed from epic to write the *View of the Present State of Ireland*, a move from the ideal world of Faerie to the temporal world of public policy (159).

A curious feature of Shore's study is the virtual conflation of Sidney and Spenser; quotations are occasionally interspersed without any indication in the text that we are switching authors, assuming an audience sophisticated enough to recognize quotations, or diligent enough to search all the notes. A few lines of Sidney's famous lyric "My Sheep are Thoughts" are simply dropped into a series of quotations from *January* (70), for example, and an excerpt from "Ister banke" is slipped into a discussion of the fable of the Fox and the Kid (32). Even the index misses some of these quotations. Somewhat more conventionally, Sidney's *Defense* is cited to illuminate Spenser's ideas on the nature of pastoral.

Because of Shore's implied reliance on Sidney in his discussion of "the poetics of pastoral," it is surprising that he makes no reference to the pastoral elegy *Astrophel*. Spenser's awareness of the conflict between poetic achievement and heroic action is most explicit in lines 67-72, where Spenser says of Sidney:

Ne her [Stella] with ydle words alone he wowed,  
And verses vaine (yet verses are not vaine)  
But with braue deeds to her sole seruice vowed  
And bold atchieuements her did entertaîne.

Sidney's example as the warrior poet must have presented a difficult model for Spenser, as he debates the vanity of verses and the ultimate irony of a poetic career cut short by "bold achievements." Shore could also have noted that the split between poetry and public service which occupies *FQ* VI involves figures traditionally identified with Spenser (Colin Clout) and Sidney (Calidore). Using the terms which Shore adapts from E.K., we might say that moral realities eventually force both poets out of the pastoral world, leaving them only a painful recognition of the irreconcilable conflict between the golden world of poesy and the brazen world of public service.

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- 86.68 Woods, Susanne. *Natural Emphasis: English Versification from Chaucer to Dryden*. San Marino, CA: The Huntington Library, 1984. xiii + 310 pp. 7 illustrations. \$22.00.

At a time when too many books seem to be published for the sake of meeting publish-or-perish requirements, it is a pleasure to encounter a book that is good by any standards.

*Natural Emphasis* begins with a chapter on "Terms and Approaches." It then settles down to treat, in order, Chaucer and his fifteenth-century followers, Wyatt and Surrey, Gascoigne and other mid-century "regularizers" of English meter, Spenser and Sidney (and Sidney's sister the Countess of Pembroke), and, in four more chapters, the major English poets from Jonson to Dryden. The discussion is illustrated throughout with clear and lively examples.

Professor Woods draws regularly on the theories of prosody developed by Halle and Keyser (1971). She also draws on alternate approaches by Seymour Chatman (1965), W.K. Wimsatt (1971), and David Crystal (1971). (Derek Attridge's *Rhythms of English Poetry*, 1982, was published too late to be consulted.) This eclecticism does not become an excuse for confusion. The first chapter, in which Woods leads her reader with grace and authority through the thicket of terms needed in modern discussions of prosody -- ictus, accent, stress, pitch, foot, meter, rhythm, among others -- is worth the price of the book all by itself.

Woods admits early on that scansion can never be an exact science. Citing conflicting scansions of Shakespeare's line "When to the sessions of sweet silent thought," she observes: "If two experienced scholars of versification ... can have such a thoroughgoing disagreement over so famous a line, then to what extent is a poet's intended performance decipherable, objectifiable, and repeatable? The answer is: somewhat. There will always be differences among individual performances, a fact more to be lauded than damned" (10). Would that all writers on prosody were this candid!

A certain humility about results is especially appropriate for the sixteenth century, since the poets themselves often slide from system to system, sometimes naively but sometimes also by design. Professor Woods observes that the Elizabethan term "riding rhyme" probably means an irregular decasyllabic line of four stresses with memories of Old English stressed poetry and therefore quite different in its sound from regular iambic pentameter. This observation leads naturally to a discussion (142) of alternative ways of reading the *February* eclogue of SC. Alternative scansions are used again in a beautifully illuminating discussion of Donne's "Nocturnall upon S. Lucies Day."

Professor Woods deserves special commendation for having brought into focus almost twenty years of scholarship on English Renaissance prosody. Her most general conclusion is that "the history of English verse since 1066 is the history of the tensions and accommodations between the Germanic and the Romance ... tradition" (11). Chaucer's decasyllabic line is French-derived, but it retains strong residual memories of Old English accentual poetry.

The line consists essentially of four stresses laid down on a decasyllabic frame, with a strong medial caesura and a secondary accent that tends to be "promoted" to primary status -- and thus to appear to be the fifth accent of the regular iambic pentameter

line that we are all subconsciously looking for. Here Professor Woods disagrees with Halle and Keyser, who argue that Chaucer's line is essentially an iambic pentameter; but she also rejects as "impressionistic" (41) the efforts of Southworth (1962) and Robinson (1971) to prove that Chaucer's line is controlled by phrasing rather than meter.

Her discussion of Wyatt and Surrey is an excellent summary of current thinking about these two poets. It is a pity that George Wright's recent article on Wyatt's prosody (*SP*, 1985) was not available to her. The discussion of Gascoigne is especially lively. Professor Woods shows that the metrical awareness revealed in *Certain Notes of Instruction* carries over into Gascoigne's poetry and that of his contemporaries. This makes the mid-century poets less "drab" (C.S. Lewis's term) and more creative than they are usually considered to be. Professor Woods generously acknowledges that her readings carry forward a tradition going back to Yvor Winters.

The review of the veritable anthology of verse forms and techniques in *SC* will be welcomed by Spenserians, as will the comments on *FQ*'s stanza and the epithalamia. Indeed, the dazzling richness of Spenser's prosodic contributions is such that Professor Woods's most important contribution to Spenser studies may be the stimulus her chapter will provide for a renewal of interest in the poet's prosody.

Compared to the earlier chapters, the later chapters seem thin. Shakespeare, Herbert, and Donne are treated in a single chapter of thirty pages, while Milton and Dryden are dealt with in eight. Both chapters have excellent material, but after the richness of the earlier discussion, they are somewhat disappointing.

Professor Woods makes a general and useful distinction between "mimetic" prosody, which imitates the speaking voice and invites the reader to "perform" the poem, and "aesthetic" prosody, illustrated with special clarity by Spenser, which uses prosodic effects because they are pleasing. While I would not sacrifice a sentence of her elegant discussion of this distinction, I suggest that Woods ignores one extremely important aspect of sixteenth-century prosody.

Classical prosody insisted that there is a close relationship between genre and meter. Satire is in iambic meter because iambs are "like speech" and suited to angry -- and thus spontaneous and "unartistic" -- attacks on human vice and hypocrisy. Iambic trimeter was adopted by writers of comedy and tragedy because, being "like speech," it was suited for dialogue. Conversely, the hexameter was recognized from the beginning as formal, musical, and hospitable to studied figures like epic simile and polysyllables and foreign words. All of these qualities make it innately "heroic." These ideas were transmitted in sixteenth-century grammar books under the heading of "*Prosodia*." They are conveniently summarized in Horace's *Ars Poetica*, and in this form they provided an opportunity for extended annotation and comment by Renaissance theorists.

*Natural Emphasis* has much to say about the emergence of blank verse. Professor Woods regards the process as more or less continuous from Surrey, through Gascoigne (*The Steele Glass*) to Marlowe and Shakespeare, and, eventually, Milton. Her approach conflates all three major genres that used different verse forms in antiquity to achieve different sorts of effect: satire, drama, and epic. I suggest that the historian of English blank verse needs to take this fact into account. If the point applies to the genres of satire, drama, and epic, it also applies to other genres associated with distinctive verse forms in antiquity, most obviously elegy and Horatian lyric.

This, however, is more a statement of desiderata for the future than a criticism of the impressive achievement of *Natural Emphasis*. Professor Woods meets the Horatian requirement of delighting while teaching with an art that conceals a very impressive artistry. This excellent book deserves to become standard in the classroom as well as in the study.

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#### ABSTRACTS AND NOTICES

- 86.69 Alpers, Paul, "Pastoral and the Domain of the Lyric in Spenser's *Shepherdess Calender, Representations*, 12 (Fall 1985), 83-100. [Cf. 84.152]

If *SC*'s historical importance is that it inaugurated Renaissance poetry in England, its poetic achievement, as "a complete and substantial book of short poems that stands on its own terms," consists in its having enabled Spenser to achieve a kind of literary authority -- an independent "domain of the lyric" -- because his "literary assumptions and practices" in the pastoral kind distanced *SC*, as comparison of the sestinas in *Arcadia* and *SC* indicates, from the courtly and social problems of motivating lyric that hampered Gascoigne and Sidney. Spenser employs the pastoral mask, not only to deal with social danger, but for "rhetorical adequacy," giving full value to the idea of performance and to a conception of song "as produced by responsive listening"; the rhetoric assigned in the last four eclogues to Diggon Davie, Cuddie, and Colin variously turns "the moral and cultural oppositions that in other writers compromise lyric into sources of lyrical accomplishment and presence." [H.M.; P.A.]

- 86.70 Benson, Pamela Joseph, "Rule, Virginia: Protestant Theories of Female Regiment in *The Faerie Queene*," *ELR*, 15, no. 3 (Autumn 1985), 277-292.

In *FQ* III.ii,iv, Spenser praises Elizabeth I by setting her among famous historical women. This technique seems to align him with Anglicans who defended Elizabeth's right to rule by asserting the natural ability and right of women to equal men in most fields. However, in *FQ* V, Spenser takes the Calvinist position that only women called by God to rule should be raised above their normally humble status. Nevertheless, the contradiction between these two books is only apparent. In *FQ* III Spenser uses humanist pro-feminist arguments to prove the potential excellence of women but, with astonishing logical subtlety, then relegates women's achievements to an irretrievable golden past and reveals Elizabeth's status to be extraordinary. [P.J.B.]

- 86.71 Bergmann, Martin S., "The Legend of Narcissus," *AI*, 41, no. 4 (Winter 1984), 389-411.

Psychoanalytic theory and practice find profound insight in the myths of Narcissus and of Hermaphroditus, especially as told by Ovid and Pausanias. "In Ovid's version, Narcissus dies of primary narcissism (never having loved anyone besides himself). In Pausanias' version, he dies of secondary narcissism, which results from a regression of the flow of the libido back to the self after the loss of a narcissistic love object." In light of Kohut's use of the mirror metaphor, "the mirror of Narcissus can be

seen as a psychological emergency device by which the child who has received inadequate mirroring from the parents attempts by self-mirroring to make up for this deficiency." The passage in which Britomart falls in love (*FQ* III.ii.22-26) shows "how well Spenser understood narcissism -- he makes Britomart feel hopeless because her knight is nothing but a mirror of her own fantasy. ... Spenser thus shows deep understanding of the dangers of narcissistic love ... he is the first to recognize that mirror love, even when it is heterosexual, is not love."

- 86.72 Bruce, Donald Williams, "Spenser's Welsh," *N&Q*, 32, no. 4 (December 1985), 465-467.

Spenser had some knowledge of Welsh: he possibly knew *The Mabinogion*, which existed only in Welsh. Further evidence is supplied by the paraphrase of a Welsh poem by Lewis Glyn Cothi (*FQ* III.iii.48-49). [J.L.]

- 86.73 Cheney, Patrick, "Spenser's Completion of *The Squire's Tale*: Love, Magic, and Heroic Action in *The Legend of Cambell and Triamond*," *JMRS*, 15, no. 2 (Fall 1985), 135-155.

Spenser found in Chaucer's unfinished tale "a conventional *mythos* featuring three modes of action central to the genre of romance: love, magic, and chivalric heroism." Spenser completes *The Squire's Tale* by retaining the *mythos* but changing it into "a powerful Neoplatonic allegory in which love becomes the true magical form of action in the universe." Moreover, "Spenser establishes himself as the new national poet not merely by stating that he is Chaucer's spiritual and poetic heir, and not merely by demonstrating the claim through an allegory that completes Chaucer's unfinished tale: in his completion, Spenser also uses and represents the very principles of imitation that Renaissance theorists like Ascham had postulated. The *Legend's* 'allegorical image' mirrors the imitative technique that creates it. Spenser's simultaneous union with and transformation of Chaucer should remind us of how the 'spirit' of 'true friendship and affection sweet' (IV.iii.50) magically creates continuity in a national tradition of English heroic love poetry."

- 86.74 Cook, Timothy, "Possible Recollections of Spenser in Jonson's 'Immortal Memory' Ode," *N&Q*, 32, no. 4 (December 1985), 487.

Like Seneca, Spenser served as a source for Jonson's "Immortal Memory" Ode. The stanza "It is not growing like a tree ..." (65-72) draws from *Time* 449-453 and *SC's Februarie* 113-118, 130, and 173.

- 86.75 Edwards, Karen L. "On Guile and Guyon in *Paradise Lost* and *The Faerie Queene*," *PQ*, 64, no. 1 (Winter 1985), 83-97.

Successive diabolic speeches in *Paradise Lost* progressively discredit "Satan's preferred mode of revenge," which is "to work ... by fraud or guile / What force effected not" (I.646-47). "Guile can be -- and is -- adopted as policy only when the term itself has been abandoned." The devils substitute *subtlety* for *guile*. This substitution allows them "to embrace a policy of guile without relinquishing their heroic posture" -- in effect, to exchange "one heroic posture for another, the Achillean for the pseudo-Odyssean." But the narrator in *PL* continues to employ "guile," a concern Milton derived from his "original," Spenser. The poets' differing uses of the word reveal that "Milton's emphasis

is ... on the responsibility of the individual" to exercise rational choice and constant vigilance; "Spenser's emphasis is on the power of guile," against which Spenser's characters are "defenseless."

86.76 Greenblatt, Stephen, "Murdering Peasants: Status, Genre, and the Representation of Rebellion," *Representations*, 1, no. 1 (February 1983), 1-29.

Durer's proposed design for a monument to celebrate victory over rebellious peasants illuminates "the interlocking pressures of history on genre and of generic conventions on historical representation." Meaning derives from complex interplay among "the artist's intention, genre, and the historical situation." These forces are separate and equally "social, contingent, and ideological." They may "jostle, enter into alliance, or struggle fiercely with one another."

English authors represent the social unrest and class hostility that preoccupied sixteenth-century propertied classes in fictions "at once more menacing and more socially prestigious" than were the facts historical actuality provided: "Instead of the assizes and a hempen rope, we have tales of mass rebellion and knightly victories." The "cruel laughter" invited by the scene in which Pyrochles and Mucidorus dispatch rebellious peasants in the *New Arcadia* illustrates this masking process, while also revealing tensions between intention, genre, and historical situation. Similar tensions appear when Spenser's egalitarian giant contradicts Artegall's conception of a properly ordered universe, presenting instead an account of widespread disorder (*FQ* V.ii). This view is close to the one the narrator offers at *FQ* V *Proem* 1; the similarity derives partly from Spenser's "powerful conception of himself as a prophetic moralist." Yet the giant is destroyed, an event that allows Spenser's narrative to function as "a kind of training in the rejection of subversive conclusions drawn from licensed moral outrage." And Talus, not Artegall, defeats both giant and rabble. "Like Durer and Sidney, Spenser saves the heroic as genre but at a high cost to the hero himself: in Durer the victor is absent, in Sidney disguised, in Spenser split off from heroic actions imputed now to a mechanical monster."

86.77 Marx, Steven, "'Fortunate Senex': The Pastoral of Old Age," *SEL*, 25, no. 1 (Winter 1985), 21-44.

In pastoral, the young "have always shared their domain with a vocal population of elders," some "gentle seniors," others "leatherskinned old countrymen" whose "old age reflects their rugged settings and generates an essential bucolic vision of the good life." Their presence insures that the pastoral realm is not merely the "nostalgic representation of lost youth" scholars continue to assert it to be. Bucolic realms persistently include a "landscape of experience" by making "old age a version of pastoral, complementary and yet opposed to the pastoral of age." "The dialectical relationship" between these versions reflects the "soft" and "hard" primitivism defined by Lovejoy and Boas.

As evident in works by Virgil, Sannazaro, Lodge, Spenser (*SC*, *FQ* VI), Milton, *inter alia*, the old shepherds enable the pastoral to incorporate moral satire and georgic elements that concern the necessity "to work against the entropic drive in the universe and the self" and that "disseminate the basic practical knowledge of peasant culture." In *FQ* VI.ix.26, the "two-fold nostalgia for youth and for age" characteristic of pastoral "turns to disingenuousness in the mind of the sophisticated and aggressive courtier,"

Calidore. This is not "deliberate deception," but a "sample of the courtly manner by which a momentary sentimental flash issues in a fatuous pledge of lifelong commitment."

86.78 Montrose, Louis Adrian, "'Shaping Fantasies': Figurations of Gender and Power in Elizabethan Culture," *Representations* 1, no. 2 (Spring 1983), 61-94.

Intertextual study of Shakespeare's *MND* and comparable symbolic forms reveals that the play is not only an end but also a "source of cultural production. ... the fantasies by which the text ... has been shaped are also those to which it gives shape." The "specifically Elizabethan" character of the context that produced *MND* becomes apparent through explorations of "the interplay between representations of gender and power in a stratified society in which authority is everywhere invested in men -- everywhere, that is, except at the top. The "cultural anomaly" embodied in Elizabeth I results in fictions (like Theseus' fantasy of male parthenogenesis, 1.1.47-51) which imply that "men make women, and make themselves through the medium of women." Such fictions constitute an "overcompensation for the *natural* fact that men do indeed come from women; an overcompensation for the *cultural* facts that consanguineal and affinal ties *between* men are established through mothers, wives, and daughters."

Such symptoms of the Elizabethan "politics of the unconscious," reflected in *MND*, appear also in Raleigh's *Discoverie of Guiana* and in *FQ* V. Radigund can be defeated only by Britomart, Elizabeth's fictional ancestress. Yet "Radigund is Britomart's double, split off from her as an allegorical personification of everything in Artegall's beloved which threatens him." Britomart's reform of Amazonian society (V.ii.42) implies that "For Raleigh's Elizabeth, as for Spenser's Britomart, the woman ... who is authorized to be out of place can best justify her authority by putting other women in their places." Similarly, "two archetypes of Elizabethan culture: The engulfing Amazon and the nurturing Virgin" are "conjoined in Belpheobe," whose portrait concludes with an epic simile "in which the Amazonian image is at once celebrated and mastered" (II.iii.31).

86.79 Panja, Shormishtha, "A Self-Reflexive Parable of Narration: *The Faerie Queene* VI," *JNT*, 15, no. 3 (Fall 1985), 277-288.

"Spenser employed different narrative voices and techniques like lack of closure, deferral, repetition, multiple focalization, parepsis and paralipsis to create in *FQ* VI a complex 'open' text" as Eco employs the term. The poem also incorporates "both 'writerly' and 'readerly' elements," in the sense Barthes has established for those contrasting terms.

86.80 Rapaport, Herman, "*ATOPOS*: The Theater of Desire," *NOR*, 11, no. 3/4 (Fall / Winter 1984), 43-46.

Don Quixote and the lovers in Shakespeare's *MND* are "atopical," as Barthes employs the term: "the lover is never just a person but a figure characterized by resistance to articulation and comprehension." In *FQ* III and other Renaissance texts, "we are only assured of an evacuation of the beloved, a desperate figuration in which the beloved becomes thoroughly rhetorical ... where the beloved is not, there 'I' come to be." Arthegal's absence "allows not only for the figure of the lover to become extremely substantial but provides that lack in the narrative whereby plot is advanced, the atypicality of the beloved thus achieving the status of ... the hermeneutic code."

- 86.81 Schulman, Samuel E., "Wordsworth's Salisbury Plain Poems and Their Spenserian Motives," *JEGP*, 84, no. 2 (April 1985), 221-242.

In *Salisbury Plain* (1793) and *Adventures on Salisbury Plain* (1795), "the last eighteenth-century Spenserian poems of any ambition, and by no means the least in quality," "Wordsworth draws on the seventeenth-century tradition that sees Spenser as the English Homer: primitive yet magisterial." "Writing poems sympathetic to Jacobin principles," Wordsworth exploited "Spenser's Englishness, his prestige as a patriot and a native moralist" whose characteristic stanza had come (most immediately through the example of Burns) to seem "an appropriate medium for a patriot-bard." Wordsworth's appropriation of Spenserian techniques, including what Isabel MacCaffrey described as the "analytic mode" of allegory, to write "contemporary, socially advanced, anti-war" poems "repudiates the dreamy and escapist medievalism" that previously "promoted the appreciation of Spenser."

- 86.82 Sokol, B. J., "A Spenserian Idea in *The Taming of the Shrew*," *ES*, 66, no. 4 (August 1985), 310-315.

The Spenserian forward / froward antinomy -- "that which is pushing, grasping, or greedy" vs. the "balky, contrary, or perverse," (an antinomy that must be reconciled not by a simple meeting at an Aristotelian mean but by Arthurian grace) -- helps to interpret *Shrew*. Petruchio is forward, Katerina froward. Their permanent and true reconciliation or uniting is achieved through the development of a mutual love which acts as if it were Arthurian grace. [J.L.]

- 86.83 Steppat, Michael Payne, "Spenser, *The Faerie Queene* 2.5.13," *AN&Q*, 22, nos. 9 and 10 (May / June 1984), 128.

If "equal" here is taken to mean not "even distribution of chances but 'just,' then Guyon can be seen to disagree with Pyrochles' view of war." Guyon enjoys a higher degree of "moral insight and imperviousness to fortune."

- 86.84 Teskey, Gordon, "From Allegory to Dialectic: Imagining Error in Spenser and Milton," *PMLA*, 101, no. 1 (January 1986), 9-23.

To disengage moral error from the structure of narrative in *Paradise Lost*, Milton had, on the one hand, to renounce allegory and, on the other hand, to redefine the probabilistic conception of truth in contemporary theories of the heroic poem. While Spenser associates error with the meanderings of narrative, Milton polarizes error and truth so that no ambiguous wandering can occur in the intervening space -- precisely the space where allegorical narrative must occur. Milton sought to teach by direct statement, Spenser to form character by engaging the reader in an interpretative game. [G.T.]

- 86.85 Thompson, Charlotte, "Love in an Orderly Universe: A Unification of Spenser's *Amoretti*, 'Anacreontics,' and *Epithalamion*," *Viator*, 16 (1985), 277-335.

Comprehensive re-evaluation of numerological studies and of sixteenth-century calendrical conventions supports the argument that "Spenser has arranged his love story into a design that repeats in expanding and ascending strata" through sublunary, celestial, and supercelestial worlds. "A system of analogies binds these strata together and ultimately unites the speaker's small, temporal *amoretti* to the supernal *Amor* of God."

The least discernible strata are the national and cosmological ones, which interpose, in the conventional scheme, between earth and empyrean.

Among other overlapping ones, the numerological pattern that imitates Lent 1594 is contained within a larger calendrical frame, referring to 1553. "The *Amoretti's* era of violence (1-60) records the sufferings of the martyrs in the recurring imagery of warfare." The lover's transition (*Amoretti* 58-63) from stormy to tranquil times suggests a parallel change in the life of the nation as Elizabeth succeeds Mary. Similarly, "solar patterns in the *Epithalamion* ... indicate that Spenser" posits a cosmological stratum, "with the sun as the central actor." Such changes also "reflect ... the historical change in the world's spiritual climate, from the predominance of God's wrath to the preeminence of his love," which occurred when the new dispensation superseded the old.

86.86 Tobin, J.J.M., "Malbecco, Yet Again," *N&Q*, 32, no. 4 (December 1985), 478-479.

The Malbecco story -- specifically the episode in which the knights are denied entrance to his castle and are obliged to repair to a swine-shed, and the episode of Malbecco's flight over the cliff -- bears a "remarkable likeness" to the "general situation" of *King Lear*, especially II.iv and III.ii and iv. Although the borrowing of detail is slight from this source, "the debt in suggestion" is large. [J.L.]

86.87 Weiner, Andrew D., "Spenser's *Muiopotmos* and the Fates of Butterflies and Men," *JEGP*, 84, no. 2 (April 1985), 203-20.

Although classical tomb sculptures, commentaries on Ovid, and other evidence show that butterflies can symbolize the human soul, readers of *Muiopotmos* need "some guidelines on when a butterfly is not a butterfly and ... when it is." Medieval and Renaissance manuscripts, paintings, etc., "abound in butterflies ... apparently signifying absolutely nothing." "We are more likely ... to get a sense of what *Muiopotmos* is about by considering the butterfly as if it were merely a butterfly." "By framing his interpretation of the butterfly's fate with" the stories of Arachne's and Astery's metamorphoses, Spenser's narrator suggests that "Clarion is simply another exemplar of the truth that nothing 'on earth can long abide in state,' that no one can save what the gods 'dispose to spill.'" "The narrator seems to see the world through the eyes of ... Despaire," taking the butterfly's death as "a sign of the destruction that will come to all 'fraile, fleshly wight[s].'" He misreads because he insists on seeing an innocent narrative as if it were an allegory.

86.88 Woods, Susanne, "Spenser and the Problem of Women's Rule," *HLQ*, 48, no. 2 (Spring 1985), 141-158.

Diverging from standard contemporary assumptions (as represented by John Knox, Thomas Elyot, Thomas Smith, *inter alia*), about women's capacity to display military prowess and to exercise political power, *FQ* III "strongly suggests that women are perfectly capable of power and authority by nature, and that in [Spenser's] own time they were particularly skilled in learning and governance." Spenser's portrait of Britomart "creates a vision of female power that is well beyond usual for his time" and exemplifies a "poetics of choice." Although Britomart's reform of the Amazon nation "teaches them to deny women's rule," and implies a seeming "contradiction on the issue." Spenser is not thereby "wed ... to patriarchal notions of power." He fashions the reader

"from the inside out" partly by provoking choice by means of "multiple perspectives, ironies, and even contradictions."

#### SPENSER AT KALAMAZOO (1986)

86.89 The *Spenser at Kalamazoo XI* sessions for 1986 were organized by Donald Stump, Virginia Polytechnic Institute (Chair); Pamela J. Benson, Rhode Island College; Margaret Hannay, Siena College; William Oram, Smith College; John Webster, University of Washington. Robert Kellogg, University of Virginia, offered the opening and closing remarks.

86.90 D'Orsay W. Pearson (University of Akron) presided over the first session, *Spenser's Women: Chastity and the Martial Arts*. She suggested that papers in the "session may be considered as correctives to conventional patriarchal approaches to female characters."

86.91 Sheila T. Cavanagh (Brown University) in "Chastity in Spenser and in Shakespeare" argued that because chastity cannot be learned by "trial and error" as temperance and holiness can, Britomart must remain ignorantly chaste until marriage. Comparison of Britomart with Hermione and Desdemona shows that the chaste woman accused of sexual knowledge and unable adequately to prove her chastity is judged to be no longer innocent. Because slander is so deadly, Spenser never puts Britomart in situations where her innocence is challenged; no man tries to seduce her, and she does not entirely understand the challenges to other women that she observes, witness her incomprehension of the tapestries at Busyrane's. Britomart is guided in her quest not by an understanding of chastity but by portents, images in mirrors, and Merlin. Only marriage will bring her a true understanding of her chastity.

86.92 Anne Shaver (Denison University) in "Womanhood: Book III of *The Courtier*, *The New Arcadia*, and *The Faerie Queene*" suggested that Castiglione "celebrates the ideal court lady, but as little more than the keeper of her own perfect chastity" and posed the question, "do Sidney and Spenser expand the possibilities for excellence in women beyond *The Courtier's* emphasis on chastity?" She argued that in their preservation of virginity, the heroines of Spenser's and Sidney's books III are given a chance to exercise many virtues and powers beyond the one they defend, but that "all other virtues are bent towards" the preservation of virginity whereas in chaste men "all other virtues radiate from it."

86.93 Lauren Silberman (Baruch College, CUNY) in "Britomart and Bradamante: Nihilism is Easy" compared the use of comedy in several adventures of these lady knights in order to demonstrate that "while Ariosto's comedy undermines our notions of a stable self, Spenser revises Ariosto to show that nihilism might be the easy way out." In the Fiordispina episode in the *Furioso* "much of Ariosto's humor comes from Bradamante's perfect understanding of Fiordispina's intentions and from their shared viewpoint" that masculine honor can only be upheld by accepting a beautiful woman's advances. The substitution of Ricciardetto for Bradamante is a "deconstruction of sexual identity." For Britomart, being taken for a man by Malecasta begins the process of "constructing a self." "A kind of determinate chaos" emerges from the Ariostean source

material, whereas "for Spenser, chaos is not a final answer" to the quest. "The possibility of chaos is both a risk and an opportunity."

86.94 Anne Lake Prescott (Barnard College) offered "three grateful 'yes ... but's' and one 'and furthermore.'" A quibbling "but" to Silberman: gender in Ariosto may be arbitrary, but the difference is crucial and defining. A qualifying "but" to Cavanagh: Britomart is not more helpless than her male counterparts. Arthur needs guidance (Mirabella and Disdaine) and Arthegall cannot fight slander to prove his innocence (end of V). An energetic "but" to Shaver: chastity does not necessarily limit women and lead to inertia in *FQ* and *The Courtier*. Fidelia and Mercilla demonstrate active virtues. In *The Courtier*, the Magnifico Guiliano praises female eloquence, courage, prudence, inventiveness, etc., and Messer Cesare argues that chastity gives women power: They "can be self-contained, self-mastering"; they do not just refuse evil. Prescott offered two examples of appreciation of energetic virtue in women. John Bale, (Preface, *Godly Medytacyon*, 1548, rpt. 1590) presents a catalogue of women wise in politics and arms. Olivier de la Marche (*Triumphe des dames*, late 15th century) allegorizes the dressing of a lady, exemplifying each virtue by the story of a woman. Although the clothes restrict, the allegories often praise bravery and stoutness of purpose, and honor gives freedom of movement.

In the discussion of the papers many came to the defense of the perception of chastity as an active virtue. Donald Stump pointed out that the definition of Britomart is not limited to chastity; in *FQ* V she represents equity, a philosophical virtue. Robert Stillman suggested that the imprisoning of Pamela and Philoclea in the *New Arcadia* transferred the treatment of the inward virtues of patience and tranquillity of mind from male characters in the *Old Arcadia* and shifted the emphasis of the heroines' characterization from simple safeguarding of virginity.

86.95 Brenda Hosington (University of Montreal) presided over the session *Vision, Magic, and Mutability*, which dealt with Spenser's teasing veiling of his material and his representation of virtuous magicians.

86.96 Thomas Bulger (Siena College) in "Mutability and Metahistory" suggested that the *Mutabilitie Cantos* are Spenser's exploration of the metahistorical dimensions of his historical imagination; that is, they examine its philosophical foundation. At issue is the ability of classical and Christian theories of history "to reconcile the divergent claims" of the three kinds of history defined by Jean Bodin, "natural, human, and divine." Christian history succeeds because "the absolute goal of the poem's metaphysics of history" is "that ideal vanishing point in time where all temporary truths are absorbed into the final and complete unity of natural, human, and divine history."

86.97 T. M. Krier (University of Notre Dame) in "Imitation and Beholding: The Mysteries of the Muses" argued that in several key episodes in *FQ* II we are encouraged to give ourselves to an expansive and exalted mode of vision: These are episodes in which "Elizabeth's presence complicates the Vergilian ethos." Although it imitates the many descriptions of observed women in the *Aeneid*, the Belphoebe episode reverses the "anxiety that is a necessary response to reality in Virgil's world" and creates a benign distance. "The reader is urged to trust the rectified sensory pleasure of her presence, to have the courage of the appetite that she both arouses and feeds, and not to be embarrassed by gazing on her." The poet is invisible, free to present the monarch an

ideal image "because fictively he is an innocent bystander." He uses imitation to reflect not on his relation to a past father poet, but to a present feminine figure of authority.

86.98 Jane Bellamy (University of Alabama, Birmingham) found the common ground between the papers of Bulger and Krier to be their "well-perceived" consideration of "the synthesizing powers that vision can offer" but took issue with each author's premise that the vision being examined is a "stabilizing vision" that succeeds in transcending the effects of intertextuality. Examples of Spenser's use of "conspicuous allusion" (Harry Berger), the vision of Belpheobe and of Nature both are denied "full being, full presentness." They serve "merely to underscore the intransigence of the threshold of vision and metahistory, stressing their distance from present reality."

86.99 D'Orsay W. Pearson in "Spenser's Natural Magicians: Canacee, Cambina, and the Fay" distinguished between these three practitioners of magic and those who have recourse to demonic aid (Duessa, Acrasia, and the hag). As natural philosophers, they practice "a licit natural magic to which they have access because of their knowledge." Canacee is able to make the magical ring because she knows the secret virtues inherent in stones. The fay "appears to be practiced in the doctrine of signatures." Cambina is the most knowledgeable; she is not merely an emblem of concord: "the objects which [she] carries are more substance than symbol." She uses their natural powers, which she understands through her knowledge of natural philosophy, to resolve the conflict. Her caduceus is "a complex allegorical symbol and a potent instrument for affecting a state where reason, learning, policy, and fair speech create a milieu in which concord -- and friendship -- are possible" and her nepenthe, a natural drug, completes the process.

86.100 Patrick Cheney (Pennsylvania State University) in his response pointed out that Spenser's early readers appreciated his hermetic learning while Romantic readers spoke of his magical style that "throws a veil on objects; his invention charms us into a world of dream." Cheney saw Pearson's paper as the beginning of a synthesis between Spenser's "occult learning and occult poetry." She is the first critic to look at the use of magic in the Legend of Cambell and Triamond and the first to classify Agape, Canacee, and Cambina as natural magicians. Given the importance of magic in *FQ IV*, Cheney asked, "what does natural magic have to do with friendship?" and suggested that it serves "to allegorize a metaphysical theory of friendship" in which magic is "a force of divine love, universal friendship and cosmic concord." Cheney quarrelled with Pearson's identification of these magicians as exclusively natural. He found a paradoxical demonic element in all three; for example, Agape, the fay, seems to be a "dark Agrippan magician" because of her ability to visit the fates. This paradoxical element "may encourage allegorical reading."

In the course of the ensuing discussion Pearson answered Cheney's suggestion that the three magicians demonstrated knowledge of demonic magic by pointing out that each time one of the women does something that looks marvellous she acts from knowledge. When Agape goes to the fates, she does not work the magic, they do. Cheney admitted that he was uneasy with his own idea but continued to find the descent to the fates beyond the natural.

86.101 Philip Gardner (University of Toronto) presided over Session III: *Spenser, Calvin, and Reformation Theology*. He stressed the importance of "separating Calvinist theology from the Calvinist brambles" that grew among its doctrines and praised the papers for helping to clarify this distinction.

86.102 Debra Brown Schneider (Santa Rosa, CA) in "The Salvation of Red Cross Knight and the Reformed Doctrine of Holiness" suggested that because Red Cross Knight is saved and clearly one of the elect before he begins his quest, his journey is a quest for holiness (early reformist) rather than salvation (Catholic) or justification (High Calvinist). Engaged in a "battle not to win heaven but to overcome forces which try to destroy loyalty to God," he must learn "that holiness is not simply being virtuous for God, but is guidance by God, whose aid, symbolized by the armor, is now constantly present to effect his will on earth." This reading of *FQ* I explains such difficult passages as Red Cross's desertion of Una. "As a novice in his new life, his desertion is a well-intentioned avoidance of error, based on inadequate experience with the principles of a holy life." After visiting the House of Holiness, he is able to "draw on the miracle of Christ's power" to release himself and others from Satan's bondage. The victory shows "what life is like when lived according to God's will."

86.103 Geoffrey Whitney-Brown (Brown University) contrasted the Calvinist interpretation of the harrowing of Hell as a psychological torment Christ underwent on the cross when assuming the sins of mankind to the medieval conception that the harrowing was an actual physical journey to release "just" souls. He argued that Spenser refers to this version of the harrowing when (in the only reference to the harrowing in *FQ*) the fourth beadsman at the House of Holiness invokes the harrowing as an emblem of forgiveness. It is exactly forgiveness that Red Cross forgets about when he reaches Despaire, who creates a psychological Hell for Red Cross through "imprisoning speech." "The Red Cross Knight's strife with Despaire must be understood as a paradoxical *imitatio Christi*. Red Cross initially follows in the pattern of the suffering and harrowing Christ, but he finally fails ... [and] must himself be harrowed from the hell of Despaire" by Una.

86.104 Darryl J. Gless (University of North Carolina, Chapel Hill), the respondent to the papers by Whitney-Brown and Schneider, felt sympathy for the critics' attempts to "control the possibilities of implication" of *FQ* by assuming that Spenser "willed to adopt and communicate through his dark conceits certain readily ascertainable and stable meanings of Reformed theologians." He pointed out, however, that the thematic clarity thus gained comes at the expense of "excluding the reader from a place in the magic circle of creation." Fortunately for the reader seeking to participate, the writings of reformed theologians offer "a rich variety of alternative meanings." Using diverse reformed theologians' interpretations of the Pauline armor of God as an example, Gless suggested that the exact meaning of Red Cross's armor "depends on how Spenser disposes his materials and how individual readers respond."

86.105 Michael Tratner (University of California, Berkeley) speaking on "Calvinist Courtesy: Book VI of *The Faerie Queene*" argued that "Spenser is not ... merely conflating religious and secular virtues, but rather is presenting straightforward Calvinist theology." Each Christian must recognize the "heavenly seeds" "God's graces" planted inside himself and must respond to these rather than to each individual's merit. Tratner posited these Calvinist terms as key ideas in *FQ* VI, where Spenser shows "characters properly or improperly esteeming the graces in others and in themselves." Calidore undervalues his own graces, repeatedly imitates others, and thinks he can shape himself in their image until his vision of the graces changes him "from being ruled by his own will to being ruled by his graces." His defeat of the tiger with only a shepherd's crook, his reaping of the fruit of the "seeds of love" in Pastorella, and his easy conquest of the

Blatant Beast show he now esteems "his graces as superior to his own judgement" and is successfully courteous.

86.106 Andrew D. Weiner (University of Wisconsin, Madison) titled his response to Tratner's paper "Spenser's Non-Calvinist Courtesy." He suggested that Spenser devised a courtesy that presupposes our fallen nature.

86.107 Christopher Martin (University of Virginia) presided over the final session, *Courtly Poetics: Spenser, Sidney, and Raleigh*. He spoke of the brevity of Sidney's life, which made him an ideal, and drew a contrast with Raleigh, whose long life brought political turmoil.

86.108 Felicity A. Hughes (Flinders University of South Australia) in "Spenser and Sidney: The Concept of Fancy" argued that fancy began "as an interestingly ambiguous aspect of mind in Wyatt" but by the 1580s it was "debased and hackneyed" and referred to sexual desire and other appetites. Sidney tried to restore its dignity. He developed two clusters of metaphoric associations with the word; one centered on the earth-bound and distasteful "to feed," the other on the liberating and attractive "to fly." These associations were in unresolvable opposition in Sidney's sonnets (Ringler ed., 144, 149, 161) and in the *Old Arcadia*, in which fancy disembodies the hero in the poetry, but the prose brings all back to earth. The connection with appetite finally caused Sidney to reject "sinful fancy" in the *Apology*. In response to Sidney, Spenser used "feed" in association with "fancy"; that association allows an apprehension "to unfold in which the physical, generative aspect of sexual love is acknowledged to be a component in its delight and its poignancy" (*Amoretti* lxxii to lxxviii). This reading of *Amoretti*, Hughes contended, means that when Calidore is consoled, in *FQ* VI, with "discourses" that "his greedy fancy fed" "with delight," the feeding represents a linking of imaginative and sensual.

86.109 In her response to Hughes' paper, Nancy R. Lindheim objected that fancy was not degraded in sixteenth-century usage but rather had two simultaneous meanings "one concerned with the imagination ... a second with ... sensuous perception." Sidney and Spenser "participate in a common poetic exploration, each governed by his individual temperament or interests." Each poet sometimes provides bridges, sometimes asserts impasse. Lindheim found that Sidney uses metaphors of feeding and flying to express the paradoxical ambiguity of the love experience. "The problem underlying Sidney's sense of love, whether in *Astrophel and Stella* or in both *Arcadias*, is that unaccountably one is both really 'spiritually' in love and also physically desiring." While Lindheim praised Hughes' discovery of a connection of feeding with nurturing in *Amoretti*, she argued that *Amoretti* cannot gloss the lines from *FQ* VI which occur in a dichotomizing dialogue in which Calidore's fancy is fed "because he is committed to the sensuous world" whereas Colin is committed to imagination.

86.110 Wayne Erickson (Georgia State University) in "Spenser Contra Sidney? Public and Private Voices in Spenser's Letter to Raleigh" contended that the critical practice of deriving a poetic theory appropriate to *FQ* from the *Letter to Raleigh* distorts the *Letter*, the poem, or both. He took as an example the passage in *Letter* that defends the use of allegory and demonstrated that Spenser there asserts that "poetical ornaments are mere 'showes' -- superficial attractions and distractions -- since the 'ensample' inheres in the historical record as the 'rule' inheres in the philosophical discourse." This anti-Sidneian voice is "obviously distinct from that of the poet whose *FQ* celebrates without apology the beauty and power of allegorical narrative in a fictional setting." Erickson identifies in

*Letter* a "sage and serious" public persona who guides a specific ideologically defined audience to an appreciation of his poem as a "national epic built upon the firm foundation of unadorned history, ethical philosophy, and true religion." *Letter* also contains traces of a more elusive, ironic private voice.

86.111 Robert E. Stillman (University of Tennessee) in "Spenser to Raleigh: Two Poets Piping" argued that "in *FQ* and more directly in *Colin Clout* Spenser provides a complex critique of Raleigh's chosen role as poet-lover to the Queen as a means of defining and dignifying by contrast his own status as courtly poet." Timias-Raleigh has substituted Elizabeth's private person for her public one; this damages his art and loses him glory. *Colin Clout* is an answer to Raleigh's *Ocean to Cynthia*. Rather than fusing Elizabeth's public and private aspects into one figure as does Raleigh, thereby leaving himself open to betrayal on all fronts, Spenser "distributes the import that the *Ocean* supplied her among three figures, Elizabeth, Rosalind, and his god of Love." This frees him to criticize the court and "overcome the disparity between ideal and real by rising to a new ideal." "Elizabeth gave Colin access to a notion of the divine which finally upraises him above her. This ... is how she graced him."

86.112 John C. Ulreich, Jr. (University of Arizona) in his response to Erickson and Stillman found the papers enlightening and provocative, but objected that "both critics tend to treat Spenser's fictive antagonists as strawmen -- Raleigh as an inferior poet, Sidney as an inferior theoretician." They implicitly reject some "materials necessary for re-constructing his visionary poetic." Sidney did not merely defend "feigning" as "making bland subject matter palatable"; therefore, Spenser is not rejecting Sidneian poetics in the passage Erickson analyzed. In *Colin Clout* the transition from Elizabeth's "antiseptic public meaning" to a private vision of love and beauty owes more to Raleigh's skill as a poet than Stillman acknowledges. Spenser might answer both papers with the *Proem* to *FQ* VI, in which he expresses his "visionary poetic": "the best that any poet can achieve is a 'fayned showe.'" Spenser "inspires in us the belief that he has seen, and can enable us to see, that dazzling perfection."

86.113 Robert Kellogg (University of Virginia) in his closing remarks spoke of the speakers as "skillful mariners ... whose papers mediated between allegory and romance" and thanks to whose guidance we will all come back from Kalamazoo different readers of Spenser. Their papers reminded him of how much the experience of movement in and out of the poem changes our lives. The world itself shifts with "the healing recreation" of our reading.

In honor of the 400th anniversary of Sidney's death, an oak tree was planted on the Western Michigan University campus. In his dedicatory remarks, Robert Kellogg suggested that planting a memorial oak on a university campus is appropriate "not just because Sidney was a university man animated by ideals of humanist study, but also because he has become a living model of the generous person fashioned by Spenser."

86.114 After the Spenser sessions had ended, Anne Lake Prescott (Barnard College), president of the Spenser Society, delivered a paper at a Medieval Congress session on *The Literary Legacy of Burgundy in Late Medieval and Renaissance Europe*.

In her paper, titled "Spenser's Burgundian Connection: What We Know and Don't Know," Prescott argued that, as Gordon Kipling suggested in his *Triumph of Honour* (1977), Spenser's response to and use of Burgundian culture deserves more study. Two

possible connections between Spenser and Burgundy demonstrate this. First is the similarity between *FQ I* and Stephen Bateman's *Travayled pylgrime* (1569), a text sometimes associated with *FQ II* but even more plausibly associated with a line of pilgrimage allegory stretching from St. Bernard through Deguileville to the Burgundian poet Olivier de la Marche's *Chevalier delibere*, Hawes, Cartigny, and Spenser. Bateman's *Pylgrime* is in fact a translation of a 1553 Spanish version of La Marche, to whom Cartigny is also indebted. Second, it is possible to see in the famous Antwerp giant Druon Antigonus, who from his castle on the Scheldt used to deprive travelers of their hands or money and whose effigy still impresses visitors to the city, one source of Pollente and Munera in *FQ V* and of Druon in *FQ IV*. In 1596 the allusion in *FQ V* to the Antwerp giant would be quite obvious and would suggest early in the book a reference to the Netherlandish affairs with which the final cantos are concerned. [A.L.P.]

#### ANNOUNCEMENTS

86.115 SPENSER AT MLA, 1986. The following programs have been arranged for the annual MLA convention, to be held in New York City, December 27-30, 1986.

The Spenser Society will sponsor two programs. One, titled *Edmund Spenser*, will include four papers: "Redefining Chastity: Britomart, Firme Chastity, and Elizabeth I" (Susan Frye, Stanford University); "The Myth of Power and Spenser's Voice of Counsel" (Clark Hulse, University of Illinois, Chicago); "Spenser's Royal Icons" (John N. King, Bates College); "Reflections on the Above" (David L. Miller, University of Alabama, Tuscaloosa). Richard Helgerson (University of California, Santa Barbara) will preside.

Another program sponsored by the Spenser Society is titled *Spenser's Well of English*. Chaired by Judith H. Anderson (Indiana University), this session will also include four papers: "Imposing Names: Spenser and the Power of Naming" (Thomas Willard, University of Arizona, Tucson); "Feminine Endings: The Sexuality of Spenser's Rhyming" (Maureen Quilligan, University of Pennsylvania); "Words and Meter in Scaliger and Spenser" (S.K. Heninger, Jr., University of North Carolina, Chapel Hill); "Spenser, Riddling 'Well'" (Elizabeth Bieman, University of Western Ontario).

The Special Session on *Spenser and Milton*, chaired by Albert Labriola (Duquesne University) and William Oram (Smith College) will include three papers: "Epic Continuity: The Lyric Epithalamia in *The Aeneid*, *The Faerie Queene*, and *Paradise Lost*" (Sarah Thorne-Thomsen, Virginia Polytechnic and State University); "Battles of the Mind and Body: Rational and Sensual Seduction in Spenser and Milton" (Sheila T. Cavanagh, Brown University); "Making Dreams Truth and Fables Histories: Spenser and Milton on the Nature of Fiction" (John C. Ulreich, Jr., Duquesne University). William Oram will respond to the papers.

The Spenser Society's MLA luncheon will be held at the Princeton Club. The second annual Isabel MacCaffrey Award, for a significant article on Spenser published in the calendar year 1985, will be presented on this occasion. People wishing to apply for the award should send three copies of the article they want to enter to Professor Russell J. Meyer, Department of English, University of Missouri, Columbia, MO 65211. The deadline for application is *September 15, 1986*.

86.116 Cambridge University Press has announced that the Council of the British Academy has awarded the 1985 Rose Mary Crawshay Prize to Dr. Anthea Hume for her book *Edmund Spenser: Protestant Poet* (1984). [See 85.60 for review.] The prize is awarded to "a woman of any nationality for an historical or critical work of sufficient value on any subject connected with English literature."

86.117 *Call for Papers*. Spenser at Kalamazoo will sponsor four sessions during the meetings of The International Congress on Medieval Studies, which will meet at Western Michigan University, Kalamazoo, MI, May 7-10, 1987. One session will be devoted to the first annual "Kathleen Williams Lectures: Keynote Papers on Spenser and His Age." Speakers for 1987 are A.C. Hamilton and Louis Adrian Montrose; their topic, "Spenser and the 'New Historicism.'"

The other three sessions will be open ones: abstracts may be submitted on any topic dealing with Spenser. As in the past, the Spenser at Kalamazoo committee welcomes submissions by newcomers and by established scholars of all ranks. Please send abstracts (*five copies*), including phone number and complete address, to Professor Donald Stump, Department of English, Virginia Polytechnic and State University, Blacksburg, VA 24061; (703) 961-6919. The deadline is *September 15, 1986*.

86.118 Many Spenserians will be glad to learn that an edition of Spenser's complete shorter poems is being prepared. It is intended to supplement Hamilton's and Roche's editions of *FQ*. The editors are Einar Bjorgson, Ronald Bond, Thomas Cain, Alexander Dunlop, William Oram, and Richard Schell. Intended for use in graduate and undergraduate courses, the edition will provide introductions and notes which respond to the current state of Spenser scholarship. For information, write Professor William Oram, Smith College, Northampton, MA 01063.

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