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Europe, across the United States, across Canada, ceaselessly forming a new international community of learning that might rival that initial Renaissance community on which his interest and work focussed from the beginning.

That earlier world was by Jan's definition a Renaissance peopled by "Flemish artists, French humanists, Dutch expatriates, a sect named the Family of Love, cosmopolitan scientists, and some few translators" -- a world of sixteenth- and seventeenth-century bookmakers and booksellers in London and of international commerce in London, beginning in the 1560s. Jan is best known for his work on Sidney -- his edition of the *Defence of Poetry* is still the set text in Europe -- but he was also naturally drawn to Sp: "Sp's earliest poetry . . . marks the transition from a period in which 'England, the mother of excellent minds,' had grown 'so hard a stepmother to poets,' to the great flowering of humanist-inspired vernacular experiments in the late seventies." But for Jan, always seeking the international roots of intellectual activity, "It can no longer seem a coincidence that [Sp] derived his first impulse from that unique London centre of cultural activity, the exiled Franco-Flemings, whose transmission of earlier literary influences from France (and even Italy) necessarily involved a great deal more than the establishing of stylistic and prosodic models." Sp, for Jan, found in Jan van der Noot's *Theatre*, "with its interpretative commentary . . . an unambiguous instance of the direction they intended the arts to take."

Like Forster, Jan lived a life of making connections. "Their attitude," he writes elsewhere of those Renaissance artists and poets he emulated, "may be illustrated by the anecdote of that very large and ferocious lion seen in mid-sixteenth-century London by the French Hellenist Henri Estienne. The irrational king of beasts, we are told, stopped devouring its meat when a boy with a portable organ entered, listened attentively, and, as in a dance, walked round in circles for as long as the music would last -- demonstrating thereby its irresistible influence. The experiment was repeated: divine harmony proved victorious each time." It was such a harmony that Jan came to personify: his tolerance and tact, his range of friendship and counsel, his searching mind all served to bring together ideas and people wherever he found them.

This too he accorded also to Spenser. "*Jenker* Jan," he says of van der Noot, could not have "foreseen that even his dedication to the Queen had a prophetic quality. For it led up to what was to become the most cherished and the most crucial of Elizabethan commonplaces: 'The Kingdom of *Saturn* and the Golden World is come again,' he wrote, 'and the Virgin *Astraea* is descended from heaven to build her seat in this your most happy country of *England*'." For Jan, van der Noot's shadow was cast over all of FQ. And this twentieth-century Dutchman too, our contemporary, meant to give to us, as that prince of poets had done with his translation and beyond, a vision in which the Renaissance would continue, through the interaction of its many parts, to glow. He accomplished the task he set for himself.

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BOOKS: REVIEWS AND NOTICES

86.05 Allen, Michael J.B. *The Platonism of Marsilio Ficino: A Study of His* Phaedrus *Commentary, Its Sources and Genesis*. Berkeley and Los Angeles: University of California Press, 1984. xv + 284 pp. 1 halftone, 2 tables. $30.00.

This admirable and handsomely produced study joins Allen's earlier book, *Marsilio Ficino and the Phaedran Charioteer* (1981: reviewed at length in *SpN* 13.2, Item 82.49), and a number of articles in learned journals, not to mention his edition and translation of the *Philebus* Commentary (1975, rev. 1979), to establish Allen as now the foremost interpreter of Ficino's thought and influence. The new book's title and subtitle together indicate its character, which is not two-fold but manifold: this is the *opera* for which the earlier book was an overture and various articles are *intermezzi*. Like his master Ficino, Allen has used commentary upon a text and its themes as the occasion for a synoptic treatise which can stand alone. While the argument bears directly upon a relatively small part of Ficino's *oeuvre*, Allen is able to establish the centrality of the *Phaedrus* and its mythic matter both in Ficino's works and in the complicated ancient tradition which he mastered and interpreted. *The Platonism of Marsilio Ficino* rivals Kristeller's *Philosophy of Marsilio Ficino* in its topical range and its representation of recurrent or systematic features in Ficino's writings.

Readers of Sp who are not yet initiates of Platonism and its ramifications in the learned and courtly culture of the Renaissance may still wish to enter the maze with an essay or two by Kristeller, and they may need the contexts and overviews provided by such scholars as Eugenio Garin, Edgar Wind, Erwin Panofsky, Frances Yates, E.H. Gombrich, D.P. Walker, Charles Trinkaus, Sem Dresden, and Arnaud Tripet, but for anyone interested in understanding thoroughly Ficino's centrality and his seminal influence, Allen's book will be indispensable. As an interpretation of Ficino's achievements as a scholar, philosopher, mythographer, and fabricator of allegories, it is subtle, meticulous, and magisterial: as a source of references to scholarship and "key" passages in the works of Ficino, his fellow Platonists, and the Master, it is a skein of clues for anyone wishing to retrace the steps of Daedalus.

Allen's themes, which he represents persuasively as central to Ficino's work, were also Sp's, *mutatis mutandis*: the nature of virtue and of happiness, and the dependence of both on an equipoise of gracious inspiration and free-ranging imagination; the several aspects of the individual soul or identity, seen in relation to its origin, its predicaments and opportunities on earth, and its destiny; the elements of a (Neo-)Platonic cosmology, accommodated to a Christian Providence and accommodating the Greco-Roman inheritance of divinities and myths; and the various forms of Beauty, seen in relation to the ideas of Goodness and Truth, both in God's creation and in human art. Readers who can warm to philosophical as well as poetic treatments of these themes could not wish for a more learned, precise, or enthusiastic expositor of their mysteries than Allen.

Spenserians may need to be cautioned, however, against taking ready-made, direct from Allen's fine-spun and brilliant exposition, *recherché* doctrines that Sp "would have found in Ficino" or (more mysteriously) "must have known from the tradition." It can be argued that Sp was extraordinarily receptive to Ficinian Platonism, and that he knew what to make of it poetically better than any other poet of the Renaissance; such an argument becomes more plausible as we arrive at a fuller understanding of Ficino's work and his influence. It should be admitted, however, that we still do not know how much of the learning and speculation that flowed from Ficino's pen was both accessible and of interest to Sp. *The Platonism of Marsilio Ficino* will be most fruitfully used by Spenserians who are willing to follow ideas to the sources and affiliations Allen has so carefully documented, and consider in the light of Sp's poetry what texts and ideas can be most plausibly claimed as meaningful to the poet.

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86.06 Anderson, Judith H. *Biographical Truth: The Representation of Historical Persons in Tudor-Stuart Writing*. New Haven and London: Yale University Press, 1954. x + 243 pp. $22.50.

Biographical Truth, a contribution to the history of ideas as much as to literary history, describes one growth-stage of the changing relations of "imagination and fact, fiction and factual truth" (1). Professor Anderson's approach is to study the growth of self-consciousness in the deployment of fiction in Tudor-Stuart *Lives*. (The period is generously defined).

Some readers will argue that the terms of the discourse are confusing. The controlling definition of fiction is "the deliberate and creative shaping of fact" (2; cf. 4). But this makes any presentation of fact fictional, *pace* Sidney (4-5; cf. 164-68). Even the most basic selection of material in a biography, or varying the balance of development, constitutes a shaping and hence fictive procedure. The distinction between truth and fiction is thus blurred. But this blurring is caused by the unfinished nature of the philosophical debates underlying these definitions. What matters here is that Professor Anderson's usage is at all times clear and deliberate, her definitions conceptually useful and provocative. What more concerns the critic is "deliberate and creative," not so much the definition of "fact." And the book is not a philosophy but a history; it would be a pity if a category confusion distracted readers from the solid scholarly contribution this volume offers to make to historiography, biography, literary history and criticism, and, in the right hands, the philosophy of history.

A *Life*-writer such as Bede (*Life of Saint Cuthbert*), despite his claims to "impartial and objective truth" (11), nevertheless deliberately excludes new material on the ground that it is "unseemly. . . . to add to a work carefully thought out and completed" (12). Bede is apparently unaware of what moderns perceive as a glaring inconsistency between aims: the proffered objectivity sacrificed to aesthetic (or polemic) intention. The much later Walton, how-

ever, in patterning his *Life of Dr. John Donne*, displays "nervously self-conscious subjectivity" (7) in his use of fiction. Anderson argues that fictional patterning does not result "from the author's lack of awareness of fiction in the *Life*" (70). If in our opinion Walton overvalues the truth of fiction, he is not being dishonest or careless or ignorant in his use of historical fact, but recognizing the claims of imaginative truth. What the critic finds characteristic of Renaissance biography is the interaction and combination of "history with fiction . . . to produce the interpenetration of subjective with objective, of imagined and exterior truth, and finally of self and other" (109).

The second and third parts of the book deal with the type of fictional truth in More's *Richard III* ("studied fiction" [7], Shakespeare's *Richard III* and *Henry VIII* (where, in the later play, the dramatist begins to weight "truth towards palpable fact" [125]), and Bacon's *Henry VII* ("specifically rejects the poet's fictions" [124] yet fashions his *Historie* around a previously developed pattern). There is a new reading of Shakespeare's use of Cavendish via Stow, and a closing of the distance between Bacon's theory and practice of history. Shakespeare and Bacon specialists will need to consult at least chapters 7 and 8, 9 and 10, respectively; the discussions offer a detailed and constructive engagement with the specialist literature.

The chapter on More is a fine example of the critical tact and level-headedness that pervade this study. On one level the chapter is a study in aesthetics, showing how More uses fiction to create the inner truth of the character. His techniques are isolated and examined, then collated in demonstration of his artistic achievement -- the fictional truth. The defence of More's integrity, like all such in this modestly-spoken book, is powerfully moderate in tone. If More "frees himself from . . . an unimaginative assessment of truth," he also "alerts us to what he is doing" (82). He "primarily masters [the] essential truth" of historical fact, "rather than primarily recording its data"; but in so doing aptly chooses a "relatively more subjective form than straight history takes" -- the *Life* (84). Implicit in a reading which demonstrates the aesthetic integrity and cohesion of patterning or shaping is the claim that fictional truth is not in some sense "secondary" to factual truth; and a concern for this relation, not only in the book's defined period, threads mind-catchingly throughout the volume.

Reference to Sp is limited. The poet's choice of form frees him from the very restrictions which give rise in historical writing to the problem under discussion. The book will adjust our perception of Sp's departure from the forms of history, and of what expectations Sp's FQ (and the Letter) would arouse in his contemporaries. Sidney is allowed a few pages. The book is otherwise so full of a subject close to Sp that it must surely provoke Sp scholars into notes and papers for some time to come. In any event, they and others will certainly enjoy this scholarly and well-written book.

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86.07 Sacks, Peter J. *The English Elegy: Studies in the Genre from Spenser to Yeats.* Baltimore, Md.: The Johns Hopkins University Press, 1985. xv + 375 pp. $27.50.

To be dead is one thing. To be alive and have to deal with death is quite another. This latter activity involves one in what Freud calls "the work of mourning." The relationship between the human activity of mourning and the literary genre of elegy, or, as Peter Sacks puts it, the "connections between language and the pathos of human consciousness" (xii), is the focus of *The English Elegy: Studies in the Genre from Spenser to Yeats*. Based firmly on a Freudian psychological foundation, the explication of which is the object of the initial chapter, Sacks's book seeks to illuminate the English elegy from Sp to Yeats through an application of the principles of Freud's "Mourning and Melancholy." [1]

Of particular interest to Spenserians are the second chapter of the book, which deals directly with SC and "Astrophel," and the tenth, which elucidates some parallels between Sp's "Astrophel" and Yeats's elegies for Robert Gregory. In these chapters, and in chapters on Kyd and Shakespeare; Milton; Jonson, Dryden, and Gray; Shelley; Tennyson; Swinburne; Hardy; and Yeats, Sacks interprets the conventions of elegy in terms of their relationship with "the experience of loss and the search for consolation" (1) and shows how the "work" of mourning enables the poet-mourner to transfer the affection originally felt for the now lost loved one to some symbolic substitute, some consoling object. The elegy's search for consolation is complicated, though, by the necessity of finding a release for the anger felt by the mourner and the related need to find the heir to the dead singer:

> It is clear that since the time of Moschus's lament for Bion, many elegies pivot around the issue of poetic inheritance. . . . The heir apparent must demonstrate a greater strength or proximity to the dead than any rival may claim, but he must also wrest his inheritance *from* the dead. . . . in its earliest conflictual structures, as also in successive adaptations of the eclogue form, the elegy clarifies and dramatizes this emergence of the true heir (37).

An attempt to come to terms with the nature, function, and development of the English elegy, Sacks's book represents a challenging re-interpretation of the genre and its involvement with the questions of the efficacy of literary mediation, of the power of literary fictions to provide consolation, and of the relationship between the creation of literature and the work of mourning.

In his initial chapter, "Interpreting the Genre: The Elegy and the Work of Mourning," Sacks examines the classical origins of elegy in the context of Freud's remarks on the work of mourning [2], pointing out the elegy's convergence on the event of premature death and the resultant attempts to deal with that loss. A summary of traditional conventions -- and specific mention of the pastoralizing of these conventions -- is followed by a discussion of the

connection between elegy, flute song, and Pan, of the elegiac centrality of the Pan/Syrinx and the Apollo/Daphne stories in the *Metamorphoses*, and an elucidation of the relationship of castration and Oedipal resolution to the subject of elegiac consolation. The chapter's treatment of the various "conventions" of elegy is likewise instructive and thorough. For the student of elegy this initial chapter provides a challenging re-examination of the elegiac response, a contemporary counterpoint -- complete with the obligatory reference to Lacan -- to J.H. Hanford's study of the conventional elements in "Lycidas."

Sacks's discussion of Sp's pastoral elegy for Sir Philip Sidney provides both starting point and base line for the discussion that follows. "Astrophel," Sacks argues, is Sp's statement that he has taken on the mantle of the dead Sidney. As well as being concerned with inheriting the mantle of the dead singer, though, the English elegy is also concerned with justice and with the reasons for and responses to premature death. Sacks's discussion of Kyd's *Spanish Tragedy* and Shakespeare's adaptation of the revenge tragedy in *Titus Andronicus* and *Hamlet* is based on the mourner's demand for some mediation of the sudden death. If consolation cannot be found through a literary mediation -- the elegy -- and cannot be provided by legal mediation -- the administration of justice -- then death must be mediated by anger channelled into revenge. Sacks's reading of "Lycidas" pays particular attention to the related questions of the efficacy of literary mediation, the administration of justice, and the search for the heir of the fallen poet. Through a close reading of works by Sp, Milton, and Jonson, Sacks manages to define the nature and function of elegy in the Renaissance.

His discussion of Dryden and Gray refines comments made on Jonson's classical elegies, and prepares the way -- via a brief excursus on Collins and Wordsworth -- for an examination of Shelley's revival of the pastoral elegy in "Adonais." Linking Shelley's poem to Tennyson's "In Memoriam" through the fact that Arthur Hallam was one of the two sponsors of the first English printing of "Adonais," Sacks points out how the changes in funerary practice and in attitudes to grief and mourning in the Victorian era deprived Tennyson of many of the traditional modes of elegiac response, and that the lengthy written response -- lengthy both in the time required for its composition and the length to which it finally ran -- therefore marks a shift in the development of the English elegy. Sacks sees both in Tennyson and in Arnold the "Victorian elegist's almost novelistic fidelity to the empirical details of his own experience and . . . his need to win some pledge of untransformed personal continuity" (202).

Following an incisive account of the special contributions to English elegy made by Swinburne and Hardy (notably the latter's elegy for Swinburne, "A Singer Asleep," in the *Poems of 1912-13*), Sacks turns finally to Yeats, showing how in the elegies for Robert Gregory Yeats uses both the traditional pastoral elements and traces of newer traditions in attempting to deal with the problem of mourning the premature death of his patron's artist/soldier/son and heir. Written, by Yeats's own admission, in imitation of Sp's "Astrophel," Yeats's "Shepherd and Goatherd" is closely linked with Sp's poem both in form and in terms of the relationship between mourner and mourned. Further, Sacks points out Yeats's desire to link the Irish and the English Renaissances, and his close interest in Sidney.

The Gregory/Sidney links that abound in "In Memory of Major Robert Gregory" are elucidated perceptively, showing how a "modern" poet can bring out what is "timeless" in the elegy. An Epilogue concludes the study by reflecting on the English elegy after Yeats, and on the American elegy, suggesting lines for further inquiry into the genre.

In Chapter 2, which deals with SC and "Astrophel," Sacks is concerned primarily with the relationship between mourning and poetic inheritance and with Sp's attitude to the mediating power of the artifice of fiction. In terms of poetic inheritance, Sacks argues (39) that the delay in the production of Sp's elegy for Sidney is directly due to Sp's feeling that he had to become the poet of FQ before he could adequately mourn the poet of the *Arcadia*. Sacks argues also that Sp may have deliberately delayed his tribute because of an antagonistic attitude toward what he saw as Sidney's abandonment of poetry in favour of direct military action, considering it to be an abandonment of the principles set out in the *Defense*. In this context, Sacks also emphasizes the scepticism that Sp and Sidney share about the nature of artifice and the relationship of artifice to the real world in the context of the elegy's "artificial" participation and example of the work of mourning. The question is one that continues to vex the elegiac poet, whether it is Milton wondering about the pursuit of the "homely slighted shepherd's trade" or Keats musing about fancy's ability to cheat: can fictional figurations provide adequate consolation for actual loss ? As faith in the ability of figuration to provide consolation declines, the question of the value of the poet's craft is raised.

Poetic craft and poetic inheritance are special problems for Colin Clout throughout SC. Sacks's reading emphasizes the question of inheritance, and notices that the poem "is in fact an extraordinarily self-conscious attempt by Sp to place himself at, or rather *as*, the confluence of two traditions [the Chaucerian and the Vergilian]" (42). The connection of the elegiac with Pan is emphasized by the May eclogue and the question of "Pan's legacy." It is not just singing, but a particular kind of singing.

> By refusing to exercise even the displaced sexuality of consolatory piping [in the "January" eclogue] Colin opts, as he does in "June," to lie low. His consequent withdrawal, rejecting Pan and the entire elegiac procedure of discovering or inventing a substitute for his lost love-object, moves him away from mourning toward the paradoxical blend of narcissism and self-contempt that we associate with melancholy. (46)

The failure of Colin as poet, it seems, is a failure of Colin as elegist.

The discussion of "Astrophel" (51-63) expands considerations of artifice and inheritance when focussing directly on the question of Sp's delayed tribute to his supposed patron. Sacks here uses Freudian schemata from his first chapter to elucidate such cruxes as the identity and function of "Stella," the reason for Astrophel's violence in the battle with the boars, and the overall rejection of pastoral: "The crucial point is that the pastoral world can neither

cure itself nor defend itself against the violence of history" (56). In both SC and "Astrophel" the distrust, on both Sidney's part and Sp's, of the efficacy of fictional figuration comes forth. In Clorinda's mourning, which functions as a contrast to the unsuccessful mourning of Stella, Sacks sees the accomplishment of the positive phases of the work of mourning, the reflection upon the self and the shifting of affection from the lost love-object to the object of consolation. Through the transforming power of the figure of Clorinda, Sacks argues, Sp has

> performed the work of mourning and moved from discarded to reinvented figures; but he has done so in a manner that, by bringing that very critique and reinvention into the poem, could satisfy his skepticism regarding the nature of fictions and might well have satisfied even Sidney himself (62).

The elegy, the work of mourning, the mediation of the sense of loss through the use of fictional figuration: these are subjects that have intrigued writers and readers for many years. Sacks's study of the conventions of elegy and the development of those conventions in English since the end of the sixteenth century provides the reader with an instructive and entertaining examination of the genre. Some may quarrel with the basic Freudianism in the study, others may question the inclusion of some and the omission of other examples; but on the whole, most readers will find Sacks's study well worth the effort.

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1. See Sigmund Freud, "Mourning and Melancholia" (1917), trans. Joan Riviere, in *General Psychological Theory*, ed. P. Reiff (New York: Macmillan, Collier Books, 1963), as cited in Sacks, p. 1.

2. "Each elegy is to be regarded . . . as a *work*, both in the commonly accepted meaning of a product and in the more dynamic sense of the working through of an impulse or experience -- the sense that underlies Freud's phrase 'the work of mourning'" (1).

86.08 Van Dyke, Carolynn. *The Fiction of Truth: Structures of Meaning in Narrative and Dramatic Allegory*. Ithaca and London: Cornell University Press, 1985. 315 pp. $25.00.

As the title indicates, this work takes a structuralist approach to eight classical, medieval, and Renaissance works, beginning with Prudentius' *Psychomachia* and ending with Book III of FQ. The idea of "allegory as other" is rejected in the Introduction (15-22), and two primary assumptions are articulated -- (1) "that allegory is a literary genre," and (2) that texts which have been traditionally identified as allegories are allegories (20). Two recent theorists of allegory, Stephen Barney and Maureen Quilligan, also play important roles in Van Dyke's readings. Good use might well have been made of

Wesley Trimpi's two penetrating *Traditio* articles (1971 and 1974; now of course included in a recent 1982 book), particularly in the discussion of classical views of allegory (199-204) and the introduction to Prudentius (40).

The best aspect of this work is that it provides sympathetic readings of important allegorical works, or parts of them, according to their own specific conventions. At the same time it must be said that Van Dyke seems to have difficulty with some of the most basic traits of allegorical texts. Most obvious is her recurrent puzzling over the very ordinary shifting of allegorical personifications between typical and atypical behavior -- e.g., Patientia in the *Psychomachia* (49), several characters in *The Pilgrim's Progress* (159), and in reference to FQ, where Van Dyke professes amazement that some of Sp's "agents seem to betray human motives that resist abstract labels" (225).

The reading of each work is prefaced by a review of critical and interpretive problems associated with it. Understandably, the subsequent interpretation claims to resolve the difficulties mentioned. But some of these problems are exaggerated, while others are mere strawmen. A great to-do is made over the alleged fact that "the traditional definition of allegory requires that the literal level be consistent and plausible in itself," and so a great problem is created when many Prudentian characters verbally convey doctrinally explicit information (34). A similar pseudo-problem is Bunyan's glossatorial interpolations into his text, and his use of marginalia to summarize, emphasize, etc. (158-64). For FQ, Van Dyke transfers some critics' problems over onto the text itself. Many of these are exaggerated or are non-problems -- e.g., the alleged unreliability of Sp's rubrics, that Una is a confusion of "beauty" and "Truth," that Red Cross does not really defeat Error (253-54).

Van Dyke's individual interpretations are really more useful than any general statement about the structure of allegorical texts. The discussion of the *Psychomachia* tends to set the prevailing tone of slight tediousness, stemming from frequent overelaboration of detail and occasional belaboring of the obvious (e.g., pride going before a fall [56], and the overlapping of traits of the virtues [54]). I wish that the chapter on the *Romance of the Rose* had made some use of John Fleming's study, in spite of the fact that the "ironic allegory" Van Dyke perceives is far different (as noted, 72) from any kind of Robertsonian reading. Among the treatments of the three plays (*Castle of Perserverance, Everyman, Mankind*), the third seems to me by far the best. The explication of *The Pilgrim's Progress* (both parts) is also sensible; but Van Dyke does not convincingly confirm the allegorical nature of the *Divine Comedy*, or (to my mind) displace Auerbach's brilliant figural reading. The investigation of Book III of FQ is interesting; but its conclusion will not stand, as asserted ("Movement toward an unattainable referrent is fundamental to FQ," 282), for the whole work -- certainly not for Books I, II, and V.

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ARTICLES: ABSTRACTS AND NOTICES

86.09 Anderson, Judith, "'A Gentle Knight was pricking on the plaine': The Chaucerian Connection," *ELR*, 15, no. 2 (Spring 1985), 166-173.

Sp's "narratively incongruous" employment of the word "pricking" in FQ I.i.1, together with his use of the words "prickt" and "courage" in I.x.66 (and ix.9.12), recalls Chaucer's use of these terms, in *Canterbury Tales*, 11, and notably in "The Tale of Sir Thopas" (772-80 [vii]), to associate "sexual appetite and desire with nature's pricking" (168). That initial "pricking" in FQ foreshadows Redcrosse's "failure to reconcile the pricking of his 'corage' with his faith"; further, given the echoes in Arthur's dream of Redcrosse's earlier dream of a false Una, an underlying element of Chaucerian parody gently "strengthens and deepens our awareness of [the] human significance . . . of Arthur's ideal vision." In the ambiguities of VII.vii.1 as well, there sounds a "Chaucerian resonance informed with the ambivalent potency of the physical world . . . of natural appetite and natural time" (172).

86.10 Dasenbrock, Reed Way, "The Petrarchan Context of Spenser's *Amoretti*," *PMLA*, 100, no. 1 (January 1985), 38-50.

Sp's Amoretti have never been properly appreciated, because they have been judged by the norms they have sought to criticize, the norms of Renaissance Petrarchism. A critique of Petrarchan love, the Amoretti turn away from that system's restless egotism toward the world of marriage, which Sp presents as a sacred harbor of rest. This is not an absolutely original turn, since Petrarch himself, founder of the conventions of Petrarchan love, also sought to escape his own love situation. He does so, in the *Canzoniere*, by turning toward Heaven and by turning Laura into an agent of transcendence, like Dante's Beatrice. The turn the Amoretti make is parallel to the turn made by the *Canzoniere*, though in Sp marriage replaces death as the means of obtaining sacred rest. Sp's exaltation of marriage is indebted to Protestant teaching, though the Amoretti is where this new conception of marriage first enters love poetry. [R.W.D.]

86.11 Davies, Rowena, "Britomart as 'Bona Mulier'; Erasmian Influence Upon the Icon of Isis," *N & Q*, 32, no. 1 (March 1985), 25-26.

Derives from Erasmus and Tudor theorists the secret of Britomart's apparent ascendancy over Arthegall in Isis Church and elsewhere: a wily submission to male authority, inspired by "caritas," in which "A good wife by obeying her husband doeth after a sort rule and command him" (Lowth, 1581). [J.L.]

86.12 Dollerup, Gay, "Spenser's Concord and the Danish Princess Anna," *N & Q*, 32, no. 1 (March 1985), 23-25.

Suggests that the description of Concord (FQ IV.x.31) may refer to the Danish bride of James VI of Scotland (married autumn-winter 1589-90), adducing

evidence from Danish dress, the notably contemporary weather (perhaps the subject of FQ IV.x.44), and the diplomatic concord desired and expected by James and Elizabeth from the marriage.

86.13 Giamatti, A. Bartlett, "A Prince and Her Poet," *YR*, 73, no. 3 (1984), 321-337.

Queen Elizabeth, who learned at court the sources, character, and uses of power, cultivated the popular view of her "transcendent oneness" as "source and instrument of power" (325) to forge and maintain national unity. While the "worlds of poetry and politics would ultimately remain separate," the politics of Elizabeth and the poetry of Sp are both created out of "a power that lies in seeming" (328, 322). If the Queen's power lay in her ability to embody the ideal, in FQ "the poet adds his power to Elizabeth's, idealizing her idealization of herself so that he might finally associate with her endless capacity to clarify and shape reality his imagination's power to simulate a coherent and unified world" (327). Through FQ, Sp "believes he can shape his times by presenting paradigms of Elizabeth"; and he also "presumes to show her how the poet's power is in its way as splendid as hers . . . [by demonstrating his] hegemony over . . . the empire of language" (329, 332).

But Sp's early optimism gradually gives way to a loss of faith "in his power to project" the image of virtues, although "he never loses faith in virtue" (335). At length, in VII.vii.7 acknowledging the analogous and indirect character of the poet's power, which "cannot approach his Queen's," Sp accepts the hard truth that "Poetry cannot do more than aspire to a condition like political power. They are at last separate worlds" (336). [D.B.]

86.14 Gutierrez, Nancy A., "'Limbo Lake' in *The Faerie Queene*, I.ii.32," *N & Q*, 32, no. 1 (March 1985), 23.

Cites precedent and source to support view that "Limbo Lake" (FQ I.ii. 32.5) is pagan, not Christian. Proctor (1578) thus uses the expression, following, or borrowing with Sp from, Phaer's *Aeneidos*. [J.L.]

86.15 King, John N., "The Godly Woman in Elizabethan Iconography," *RenQ*, 38, no. 1 (Spring 1985), 41-94. 19 illustrations.

This detailed and usefully illustrated study provides massive evidence for the proposition that "the cult of Elizabeth in the later sixteenth century is actually a reincarnation of the iconography of late medieval queens as well as a carefully orchestrated manipulation of the doctrine of royal supremacy by the circle of courtiers, writers, artists, and preachers who operated under the aegis of Henry VIII and Edward VI" (84).

In the context of the impact on Elizabethan literature and art of "the biblical iconography of the Woman of Faith and its royalist complement, the Sword and the Book," notes Sp's employment of traditional types and emblems in SC and FQ, particularly the "definitive image of Elizabethan majesty" in FQ V.ix.30, which "can be traced back to the title pages of the Henrician

Bibles and the Bishops' Bible" (81, 83). "The multivalences of Sp's verse could explore the dynamics of political power in a manner not possible in visual icons of royal authority . . ." (83).

85.16 Krieg, Joann Peck, "Spenser and the Transcendentalists," *ATQ*, 55, no. 1 (January 1985), 29-39.

Sp was looked upon by the majority of American Transcendentalists as a writer of ethics and morals rather than as a poet of imagination and genius. The ethical discussion linked Sp to the second person of Emerson's poetic trinity, "the Doer," who is subservient to the true poet and loves the good rather than the beautiful. Evidence exists that suggests a difference of opinion between Emerson and Amos Bronson Alcott (Emerson's "Orphic poet") over the proper category in which to place Sp, and Alcott appears to have influenced Emerson's decision to drop Sp from a series of lectures on English writers. Emerson's later praise of Sp, in the 1844 essay on "The Poet," was for his understanding of the Platonic ideal that "soul is form, and doth the Body make." [J.P.K.]

86.17 Krieg, Joann Peck, "The Transmogrification of Faerie Land Into Prairie Land," *JAS*, 19, no. 2 (1983), 199-223. 3 illustrations.

The romantic and moral connotations of Sp's chivalric Faerie Land were profoundly attractive to early nineteenth-century American painters and literary artists, who sought historical and cultural associations to complement and "complete the romantic, picturesque qualities inherent in [the American scene's] wildness" (201). The desire for a "picturesque . . . middle ground of aesthetic appreciation midway between the sublime and the beautiful" (200), variously reflected in paintings of Spenserian subjects by Copley and Allston, and especially in West's "Una and the Lion," is even more strongly on view in James Fenimore Cooper's *Leather Stocking Tales*.

While Cooper's use of the picturesque citadel, in *The Prairie*, to "create a central focus for a sublime view of the Western plains" has been noted by Blake Nevius, it is perhaps more significant that the moral dilemma experienced by Natty Bumppo in this landscape echoes "the Spenserian landscape of Faerie Land which also mirrors faithfully its heroes' moral perplexities"; Cooper's natural rock citadel seems to recall Sp's Castle of Medina (FQ II.ii.12.7-9). Sp's establishment of correspondence between the "physical conditions of the regions of Faerie Land and the spiritual condition of the individual soul" provided "the basis for a moral view of landscape peculiarly suited to the American experience" (222-23).

86.18 Leslie, Michael, "The Dialogue Between Bodies and Souls: Pictures and Poetry in the English Renaissance," *Word & Image*, I, no. 1 (January-March, 1985), 16-30. 12 illustrations.

Discussions of *ut pictura poesis* in Elizabethan England have regularly neglected English art of the period as well as contemporary theoretical comment (e.g., Hilliard on "imitation" in his *Arte of Limning*, and Drummond's *Short Discourse upon Impresas*); in particular, they fail clearly to distinguish the

crucially divergent motives and processes of emblem and *impresa*. The concern of emblems "to speak of universal truths and absolute morality" induces "simplicity of method: motto and image [are] explained by the verse" (24). "The *impresa* is personal, learned, philosophical, and difficult," centering on "the depiction of individual minds at moments of intensity," and requiring readers actively to comprehend and interpret the interplay of word and image (24-28).

Sp's first description of Arthegall (FQ III.ii.24-25) "is a genuine ekphrasis"; in evoking the style of the *impresa*-portrait, Sp "demands of the reader that same participation in the achievement of understanding which Drummond reveals as essential to the device" (28).

86.19 Lindsay, Alex, "Juvenal, Spenser, and Dryden's Nourmahal," *N & Q*, 32, no. 2 (June 1985), 184-85.

In *Aureng-Zebe* Dryden "illuminates the character of Nourmahal" (184) through allusion in Act II to Juvenal 6; and in Act IV, where Nourmahal declare her passion to Aureng-Zebe, to the description of Acrasia in the Bower of Bliss (FQ II.xii.73, 77). The Juvenal allusion functions to present Nourmahal as a "Juvenalian virago"; the Spenserian allusion to present her as a "Spenserian enchantress" (185). [J.L.]

86.20 Nelson, T.G.A., "Sir John Harington and the Renaissance Debate over Allegory," *SP*, 82, no. 3 (Summer 1985), 359-379.

Sir John Harington's critical apparatus to his translation of *Orlando Furioso* does not, as interpreters of Sp's allegory have often suggested, "demonstrate the survival . . . of the allegorical method and cast of mind into late Elizabethan times," but reflects instead "dawning awareness of the limitations of the allegorical method as a way of interpreting, and justifying, poetry"; Harington "at times experienced strong doubts about the necessity and authenticity of the critical commentary foisted about Ariosto by Italian critics" (361, 375).

If Harington's notes on, e.g., Cantos I, VII, XXVIII, and XLIII may not have been intended as parody, Townsend Rich's neglected insight (*Harington and Ariosto: A Study in Elizabethan Verse Translation* [New Haven, 1940], 146-49) that Harington had reservations about allegorical exegesis is "certainly correct" (360). Probably admiring the relatively continuous allegory and the serious tone of FQ, Harington responded to the "fitful" allegory, confusing structure, and "occasionally dubious" morality of Ariosto's poem more intelligently and honestly than had his Italian predecessors (378).

86.21 Prescott, Anne Lake, and Hieatt, A. Kent, "Shakespeare and Spenser," *PMLA*, 100, no. 5 (October 1985), 820-822.

This learned, witty, and charmingly curious exchange between two project associates [which makes part of the "Forum" section in *PMLA*] illustrates the fascination, the challenge, and the commitment to stylistic and substantiv detail required of such scholars as this spirited pair. Not altogether by the

way, the exchange underlines the profound and far-reaching importance of their project: immediately, the transaction between RR and Shakespeare's *Sonnets*, but more largely, Spenserian resonances in Shakespeare, and beyond.

86.22 Rossi, Joan Warchol, "*Briton moniments*: Spenser's Definition of Temperance in History," *ELH*, 15, no. 1 (Winter 1985), 42-58.

"Sp's subject in FQ II.x is the union of [Queen Elizabeth's] two royal identities. . . . the Faerie Queene publicly celebrated . . . as the perfection of classical antiquity and of nature itself; and . . . Elizabeth Tudor, political leader descended of Brute and Arthur and the entire line of English Kings" (43). "Thematically, the Elfin Chronicle depicts the triumph of Temperance in a world without sin, while *Briton moniments* depicts the definition of Temperance in a sinful world" (44).

Through Arthur, "Sp defines redemptive action, that maintenance and reestablishment of virtue which is the definition of Temperance, in hard and violent terms. In *Briton moniments* Sp translates an abstract virtue into the pragmatic active Governance which he believes a real and sinful world demands . . . a concept of Temperance that reconciles the triumphant, mythical virtue of Elizabeth-Gloriana with the demands of practical Governance that Elizabeth Tudor so successfully met" (58).

86.23 Strout, Nathaniel, "A Biblical Framework for Orgoglio's Fall: A Note on *The Faerie Queene*, I.viii.22," *N & Q*, 32, no. 1 (March 1985), 21-23.

Elements in Sp's image of the Fall of Orgoglio (I.viii.22) recur in the account of Despair's abode (I.ix.34); despair is the consequence of pride. The image employed "to make a fundamental point about the nature of the Christian faith" is not merely classical: cf. Isaiah lxi:1-3, and Matthew iii:8-10, vii: 12-13, 19, 24-27, xxii:21. [J.L.]

86.24 Swaim, Kathleen M., "'Heart-Easing Mirth': *L'Allegro's* Inheritance of *Faerie Queene* II," *SP*, 82, no. 4 (Fall 1985), 460-476.

Sp's Phaedria (FQ II) provides "a standard against which to measure the principle of Mirth celebrated and realized in Milton's *L'Allegro*"; the later poet's "reshaping of the inherited female figure of Mirth" is "an act not of misrepresentation . . . but . . . [in Harold Bloom's phrase] of creative correction" (461). Milton "abstracts the components of pleasantry and personifies them within his intellectual and affective lyric, whereas [in FQ the same components are given] in terms of the narrative categories of character interaction and plot"; further, if Sp's ambiguous account of Phaedria is effectively informed by negative moral judgment, Milton sorts out "two differentiated psychic states of Mirth," banishing the negative element to *Il Penseroso*, celebrating the positive in *L'Allegro* (466-67, 472). Both poets look to *Nicomachean Ethics* 4.8; but if Sp "zeroes in on the chief distinctions and the 'temperance' of the Aristotelian chapter, the young Milton, [who] repeatedly takes up the framework of Aristotle's discussion . . . . created opportunities to reshape not only [Sp] but also Aristotle according to his own mind" (474-75).

86.25 Tannier, Bernard, "Un Bestiaire Maniériste: Monstres et Animaux Fantastiques dans *La Reine des Fées* d'Edmund Spenser," In *Monstres et Prodiges au Temps de la Renaissance*. Ed. E.T. Jones-Davies. Paris: Université de Paris-Sorbonne, 1980, pp. 55-65.

The "nature" of monsters and fantastic creatures fascinated Sp as much as did their narrative and allegorical possibilities. Given Sidney's admission (not shared by Tasso) of "Heroes, Demigods, Cyclops, Chimeras, Furies" as appropriate poetic subjects, it is notable that the "infinite shapes of thinges" portrayed on the walls of Phantastes' chamber (FQ II.ix.50) include monstrous beings, "such as in idle fantasie doe flit," together with creatures "daily seene, and knowen by their names." As from Nile's floodwaters are generated "infinite shapes of creatures"(III.vi.8; cf. also I.i.21, IV.xi.20), so in the Garden of Adonis, "Infinite shapes of creatures there are bred, / And uncouth formes, which none yet ever knew" (III.vi.35). The common language and substantive emphases of these passages indicate that Phantastes, "l'imagination du poéte, est mis en équation avec la Nature" (59).

Sp also employs monsters and fantastic beasts in emblems and "tableaux vivants" to emphasize the terror of Nature's proliferation of unstable and deceptive forms (II.xii), and to point up the fears and obsessions of his characters, as at the Temple of Isis. Four particular beasts and dragons, finally -- Error, Duessa's seven-headed beast, the dragon slain by Redcrosse, and the Blatant Beast -- are presented in a fully polysemous manner. Generally, if the spirit of medieval bestiaries influences the range and variety of Sp's employment of monsters and fantastic creatures, they are presented in a mannerist style characteristic of his era.

86.26 Taylor, Anthony Brian, "Spenser and Arthur Golding," *N & Q*, 32, no. 1 (March 1985), 18-21.

Details unnoticed linguistic debts in Mut vii to Golding's *Ovid* XV, and in the description of Florimell to Golding's *Ovid* I. These (six) debts perhaps suggest that Sp was more familiar with Golding than the Latin text. [J.L.

SPENSER AT MLA

The following meetings at the hundredth annual convention of the Modern Language Association of America, held in Chicago, Illinois, on 27-30 December, 1985, included many items of interest to Spenserians.

33. Spenser and Sidney: Romancing the Aristocracy

86.27 Program arranged by the Sp Society. Presiding: Anne Prescott, Barnard Col

86.28 In "Sidney and Spenser at Leicester House," S.K. Heninger, Jr. (Univ. of North Carolina, Chapel Hill) noted that a legend persists that Sidney was a solicitous patron early in Sp's career and that he had a direct and decisive effect upon Sp's writing. If Sp had any personal interaction with Sidney, it must have

taken place between the early months of 1579, when Sp entered Leicester's employ, and July 1580, when Sp left London for Ireland. Apart from the poetry, the only evidence we have for this period of Sp's life is the putative Sp-Harvey correspondence published in June 1580. Since Harvey engineered (if not contrived) this correspondence to support his candidacy for the office of Public Orator in Cambridge, it cannot be relied upon. Given the enormous difference in social rank between Sidney and Sp, however, intimacy is most unlikely, and even an acquaintance is questionable.

Furthermore, we have no idea what Sp was expected to do in Leicester's employ or how he spent his time. There is no evidence that he was entrusted with letter-writing or with any other confidential duties. In contrast, the career of Arthur Atey, who became Leicester's secretary in late summer of 1580, is well documented. Under these circumstances, it seems prudent to abandon the frequent assumption that Sp served as Leicester's secretary. [S.K.H., Jr.]

86.29 Margaret Hannay (Siena Coll.) argued, in "'My Sheep are Thoughts': Self-Conscious Fictions in *The Faerie Queene*, VI, and the *New Arcadia*," that (reflecting the self-conscious fictional roles of Elizabeth's court, usually dramatized in Petrarchan, pastoral, and chivalric modes) in both FQ VI and the *New Arcadia* much of the action is controlled by a knight who teaches a princess to read his fictional role: each of Calidore and Musidorus wins his lady's heart through a pastoral fiction, but wins her person only through assuming his true identity and undertaking feats of chivalry. Seeking to win Philoclea's heart, Amphialus, in ironic contrast, misreads first his fictional role of (Petrarchan) Courtly Love, then the role of the chivalry that should be truth; and so fails in his effort to control her reading of his fictions. The paradox of Calidore's dubious success (the Graces, Pastorella, the Blatant Beast) may be partially explained in that he is at once Musidorus, the pastoral knight, and Amphialus, the "courteous knight" inadequate to the moral demands of chivalry. [M.H. -- adapted by H.M.]

86.30 Elizabeth A. Popham (Memorial Univ. of Newfoundland), in "The Politics of Perspective: Sidney, Spenser, and Elizabethan Pageantry," argued that the two poets' epic fictions in the *New Arcadia* and FQ are "conditioned by rank and [by a] consequent relationship to the idiom of Elizabethan politics"; "courtly games" punctuate the structure of Sidney's revised *Arcadia*, while that of FQ recalls "the architecture and architectonics of the triumphal arches of civic pageantry." As courtier, in some real sense immediately involved in his epic, Sidney constructs an anatomy of political action: the commoner and observer Sp perforce adopts "the aggressively emblematic version of the court idiom which had been distilled for popular consumption." Yet Sp, carefully defining (by way of Colin Clout) "his subordinate social position within his own fiction," can employ the current political idiom to explore contemporary social ideals and shortcomings "without exciting charges of political presumption." [E.A.P. -- adapted by H.M.]

86.31 Rejecting the view that Sp's Astrophel lacks sincerity and poetic finesse, C. Stuart Hunter (Univ. of Guelph), in "Spenser's *Astrophel*: Sidney, Spenser, and the Pastoral Elegy," noted Sp's conflation of traditional elegiac

elements with decorously innovative features that emphasize Astrophel's role, in death as in life, as spiritual mentor for English poets. In particular, the replacement of hermaphroditic flower by celestial infant, and the female voice which effectively moves the poem from the natural order to that of grace, not only recall Orphic spiritualizing of the Adonis legends but transform Astrophel into a "superintending spiritual presence" that (like Milton's Lycidas) inspires poetic and prophetic works. In these contexts, it may be that the delayed appearance of Sp's poem reflects his desire "to establish himself as a poet worthy of the fraternity."

108. The English Renaissance I: Allegories of Authorship

86.32 Program arranged by the Division on Literature of the English Renaissance, excluding Shakespeare. Presiding: David M. Bevington, Univ. of Chicago

86.33 Judith H. Anderson (Indiana Univ., Bloomington), in "'Myn auctour': Spenser's Enabling Fiction," demonstrated that in FQ the significance of earlier works -- Chaucer's, for example -- is inseparable from the idea of antiquity. This idea, as Sp develops it, consists of plain truth and timeless admonitions; it is an idealized piece of mythic patterns and an undefiled "well" of simple purity. Antiquity resides in memorial scrolls and permanent records, and these participate in Clio's "volume of Eternitie." Often Sp describes this literary tradition as recorded memory, tied intrinsically to the very idea of words, written records, and the mnemonic working of the human mind. Predictably, many of the words Sp uses to describe memory serve as *reminders* of their own history. [J.H.A.]

86.34 Joseph Loewenstein (Washington Univ.), in "Spenser's *Defense of Poesie:* What's at Stake," argued that, in contrast to "the rising of the pastoral poet [in FQ I] to the imperatives of epic," the proem to Book IV "begins again, *defensively*"; with some effort distancing himself "from a momentarily internalized or *impersonated* censor" (IV.Pr. i-ii), Sp thereafter, notably in Book V, emphasizes "the rhetoricity of justice" in order to expose "statecraft . . . as a poetic." In particular, Sp punishes Malfont, "the alter ego who can be shown to be an interpellation of Burghleyan censoriousness," thus freeing himself "to his own slyly corrosive analysis of Elizabethan justice . . . the pairing of eloquent Narrator and silenced Bonfont is mirrored by that of 'merciful' Elizabeth and zealous Burghley." [J.L. -- adapted by H.M.]

219. Edmund Spenser

86.35 Program arranged by the Sp Society. Presiding: Hugh Maclean, State Univ. of New York, Albany

86.36 Arguing initially that, "to a significant degree the proem to Book III is, like the Letter, a justification of Sp's procedure in the work as a whole," Gordon Teskey (Cornell Univ.), in "Information and Disorder: The Proem to *Faerie Queene* III," attended first to historical contexts (notably, with reference to FQ I.xi.7, to the Renaissance concept of allegory as a mode of preparatory deferral of larger action), then to the aesthetic implications of Sp's

distinction in the proem between "living art" and the poet's own art, one of referring indirectly through signs -- reflecting the Platonic distinction between *mimesis eikastike* and *mimesis phantastike*. The former subsumes eikastic realism (Zeuxis' grapes) and idealism (Zeuxis' Venus); but since the latter, in the actual presence of its transcendental referent, must be disfunctional, the artist must employ allegory, which "refers not through an icon . . . but through a digital code ['colourd shewes,' imitations of things 'known not to exist'] that remains intelligible only by preserving its difference from the ideal." Yet if "colourd shewes" in some real sense withdraw from the referent, their very multiplicity invites us "to narrow our attention to specific features of what we are trying to know. . . . all knowledge is possible precisely because no knowledge exists . . . knowledge is acquired, as it always is in allegorical romance, by deviation from truth."

86.37 Lauren Silberman (Baruch Coll., CUNY), in "Spenser's Hermaphrodite: Ovid Moralized," argued that Sp's moralized revision of Ovid's myth of the Hermaphrodite signals a shift in his allegory as it moves from the Christian typology of Book I to a new model of allegory (in Book III) designed to make sense of, rather than transcend, sensual experience. In the typological universe of Book I, otherness is seen as an illusion; in Book III, otherness is part of what it means to be human. Where Ovid's myth effaces sexual difference in favor of arbitrary semiological difference -- the Hermaphrodite, caught between the poles of language and desire, loses his manhood because he fails to understand himself -- Britomart's chastity is a female equivalent of the Hermaphrodite's manhood that re-includes sexual difference (by being explicitly female identity). If Ovid shows the self deconstructed and safely lost, Sp shows the self constructed and put at risk. [L.S. -- adapted by H.M.]

86.38 In "Arthur, Maleger, and the Interpretation of *The Faerie Queene*," Philip Rollinson (Univ. of South Carolina, Columbia) suggested that the interpretive problems with the Maleger episode illustrate a problem of Spenserian interpretation generally -- a tendency to avoid close attention to the text itself and to the traditional ethical contexts underlying FQ. The gradual Christianization of the interpretation of Book II in this century has led to serious misinterpretations of Maleger as sin and Arthur as God's grace -- whereas Maleger is identified by himself as "Misrule," who leads the attack of the "base passions" against the well-governed, temperate body, Alma's Castle. Arthur's magnificence is explicitly associated with one of two integral parts of temperance (*verecundia/Prays-desire*), the desire to be a leading exemplar of temperate behavior. The probably intentional association of Maleger with the Hercules/Antaeus story and its traditional interpretation (Hercules as virtue, Antaeus as *libido*, and the earth flesh) reinforces Maleger as the misrule of the passions, since *libido* is the most dangerous enemy of temperance in the ethical tradition known to Sp.

Since Maleger's army is the "base passions," the seven companies attacking the Castle gate cannot be the seven deadly sins. Neither is Maleger sin, original sin, or sin-created mortality. Sin cannot be tempered; but the passions can, when kept in check by the moderating rule of temperance -- and that is what the combat of Arthur with Maleger on behalf of Alma is ethically all about. [P.R.]

86.39 Discussing "Spenser's Raleghs," William Oram (Smith Coll.) argued that, while the view of Elizabethan pastoral as a means of social and political mystification has its valuable uses, the longer and more complex Elizabethan narratives are less concerned to disguise actuality than to comment on it. Thus Sp's fictional "portraits" of Sir Walter Ralegh present his spectacular and well-known history as an example of the rewards and dangers of courtiership. The Timias of FQ III.v illuminates Ralegh's courtly role-playing and the more complex frustrations of Elizabethan courtiership; the image of Sir Walter in CCCHA figures the powerful courtier, who was Sp's own patron, as a spokesman for court values; in FQ IV and VI (and in the Bregog myth in CCCHA), Sp again shifts his emphasis, stressing the dangers of the court-world. [W.O. -- adapted by H.M.]

330. Spenser and Milton: Rhetorical Reconfigurations and Ironic Adaptations

86.40 A Special Session; Session Leaders; Albert C. Labriola, Duquesne Univ., and Hugh Maclean, State Univ. of New York, Albany

86.41 In "Milton's Bower of Bliss," John N. King (Bates Coll.) argued that Sp's Bower of Bliss episode functions as a mock epithalamium that inverts the state of wedded bliss that he describes in Amor and Epith. The Bower's ironic portrayal of the entrapments of erotic love are reversed, as C.S. Lewis argues, in the cosmic vision of sexual pleasure at the Garden of Adonis, as well as the "matrimoniall bowre" where the chaste love of Britomart and Artegall is destined to achieve fruition. Sp's distinctively Protestant emphasis on the innocence of wedded love may be traced in the prayer book as well as the sermons and tracts of zealous ministers. The parody found in the Bower of Bliss denigrates the failures of Acrasia rather than Sp's emphasis on the innocence of wedded love, a distinctively Protestant viewpoint that also found favor with Milton, who termed his poetic mentor "our sage and serious poet *Spencer*." When Milton came to reconfigure the ironies of the Bower of Bliss in the "blissful Bower" where Adam and Eve enjoy the fruits of prelapsarian love, he restored to full vitality the doctrine of chaste love that Sp parodies in the seductive arbors of Acrasia. [J.N.K.]

86.42 Paul M. Dowling (Canisius College), in "*Areopagitica's* Mispraise of Spenser," noting that in *Areopagitica* Milton praises Sp as a better teacher than Aquinas of "true temperance" because in describing temperance allegorically "under the person of Guyon," he "brings him in with his palmer through the cave of Mammon and the bower of earthly bliss," and that Milton's misstatement here (the Palmer does not accompany Guyon into Mammon's cave) is usually attributed to Milton's faulty memory (as in Sirluck and Schoen), argued in contrast that Milton re-worked the Sp narrative as part of the teaching of *Areopagitica*. In Milton's re-working, Sp's narrative now exemplifies two radically different forms of "true temperance": "true (philosophical) temperance" in the cave of Mammon and "true (Christian) temperance" in the bower of bliss. Thus Milton suggests to the perceptive reader how books can teach moral perspectives radically different from, and even opposed to, Christianity. The suggestion has to be given with some subtlety because some of Milton's audience were not notably tolerant of such diversity: they wanted to censor

books. Milton's irony leads us to conclude that he himself teaches with "true temperance" -- the rule, as Michael reminds us in *Paradise Lost*, of "not too much" (XI. 531). [P.M.D.]

86.43 In "'Or': The Conjunction of Allegory and Narrative in *The Faerie Queene*, Book I and its Miltonic Legacy," Ian Balfour (Princeton Univ.) addressed problems in Spenserian allegory and its criticism through a focus on the relation bebetween character and virtue, especially as it is elaborated in FQ I, and argued further that the hermeneutical and ethical dilemma posed by the Spenserian "or" in the title of FQ I is important for Milton's sense of virtue and its figuration. Much of Sp criticism, from Ruskin to the present, has misconstrued or unnecessarily simplified the relation between the Redcrosse Knight and Holiness by understanding the "or" only as a conjunction which identifies the two terms on either side of it. Much of the action of Book I renders Ruskin's identification of the Redcrosse Knight as Holiness problematic, such that the allegorical relationship between the character and the virtue he is supposed to represent is misinterpreted, if understood in terms of a theory of allegory derived primarily from models of visual mimesis or organic growth. The "or" of Sp's title must rather be read again and again in the course of the narrative: the ethical dilemma of Sp's character creates a corresponding hermeneutical dilemma for the reader. It is only in the House of Holiness episode that one can claim an identification of character and virtue; even that relation is temporary, since the Knight resumes his errancy at the end of Book I.

In regard to Milton's sense of virtue and its figuration, one may recall Leslie Brisman's work on the centrality of the word "or" in structuring the ethical dilemma, often staged as scenes of temptation, at the heart of Milton's epics, *Samson Agonistes*, and *Comus*. Recent criticism concerned with the relation between Sp and Milton has not noticed the extent to which Milton's notion of virtue, especially as it is formulated in *Areopagitica*, is indebted to Sp's epic romance. When Milton characterizes virtue in the celebrated passage on "a fugitive and cloistered virtue," he does so in the rhetoric of Spenserian romance, a rhetoric which cannot simply be traced to Sp and Milton's common sources in the Pauline notion of the true warfaring Christian. [I.B. -- adapted by H.M.]

86.44 Analyzing the Blatant Beast and Satan with reference to the medieval-Renaissance concept of the Sin of the Tongue, Joan Heiges Blythe (Univ. of Kentucky), in "Satan and the Blatant Beast," illustrated from this perspective Sp and Milton's common iconographic grounding as well as differences in their response to the "language crises" of their own times. Similar to penitential works, Sp portrays the worst verbal evil as Detraction, for which in its most virulent form there is no remedy but "stedfast rest" of "Sabaoth Sight." Milton, however, showing what might be called a linguistic sensitivity to the New Science, focuses on discerning language perversion: what Satan offers Eve is a quantum leap in language technology, an extra-mental, "easy-to" model whose proposed efficacy participates in the implications of Agricola's *Dialectical Invention* (via Ramism) that the true and the false may be evaluated on their own terms: the complex psychological-epistemological-metaphysical aspects of language and communication are reduced to the binary simplicities of apple-byting. Unlike Sp at the end of FQ who, rather like the medieval monastic, turns in despair

away from the world, Milton turns to it, affirming that verbal dehumanization wrought by Satanic, "high-tech," "deep-throated Engines" may be overcome by recovering personal aural dialogue with God and with others, without which context, language and knowledge are invalid. [J.H.B.]

442. Annual Luncheon of the Spenser Society.

86.45 Hugh Maclean (State Univ. of New York, Albany) presided. At the business meeting following the luncheon at the Newberry Library, with 70 members of the Society in attendance, the following officers were elected for 1986: President, Anne Prescott (Barnard Coll.); Vice-President, Richard Helgerson (Univ. of California, Santa Barbara). Russell J. Meyer (Univ. of Missouri, Columbia) continues as Secretary-Treasurer. Elected to three-year terms on the Executive Committee were S.K. Heninger, Jr. (Univ. of North Carolina, Chapel Hill), David Miller (Univ. of Alabama), William Oram (Smith Coll.), and John Webster (Univ. of Washington).

The retiring President announced that the Society will sponsor a session on Sp and a session on Sp's use of language at the 1986 MLA Convention in New York; and also co-sponsor with the Milton Society of America a Special Session on the relation between Sp and Milton. For details, see "ANNOUNCEMENTS."

It was announced that, beginning with the Spring-Summer issue of *SpN*, Darryl Gless (Univ. of North Carolina, Chapel Hill) will succeed Hugh Maclean as editor of the journal. Professor Gless will be an *ex officio* member of the Executive Committee.

Acknowledging the instrumental roles played by A. Kent Hieatt (Univ. of Western Ontario) and Humphrey Tonkin (State Univ. Coll. of N.Y., Potsdam) in the planning and institution of the Isabel MacCaffrey Award, the retiring President spoke also of the generous contributions in support of that Award given by Professor Wallace MacCaffrey (Harvard Univ.), Harvard University Press, Mr. and Mrs. Charles Callanan, Mr. and Mrs. William Christensen, and several donors who prefer to remain anonymous. He then presented the first Isabel MacCaffrey Award (consisting of $100 and a bronze medallion), for a significant article on Spenser published in the calendar year 1984, to Russell J. Meyer, for his article, "'Fixt in heauens hight'; Spenser, Astronomy, and the Date of the *Cantos of Mutabilitie*," which was published in *SpStud IV*, 1984. For 1986, the MacCaffrey Award Committee will be chaired by Anne Prescott, with Jon Quitslund (George Washington Univ.) and, tentatively, Paul Alpers (Univ. of California, Berkeley) as members. Inquiries and submissions should be addressed to Anne Prescott, Dept. of English, Barnard College, New York, N.Y. 10027.

After thanking the Newberry Library (represented at the Luncheon by Paul Gehl, Mary Beth Rose, and Clark Hulse) for courteous hospitality to the Society, and for mounting a select exhibition of Library holdings to celebrate the achievement of the Spenser scholar Frederic Ives Carpenter, the retiring President introduced A. Kent Hieatt, who spoke on the topic, "The Literary Canon and Canonicity -- for Spenserians." Glancing in his remarks at the work of, *inter alia*, David Lodge, Patricia Parker, and George Steiner, and acknowledging the diffi-

culties of identifying and maintaining in health that "one great synchronic library of the infinitely discussible" which is "the canon for us as critics and teachers of undergraduates," Kent observed at last that if in some sense these days we are all "crypto-Deconstructionists," yet "what we justly feel in the presence of the canonizable, the canonabile, is a frisson which we do not feel in the presence of something derivative from it, like criticism and exegesis, except for that criticism . . . which chances to add something extra of its own." He concluded on a decorously (and typically) magnanimous note: "the sense of a Mysterium Tremendum at the heart of our work is my best response to the present critical and research situations, where, of course, there is so much that is meritorious, stimulating, and promising, much more than when I was in knee-pants."

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.

86.46 Appleford, Arlen James. *A Saint in Spite of His Selfe, A Reading of Book I of* The Faerie Queene. Univ. of California, Riverside, 1985. 241 pp. *DAI*: 45: 986-A. Order No. 8511460.

In a sense, Book I is "pure" narrative, but it is paratactic narrative. It does not employ the vocabulary of exposition, as most fiction does, to explain the relationship between events; it uses only the vocabulary of chronology. The role of the chronological elements in Sp's narrative corresponds in function, if not in simplicity, to the various and peculiar shapes given pieces of a jigsaw puzzle, which offer us clues that will lead to a completed image. The congruent parts resembled will always achieve a coherent image, but the shapes are not in themselves the guarantors of the final image, though they are the components of it. The chronological elements of Book I do not themselves bring the narrative to a meaningful resolution, though they provide the narrative with a context in which events cohere. Our engagement with meaning in the first book of Sp's work occurs instead in the interstices between the densely descriptive events, between or within cantos, stanzas, and lines. The finished poem exists only in our engagement with the narrative jigsaw; through that engagement we make virtual the latent causal relationships within it that we produce.

Seen in this light, Redcrosse is from the very first words he utters until he completes his instruction in the House of Holiness an agent of pride, rather than the exponent of Holiness. His encounters with Errour, Archimago, Lucifera, and Orgoglio and Despair are the consequences of his pride. The House of Holiness is the antidote to it. Only after his instruction in the House of Holiness is the knight finally "ready" to do God's work. Only in the moment that he kills the dragon is Redcrosse finally free from self-gratification as his motivation; only then does he simultaneously achieve Holiness and sainthood.

86.47 Arculus, Margaret Joan. *The Ending of Romance: Sidney, Spenser, and the Unresolved Narrative*. Yale Univ., 1984. 390 pp. *DAI*: 46: 1283-A. Order No. 8514853.

Analyzes the mode of romance in order to answer the thematic and formal questions raised by the unfinished state of Sidney's *Arcadia* and Sp's FQ; focuses on Sidney and Sp but attends initially to the *Odyssey*, Greek romance, and Malory's *Morte Darthur*, to establish a poetics of the mode, concentrating on the family reunions with which these narratives characteristically end.

Romance genres develop during periods when the concept of identity alters so that the emphasis is on the individual self rather than on the self as part of (individual from) the community. Yet romance, although it shows the self engaged on a solitary quest for identity, presents identity as bestowed through re cognition by "the other," usually family or lover (cf. Lacan). Romance questers come only to a divided identity, where the identity conferred by lover is displaced by that conferred by family, or vice versa. This displacement seems to image the impossibility of independently achieving a unified identity, but it does not prevent a conclusion, even an unsatisfactory one.

Renaissance romances fail to reach a conclusion because of the romancers' own involvement in the inachievable quest for individual identity, which results from the Renaissance emphasis on the author's self. The family reunions at the end of the *Old Arcadia* and FQ I and VI intensify the division of identity alread displayed in earlier romances, but it is the authors' inability to achieve a uni fied authorial identity that is a major cause of the unfinished state of the *New Arcadia* and FQ.

86.48 Bowers, John Edward. *The Importance of the Epic Simile in the Rhetorical Structure of* The Faerie Queene. Northern Illinois Univ., 1984. 415 pp. *DAI*:45: 3642-A. Order No. 8503826.

Since 1960, studies of FQ, and especially studies of the poem's epic simi les, by refusing to grant the ornamental role played by some epic similes in FQ, and by insisting that all epic similes must play an equally significant role in the poem's structure, have failed to appreciate the rich diversity of epic simi les in FQ and also have underestimated the structural importance of strategicall placed epic similes in the poem. Especially in his use of extended similes to introduce or conclude particular episodes or given cantos, Sp, by using strategi cally placed similes which contain key images repeated throughout the poem, is able to direct the reading of a particular passage into a larger context. The images of these similes remind us of the "whole intention of the conceit"; they are designed to keep our reading free from tedium and confusion as we move through the narrative. Finally, the images used in these similes suggest that S had every intention of continuing his epic beyond the six books that have come down to us, and they cast doubt on the currently popular assumption that the poe is complete as we have it.

86.49 Fruen, Jeffrey Paul. *Veiled in Shadows' Light: Gloriana as the Focus of* The Faerie Queene. Univ. of Minnesota, 1985. 496 pp. *DAI*: 46: 988-A. Order No. 8512072.

The titular heroine of FQ is barely mentioned in the extant fragment of the poem, and few critics have taken seriously her claims to be its principal character. But the way she *is* presented involves significant allusions to biblical patterns and images, in the context of which we can lend formidable support to the implied claim of Sp's title that she is the cynosural figure of the allegory. There are striking indications that Gloriana is meant to be seen as the focus of the poem much in the same typological sense that Christ was held to be the focus of the Bible, constantly prefigured though not appearing in person until very late; and these indications are the more persuasive in light of the many other reasons there seemed to be for regarding poetry as the formal analogue of Scripture, and the values espoused by Gloriana as a necessary complement to those upheld by Christ.

Even those preliminary sketches of her in the extant cantos, once understood in relation to the Bible's Wisdom mythos and its imagery of sun and morning star, suffice to mark her as symbolic of the light of reason; as such she is for Sp not merely herself a symbolic analogue and complement of Christ, but the embodiment of a metaphysical illumination which must guide every "gentleman or noble person" who is to undergo a "vertuous and gentle discipline." In fact, Gloriana is "the argument of [his] afflicted stile" throughout FQ.

86.50 Heckel, David Calvin. *Literacy, Consciousness, and the Transformation of the Epic into Modernity*. St. Louis Univ., 1984. 202 pp. *DAI*:45: 1741-A. Order No. 8418646.

The shift from oral to literary praxis involves a transformative process of which romantic and modern reflective self-consciousness is one result. Changes in the epic significantly register changes in human consciousness as it evolves out of a more communal oral environment into a more personalistic one. The term rhapsode is commonly used in reference to the early oral epic singers who stitched together themes and formulas in the process of performing a song. Over the centuries, the scene of this stitching shifts from communal public gatherings to the deep interiority of the human psyche. The history of this inward shift is reflected in the epic tradition as it progresses through the stages of orality, residual orality, literacy, and post-literacy.

The dissertation is chiefly concerned to discuss the representation of these four rhapsodic modes in major Renaissance, romantic, modern, and post-modern epics, notably Sp's FQ, Milton's *Paradise Lost*, Wordsworth's *The Recluse*, Pound's *Cantos*, Williams' *Paterson*, and Olson's *Maximus Poems*.

86.51 Hiramatsu, Tetsuji. *Spenser's Myths of Venus and Cupid in* The Faerie Queene *and* Fowre Hymnes*: The Emergence of Marriage as a Romantic Ideal*. Michigan State Univ., 1983. 208 pp. *DAI*: 44: 3695-A. Order No. 8407196.

Sp is the literary fountainhead of the major revolution in popular attitudes toward marriage. Dissatisfied with the formula of the *amour courtois* and the conception of love as courteous adultery in medieval romance, Sp established a new pattern of romance of marriage centered upon the felicity of Christian monogamous life in FQ. The Protestant ethics which stressed the new sense of individualism and intimacy within a family was the driving force behind

this literary phenomenon.

Sp effects this new synthesis of the romantic view of love and marriage through the myths of Venus and Cupid. The universal basis of marriage is procreation, emphasized in the figure of Venus the *genetrix rerum* presented in the Garden of Adonis and the Temple of Venus. Equally important is Sp's myth of the "cruel" Cupid -- to the fore in the House of Busirane, where Cupid symbolizes the inimical deceit, lies, and pains of courtly love -- and the "gentle" Cupid of the Garden of Adonis, stripped of his weapons and thus symbolically made innocuous.

Despite their strong Neo-Platonic coloring, 4H are not about the repudiation of earthly love. The felicity of married love is again extolled in the Lover's Paradise of the first hymn, and the celestial union of God and Sapience in the fourth hymn presents the sacred model of Sp's ideal of marriage.

86.52 Leonard, Celine Anne. *Flora's Bargain: A Study of Gender Relations in the Poetry of Edmund Spenser*. Univ. of California, Santa Cruz, 1984. 156 pp. *DAI*: 45: 1122-3-A. Order No. 8416244.

There is an analogue between the issues of the representation of women, in particular the issue of the male poet's power over the image of the beloved in Amor and Epith, and the problematic of male authority over women in the culture of the early modern period. Reads Amor in terms of the move from the subversive engagement with the Petrarchan canon for a courtship designed to end in marriage to the use of the topos of *locus amoenus* in order to figure betrothal and beloved; focuses on the dialectic between the recognition of and dependence upon the culturally derived, incomplete version of female being inherent in the garden-body analogy, and the establishment of a matrix of Ovidian allusion that explores and clarifies the problematic of representation.

Reads Epith in terms of its textual relation to Amor as a reworking of the problematic of representation and as an imaginative completion of the interrupted move toward marriage; notes the dialectic between the speaker's fashioning of the beloved within the poem, and his apprehension about the power of the primeval goddess Night, who comes to represent the excluded and feared aspects of female being. Ultimately the poems stress the analogue between the poetic metamorphoses enacted upon the woman by the poet, and the metamorphosis, from maid to wife, represented as at the heart of female experience. Thus the topos of *locus amoenus* reflects the cultural priorities which saw women primarily in terms of their bodies, and made them the objects of a metamorphosis which brought them power within marriage at the cost of their intrinsic identity.

86.53 MacLean, Kenneth D. *Faces of the Alien: The Ideology of the Wild Man in Some English and American Writers*. Indiana Univ. of Pennsylvania, 1984. 205 pp. *DAI*: 45: 1741-A. Order No. 9417861.

Considers the Wild Man or Caliban figure as he appears in literature from medieval times to the twentieth century, in Sp's FQ, Shapespeare's *The Tempest*, Browning, Melville, Edwin Muir, Theodore Weiss, and W.H. Auden, with particular

emphasis on Shakespeare's *The Tempest*, considering the imagery and thematic metaphors of that work as the primary elucidation piece of the whole, the central source and mirror of conclusions about the Wild Man figure as a symbol of humanity transformed from slave into seeker. This transformation is seen as central to the artistic ideology of the Caliban figure in his many appearances: these appearances are among the greatest representations of our failures and aspirations toward the dignity of man.

86.54 Verbrugge, Rita Maria Vander Steen. *Spenser's "Antique Praises" for Chastity as an Ideal*. Univ. of Michigan, 1984. 288 pp. *DAI*: 45: 3649-A. Order No. 8502947.

Sp's characterization of chastity in FQ III as "that fairest vertue, farre above the rest," is paralleled in numerous less known sixteenth-century works, suggesting that for the Renaissance reader the term had a more capacious meaning than the traditional twentieth-century concept. The origins of this positive, comprehensive understanding for "chastity" are provided by the Bible, which promotes a concept that involves an attitude about all of life, the Greek classical *sophrosyne* (an all-encompassing virtue or beauty of mind and body), and the Patristic emphasis (combining these traditions) that chastity is primarily a spiritual state of mind reflected in all of one's actions and reactions.

Chapters 1 and 2 provide historical background and show that each of the main characters in Book III consistently represents a specific aspect of the virtue; Chapters 3 and 4 focus on Britomart and Belphoebe respectively, emphasizing the spiritual character of chastity in each case. Chapter 5 relates the interwoven Biblical and Neoplatonic ideas on marriage and procreation to Amoret and the Garden of Adonis. The final chapter studies Sp's fundamental concern for a wholesome, chaste attitude to life and love, and his poetic efforts to relate every episode in Book III to that central concern.

ANNOUNCEMENTS

86.55 *MLA Convention, 1986: Call for Papers*. (1) *Edmund Spenser*. 15-20 minute papers on any Spenserian subject are solicited by Anne Prescott (Dept. of English, Barnard College, New York, N.Y., 10027) and by Richard Helgerson (Dept. of English, Univ. of California, Santa Barbara, CA, 93106). Duplicate copies of papers or abstracts should reach Professors Prescott and Helgerson by 15 March or very shortly thereafter.

(2) *Spenser's Well of English*. 18-20 minute papers on Sp's use of language, including the words of past writers, are solicited by Judith Anderson. Papers or abstracts (1-2 pages) should reach her by 20 March at the Huntington Library, 1151 Oxford Road, San Marino, CA, 91108.

(3) *Spenser and Milton*. 15-20 minute papers concerned with the relation between Sp and Milton are solicited by Albert Labriola (Dept. of English, Duquesne Univ., Pittsburgh, PA, 15282) and William Oram (Dept. of English,

Spenser at Kalamazoo

9-10 MAY 1986

SPENSER I: SPENSER'S WOMEN:
CHASTITY AND THE MARTIAL ARTS

Friday, 9 May, 3:30 p.m.

Opening Remarks: Robert Kellogg
University of Virginia

Presiding: James W. Broaddus
Indiana State University

Chastity in Spenser and Shakespeare
Sheila T. Cavanagh
Brown University

Womanhood: Book III of The Courtier, *The New* Arcadia, *and* The Faerie Queene
Anne Shaver
Denison University

Britomart and Bradamante: Nihilism Is Easy
Lauren Silberman
Baruch College, CUNY

Respondent:

Rosemary Coleman
Rice University

SPENSER II: VISION, MAGIC, AND MUTABILITY

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

Presiding: Brenda Hosington
University of Montreal

Mutabilitie *and Metahistory*
Thomas Bulger
Siena College

"Prying into Mysteries": Episodes of Observation in Virgil and Spenser
T.M. Krier
University of Notre Dame

Spenser's "Natural Magicians": Canacee, Cambina, and Merlin
D'Orsay W. Pearson
University of Akron

Respondents:

Jane Bellamy
University of Alabama at Birmingham

Patrick Cheney
Pennsylvania State University

SPENSER III: SPENSER, CALVIN,
AND REFORMATION THEOLOGY

Saturday, 10 May, 1:30 p.m.

Presiding: Philip Gardner
University of Toronto

The Salvation of Red Cross Knight and the Reformed Doctrine of Holiness
Debra Brown Schneider
Santa Rosa, California

The Calvinist Harrowing of Hell and the Red Cross Knight in the Cave of Despair
Geoffrey Whitney-Brown
Brown University

Calvinist Courtesy: Book VI of The Faerie Queene
Michael Tratner
University of California at Berkeley

Respondents:
Darryl J. Gless
University of North Carolina at Chapel Hill

Andrew D. Weiner
University of Wisconsin at Madison

SPENSER IV: COURTLY POETICS:
SPENSER, SIDNEY, AND RALEGH

Saturday, 10 May, 3:30 p.m.

Presiding: Christopher Martin
University of Virginia

Spenser contra Sidney ? Public and Private Voices in the Letter to Ralegh
Wayne Erickson
Georgia State University

Spenser and Sidney: The Concept of Fancy
Felicity A. Hughes
Flinders University of South Australia

Spenser to Ralegh: Two Poets Piping
Robert E. Stillman
University of Tennessee

Respondents:

Nancy R. Lindheim
University of Toronto

John C. Ulreich, Jr.
University of Arizona

Closing Remarks: Robert Kellogg
University of Virginia

[Following the final session, participants are invited to the planting of an oak tree in commemoration of the four-hundredth anniversary of Sidney's death. Words of dedication: Robert Kellogg.]

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