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The idea of the golden world : a study of the nature of imaginative enlargement, with particular reference to Sir Philip Sidney.

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"ethos", which is to say by the pressure of a temperament that struggles to discriminate and to understand, and to push its understanding to the limit, should have been made initially at least in more modest terms, such as those which R. P. Blackmur offers when he argues that,

> Style is the quality of the act of perception but it is mere play and cannot move us much unless married in rhythm to the urgency of the thing perceived: or until - to say it again - behaviour gets into the words and sings.
> 55

We desire the freedom which style offers, and it seems that a person who is unresponsive to the element of style in any art is incapable of a proper response to the life of a work. A manifesto such as the following by Valéry commands the deepest assent:

> Je cherche un mot (dit le poète) un mot qui soit:
> féminin,
> de deux syllabes,
> contenant P ou F,
> terminé par une muette,
> et synonyme de brisure, désagrégation;
> et pas savant, pas rare.
> Six conditions - au moins!
> 56

Unless the poet achieves grace of style he achieves nothing; but as an end in itself grace of style seems too exclusive. The very purity of a poem such as 'Cupid and my Campaspe' is, in the last count, a limitation, for the little world of cards and kisses clicks shut so perfectly that it finally restricts the mind.

Ortega y Gasset has spoken most acutely of the "will to style", and his phrase implies that there can be an element of ruthlessness in the drive to achieve a form so perfect that it excludes all "psychic contagion".[57] Ortega recognises that the desire to dehumanize art may be

fed by a healthy irritation at excessive claims for art as man's sole source of salvation, but he recognizes too that it may involve a "disgust for the human sphere as such". Lawrence makes a similar suggestion in the course of his presentation of Loerke in Women in Love. One evening Gudrun and Ursula find themselves alone with the little German in the Alpine retreat. He produces a photograph of one of his statuettes - a young girl slung naked across the flank of a powerful horse. Ursula reacts strongly to the brutality of the horse, and Loerke defends his creation, condescending from "the height of esoteric art to the depths of general exoteric amateurism":

> That horse is a certain form, part of a whole form. It is part of a work of art, a piece of form. It is not a picture of a friendly horse to which you give a lump of sugar, do you see - it is part of a work of art, it has no relation to anything outside that work of art.
> 58

Loerke accuses Ursula of being sentimental and he ridicules her attempt to relate art to life: he takes the delight of the realist in destroying the dream. But Ursula's response is not naive. When she protests,

> The horse is a picture of your own stock, stupid brutality, and the girl was a girl you loved and tortured and then ignored ...

she has guessed the truth about the "kleine Malschülerin" whom Loerke exploited, and who was the model for the statue. Loerke is really insisting not that the work of art is autonomous and dehumanized, but that the cynicism and cruelty embodied in the statue should be celebrated and accepted as beyond question: what the listening Gudrun finds embarrassing is not Ursula's naivety but her pity for the girl with her small feet "folded one over the other as if to hide".

John Bayley points out that it has become once again modish to talk of a writer like Genet as "annihilating his subject by the serenity and intelligence of his imagination".[59] The comment may have some relevance to Genet but it has none to a work such as King Lear. It is in the nature of certain works of literature to be deeply disconcerting, and to have lived in the world of Crime and Punishment for a week, or a fortnight, is to have known intelligence, but not serenity. Marvell could, in one mood, contemplate the mind's ability to annihilate "all that's made/ To a green thought in a green shade", but he would have considered it a preposterous idea that poems are precluded by their nature from celebrating "memorable scenes" outside the garden, or even from making pragmatic points about "the industrious bee".[60] There are different kinds of poetry, and different effects proper to poetry: nonetheless, the majority of writers take it for granted that it is as much their task to break down the reader's barriers of indifference as to achieve a proper artistic detachment. In The Winter's Tale, before Paulina brings the statue of Hermione to life, she says, "It is required that you awake your faith" (V.iii.94), and in this injunction she speaks like an artist demanding that we be prepared to believe that the created artifact has both its own potential life and the power to transform the moral and spiritual quality of the lives of those who experience it. From Aristotle onwards innumerable attempts have been made to suggest the nature of this transformation, and of these we have considered Sidney's kinetic claims at some length, and with some reservations. In our own century the accounts crowd and jostle: art helps the individual to achieve a balance of his emotions, says I.A. Richards; it provides society with therapeutic rituals, says Kenneth Burke; it helps us to understand what makes for life, says Leavis; it reveals to us our deeper selves,

says Collingwood.[61] But all such remarks relate to the consequences of the reading of poems rather than to poems, and the critic may well feel that his proper concern as critic stops at the moment when the poem ceases to possess and to enlarge the mind, and when the reader turns once again to the brazen world.

There is, however, one feature of art which we must mention before concluding this section. If the "will to style" is capable of achieving its greatest potential and of dealing with the richest materials when the urge of the writer is to make behaviour sing, it seems equally true - as we noticed in our discussion of both the confrontative impulse within the imagination, and of romantic modes - that one of the deepest urges of the artist is to do symbolic assault upon the sweet autonomy of his song. Even in 'Cupid and my Campaspe' Lyly inserts the intrusive "but who knows how", even in Arcadia the shepherd sings "as though he never could be old". At the end of The Tempest - and the gesture is paradigmatic - Prospero drowns his book and breaks his staff, and in the Epilogue he steps right out of the play and ushers the audience back into life. Rilke, in his poem 'The Spirit Ariel', gives superb expression to the effect of this moment:

> Now he terrifies me,
> this man who's duke again. - The way he draws
> the wire into his head, and hangs himself
> beside the other puppets, and henceforth
> begs mercy of the play.
> [62]

The image of the puppet-master cruelly drawing the wire into his own head is terrifying, for we have inevitably been swept up into Prospero's exercise of his power. We all crave a sea change: we all tend to identify with the powerful magician who can conjure it into being. When

the magician renounces his magic and "hangs himself beside the other puppets" we are angry with him for breaking the enchanted circle. We are terrified because we are so uncompromisingly returned to life, and returned with a bared awareness both of its joys, and of the ac'ing continuance of betrayal and loss.

Chapter VIII

THE POET AS SEER

As Sidney points out, the poet has traditionally been called not only maker, but also vates or seer. Moreover, Sidney's own discussion of the golden world delivered by the poets has strong transcendental overtones, and it culminates in the claim that the poet, "with the force of a divine breath", brings things forth far surpassing nature's doings. It is likewise with a vaulting energy that Sidney imagines the reader as transported by the poet's erected wit "beyond the ignorant present"[1] to an awareness of that perfection which prevailed before the "first accursed fall of Adam" (101:22). Bacon, in almost identical terms, allows that poetry was "ever thought to have some participation of divineness" because of its power to "raise and erect" the mind (The Advancement of Learning, p. 97). In such claims would seem to lie the possibility of extending the idea of imaginative enlargement into the realm of the numinous, and hence of giving the highest authority to the idea of poetic autonomy.

In context, however, Sidney carefully excludes the right poet from the title of vates, saying that "as the first and most noble sort [of poet] may justly be termed vates, so [right poets] are waited on in the excellentest languages and best understandings" (102:38) with the name of "maker". Sidney makes it quite clear that he thinks of the most excellent poets as those "divine poets" who "imitate the inconceivable excellencies of God" (101:38), and he imagines the lyric as best used in the manner of those psalms of David which make you "as it were, see God coming in his majesty" In such psalms, he asserts, the singer shows himself "a passionate lover of that unspeakable

and everlasting beauty to be seen by the eyes of the mind only cleared by faith" (99:16), and his image glances at St Paul's comment that "now we see through a glass, darkly; but then face to face".[2] Nevertheless, Sidney's insistence that in the ordinary course of things the excellence of God is "unspeakable" and "inconceivable" makes it clear that he thinks of such powers of vision as utterly beyond the "fore-conceit" of the right poet. In his view it is divine poetry, and divine poetry alone, that has a truly poetic quality.

Spenser uses an image similar to Sidney's image of clear sight in his 'Hymne of Heavenly Beautie' when he describes the poet who mounts up in heavenly contemplation and fixes his eyes "like the native brood of Eagle's kind" (Poetical Works, p.597) on the bright Sun of Glory; and Donne, praising Sidney and his sister for their metrical versions of the psalms, suggests that the two were as truly inspired by the Holy Spirit as the original psalmist.[3] But it seems clear that Sidney himself would not have made so presumptuous a claim. Even in his discussion of the psalms of David his main interest is not so much in the inspired state of the psalmist as in the means whereby he "imitates" the excellencies of God, "the merely poetical" devices such as "notable prosopopeias" and "free changing of persons" which he uses to make you "as if were, see God coming" (99:15).

Claims that the enigmas of allegory, in particular, mirrored transcendental truths were especially popular during the Renaissance, and behind most of them can be felt the influence of the Neoplatonists. Bacon, in his commentaries on the ancient myths argues that "as hieroglyphs were before letters, so parables were before arguments",[4] and the sixteenth-century enthusiasm for emblems represented in part an attempt to create an equivalent of those ancient hieroglyphs which were held

to image divine ideas. Spenser refers in his letter to Raleigh to the poet's "darke conceit" and to his "divining of things to come" (Poetical Works, pp.407 and 408), and even Erasmus included in his rhetoric book De duplici copia verborum ac rerum a section on religious allegory and on the icon.[5] But where Pico tried to accommodate all myths and mysteries, however Hermetic, within a Christian frame, Sidney, by contrast, in discussing the poet as vates, firmly sets aside Orpheus, Amphion and the Homeric Hymns as evincing "a full wrong divinity" (102:7). His soft-pedalling of the allegorical defence of poetry is thus of a piece with his more general chariness of revelatory claims.

In separating the right poet from the divine poet and in rejecting poetic claims for poetry Sidney was being very sensible, for there is something pretentious about such claims. They tend to make the value of poetry a matter of something incalculably beyond itself, and they can be thought of as applying at best only to a very small minority of poems. Moreover, they involve a large practical difficulty, one which we touched on in our brief reference to Mallarmé's heroic attempt to make poetry capable of mediating ineffable essences, and one which is highlighted in Plotinus's assertion that "the more beauty, entering into matter, is dispersed therein, the weaker it will be, compared to that beauty that remains unto itself".[6] The artist can express an essence only by figuring it forth in an inferior medium and by using "merely poetical" devices: thus the very effort of reducing Form to form is inherently self defeating. On the other hand, the temptation to subordinate artistic form to the interests of a higher Form may be self-defeating for the poet as poet, in the sense that Allen Tate indicates in a comment on Edgar Allen Poe's claims for the poetic exercise of the "angelic imagination":

> The reach of our imaginative enlargement is perhaps no longer than the ladder of analogy, at the top of which we may see all, if we still wish to <u>see</u> anything, that we have brought up with us from the bottom, where lies the sensible world. If we take nothing with us to the top but our emptied angelic intellects, we shall see nothing when we get there.
> [7]

For the devout poet, the poetic necessity of dealing with the sensible world and of using the materials of poetry in a poetic way can pose other difficulties, in that the poetic process itself can come to seem the source of distracting temptations. Herbert confronts this problem in his 'Jordan' poems, as does Marvell in 'The Coronet' where he talks of the ensnaring "wreaths of fame and interest"[8] that can keep the poet's feelings from a proper humility. In an age of unbelief the nature of the difficulty changes: noetic claims for the imagination are frequently made as part of the attempt to assert its authority against the powerful pretentions of positivism, but they tend to be presented in an esoteric way lest the basis of their own authority should too readily betray itself as solipsistic. Richard Eberhart nicely defines the common problem:

> It is man did it, man,
> Who imagined imagination,
> And he did what man can,
> He uncreated creation.
> [9]

It is between the Scylla of a self-defeating 'dispersion of the ineffable' and the Charybdis of pride and projectionism that noetic claims for art pursue their uncertain way. Not surprisingly many of the most dedicated religious poets talk, like T. S. Eliot, only of "hints and guesses",[10] and revelatory claims for art tend to assert no more than that it produces a quasi-cognitive sense of

illumination. But it is, in the nature of the case, extremely difficult to give even assertions of this kind anything like precise definition.

Sidney's consistent rejection of revelatory claims for poetry makes it necessary to consider the transcendental overtones of the golden world section of the Apology with great care lest they should be misinterpreted. The issue is further complicated by his assertion in this context that the poet works in terms of an "Idea or fore-conceit" (101:4), which is often taken to indicate a specifically Neoplatonic background of ideas.[11] Ficino had asserted that the Platonic progression towards the divine source involved a recovery within the mind of the creative principle itself; and against the background of such claims some Renaissance writers championed the idea of the artist as God-like in his creativity with a most buoyant enthusiasm. Leonardo da Vinci, for example, alluding to the Pygmalion myth, one of the oldest sources of the belief that the artist is truly creative, went so far as to claim that,

> If the painter wishes to see beauties to fall in love with, it is in his power to bring them forth ... he is their Lord and God.
> [12]

But an assertion of such confident independence verged on blasphemy. We are inured to post-romantic assumptions of the superior nature of artistic sensibility, and to the idea of the imagination as creative even down to the evolving of ladies' fashions or advertising copy; but the case was far otherwise for most Renaissance writers, particularly after the Counter-Renaissance had gathered steam, and especially in countries where Puritan feeling was as strong as in England. A clear triple distinction was generally recognised: God alone had the power of creating, nature had the power of generating, and artists had the power of feigning.

Scaliger, in the passage on which Sidney's golden world passage was based, claimed that the poet "makes himself another God, as it were", and seems not to narrate the events "but as a God to produce them".[13] Puttenham, in a corresponding passage, hedges his remarks with qualifying parentheses as though unwilling to commit himself:

> If [artists] be able to devise and make all these things of them selves, without any subject of veritie, they be (by maner of speech) as creating gods.
>
> (The Arte of English Poesie, p.4)

Sidney, on the other hand, makes it quite clear that he has no intention of being "saucy". He renders Scaliger's ac Deum alterum as "he doth grow in effect into another nature".

This consistent humility is of a piece with Sidney's rejection of the idea of divine furor. Where Platonic views imply "the inspiring of a divine force, far above man's wit" (130:8), Sidney chooses to think of the right poet as ranging "within the zodiac of his own wit" (100:29). We commented earlier on Sidney's determination to justify right poetry on its own terms, and, given his sense of what is involved in poetic making, it is quite consistent - humility apart - that he should have rejected a view which would seem to set the poet's art almost at nought, and which would place the poet in a position of great helplessness in the sense that he would be constantly dependent upon an inspiration which he himself could not induce. Herrick memorably pinpoints this last difficulty, even though he does not present it as such, in his little poem, 'Not every day fit for verse', which neatly incorporates most of the features of the Christian adaptation of the classical idea of furor to that of prophetic inspiration:

'Tis not ev'ry day, that I
Fitted am to prophesie:
No, but when the spirit fils
The fantastick pannicles:
Full of fier; then I write
As the Godhead doth indite.
Thus inrag'd, my lines are hurl'd,
Like the Sybells, through the world.
Look how next the holy fier
Either slakes, or doth retire;
So the fancie cooles, till when
That brave Spirit come agen.

(The Poetical Works, p.242)

Like Godbole in A Passage to India the writer can only say "Come, come, come ..."[14], for epiphanies cannot be produced at will.

Distrust of the idea of inspiration because it seemed to belittle the poet's art is not uncommon in Renaissance criticism. Castelvetro argued pointedly that the ubiquitous references to the Orphic background of poetry and to its divine afflatus amounted in most cases to little more than vague attempts to invest it with an aura of splendour;[15] and, as Aristotle was often translated as having said that the art of poetry was "the affair of the gifted man rather than of the madman" (Gilbert, p.94), he was invoked as an authority for the direct refutation of Plato's idea of furor.

Despite all such reservations, however, the idea of inspiration clearly provides a useful means of indicating certain elements in poetic composition and in the experience of poetry that are difficult to describe in other terms. Herrick's reference to the "fantastick pannicles" lacking an informing spirit may seem merely quaint or even inept, but it is true that writing of the highest order cannot be produced simply by an effort of will; correspondingly, many poets describe the sense of flatness or depression that can follow the completion of a poem - the sense that it may never again be possible to produce another poem. When the grapple with words and meanings has exhausted itself

the experience of a sort of post-coital dejection is understandable. Nor are such psychological explanations of the ideas relating to furor alien to sixteenth-century criticism. Fracastoro provides a fascinating treatment of furor in the course of an account, put into the mouth of Naugerius, of how the poet achieves appropriate expression of "the simple idea clothed in its own beauties" (Kelso, p.376). Naugerius is made to conclude his long description of the process of composition with a rhapsodic climax:

> As soon as he had joined all the beauties of language and subject and had spoken them, he felt a certain wonderful and almost divine harmony steal into him, to which no other was equal. And then he observed that he was, as it were, carried out of himself. He could not contain himself, but raved like those who take part in the mysteries of Bacchus and Cybele when the pipes are blown and the drums re-echo.
>
> Hence, O friends, that Platonic madness (in the Ion) which Socrates thought heaven-sent. God is not the cause, but music itself, full of a sort of great, exalting wonder which makes the pulse beat with the rhythm as if stirred by some violent frenzy, and takes away self-possession, and rouses one to ecstasy. On account of this *frenzy poets* are called divine as if they had been touched by God, and are looked on as seers. And those who have treated of the beginnings of things have carried back the whole origin of poets to the gods, and have related how Linus and Orpheus and the older poets were the sons of gods. Rightly indeed do the poets deserve to be called divine, since they alone have invented that divine speech by which the gods have condescended to speak in oracles to men.
>
> (Kelso, p.381)

The passage can, of course, be taken at face value. Though Fracastoro alludes specifically to the Ion and to Orphic views his description of the poet as "carried out of himself" chimes well with Ficino's mystical extension of the Platonic idea of furor which had become widely disseminated without always being understood in its esoteric intricacy. Ficino

posited a semi-material *spiritus* with a status between that of the mortal body and the immortal soul, which was the seat of the imagination and the mirror of the Ideal forms, and which could extend beyond the body in states of *furor* - that is to say, in certain revelatory dreams, in the experience of ecstasy, or in the experience of artistic exaltation. In such states a person felt that he was indeed "carried out of himself" in the manner of the lovers in Donne's 'The Extasie'. Moreover, in Ficino's views the particular *furor* granted to the poet had correspondence particularly with the divine symmetry, a stress which relates to the frequent identification in Renaissance criticism of the nine muses with the celestial circles, and of the harmony mediated by poetry with the Pythagorean music of the spheres - a notion which Sidney himself alludes to in his peroration when he talks of "the planet-like music of poetry" (152:20).[16] But Naugerius's account can equally be understood in straightforward aesthetic terms. The experience of poetic exaltation which he describes is (like Ficino's account of *furor*) related to two qualities: to an uplifting excitement, and to a sense of "almost divine harmony". Fracastoro, however, points the way to a rationalised explanation of these feelings by explicitly rejecting any transcendental claims. "God is not the cause, but music itself", he affirms. If we would ask what qualities in poetry make for the sense of both frenzied excitement and wonderful harmony that characterises the complete absorption in a work we might recall the view expressed by Wordsworth and Coleridge that poetry itself is essentially characterised by the simultaneous presence of a state of more than usual excitement and of more than usual order: here would seem to lie a means of relating poetic cause and ecstatic effect. But we need concern ourselves simply with suggesting that the reader's 'experience of furor' can be given a non-mystical explanation.

Interestingly enough in this regard Naugerius's description of the compelling experience of reading the poem, and particularly his reference to "music itself", recalls a memorable passage in Dr Zhivago in which Pasternak describes Yuri's complete absorption in the act of writing poetry:

> After two or three stanzas and several images by which he was himself astonished, his work took possession of him and he experienced the approach of what is called inspiration. At such moments the correlation of the forces controlling the artist is, as it were, stood on its head. The ascendency is no longer with the artist or the state of mind which he is trying to express, but with language, his instrument of expression. Language, the home and dwelling of beauty and meaning, itself begins to speak and think for man and turns wholly into music, not in the sense of outward, audible sounds but by virtue of the power and momentum of its inward flow. Then, like the current of a mighty river polishing stones and turning wheels by its very movement, the flow of speech creates in passing, by the force of its own laws, rhyme and rhythm and countless other forms and formations, still more important and until now undiscovered, unconsidered and unnamed.
> 17

Pasternak describes the stage in composition when the artist is no longer consciously selecting and forming, and Fracastoro the experience of reading the completed poem, but both suggest that it is the total involvement with language, the experience of completely possessing and being possessed by the medium, that is the source of the exalted wonder.

Few ideas are more recurrent in accounts of the effect of art than the observation that it has the power of lifting us out of ourselves by virtue of "the power and momentum of its inward flow". Shakespeare memorably

evokes the experience in The Merchant of Venice when he describes how youthful and unhandled colts make a mutual stand on hearing a trumpet sound:

> Their savage eyes turn'd to a modest gaze
> By the sweet power of music ...
> Since naught so stockish, hard, and full of rage,
> But music for the time doth change his nature.
> (V.i.78f)

And again he offers us the lines in which Benedick says of the power of music,

> Now, divine air! now is his soul ravish'd! Is it not strange that sheeps' guts should hale souls out of men's bodies?
> (Much Ado II.iii.61)

Benedick falls back quite unselfconsciously on the adjective "divine", and it is again sufficient for us simply to register the fact that the feelings of exultation and calm which the experience of art in its highest reaches has been described through the centuries as capable of inducing is of a kind that seems to call for adjectives such as "beatific"; or to tempt one to talk, as Sidney does, of the poet as speaking "with the force of a divine breath". Significantly enough, the closest Sidney comes to repeating this phrasing in the Apology is in a comment in the course of his discussion of the poet as vates in which he brings together the ideas of order and exaltion as proper to art:

> For that same exquisite observing of number and measure in words, and that high flying liberty of conceit proper to the poet, did seem to have some divine force in it.
> (99:3)

So far, in considering claims for the poet as seer, we have glanced at noetic claims, and at the experience of

exaltation which art can produce; but there is another dimension of Sidney's claims that needs to be reconciled with the comments so far made, namely the notion discussed in the opening chapter that the erected wit of the right poet offers a compelling "vision" of man's unfallen perfection. The best way of re-opening this issue is by returning to Sidney's notion of the poet as working in terms of an "Idea or fore-conceit". This remark is made in the context of an argument that the poet's fictions are not "wholly imaginative, as we are want to say by them that build castles in the air": Sidney affirms that nature delivers only "a particular excellency", whereas the poet is led by his erected wit to bestow "a Cyrus upon the world to make many Cyruses, if they will learn aright why and how that maker made him" (101:10). It is the reader's response to the why and how of the poet's intellectual design, to the "Idea" of a Cyrus, that Sidney stresses; and this would seem to indicate that there is no immediate warrant for associating his remark with transcendental claims such as that of Plotinus that "the arts give no bare reproduction of the thing seen but go back to the Ideas from which nature derives".[18]

In talking of the poet's Idea Sidney was taking his cue from Scaliger who had entitled the third book of his Poetics "Idea", and who had used the term to mean simply the poet's subject or inner notion. In his invaluable study of "Idea" as a concept in art theory, Erwin Panofsky has shown that though it was the conventional medieval view of composition that the artist projected an inner image into material form, this inner image was never given the status of an "Idea" because that notion had been "pre-empted by theology".[19] During the Renaissance, the renewed influence of the Aristotelian concept of imitation encouraged the contrary notion that the initiating object was located firmly in the outer world. Nevertheless, the precedent of classical writers such as Seneca still gave warrant for

using the term "Idea" in a way quite free of metaphysical overtones to point to the set of ideas conceived in the artist's mind and directing the process of composition. It was in this rationalized sense that Scaliger argued that art could go beyond nature.

It was only towards the very end of the sixteenth century that "mannerist" art critics such as Zuccaro again gave a central place in their thinking to the notion of "Idea" with revived Neoplatonic overtones. Yet it is interesting to note that Panofsky insists that even Zuccaro's essential attitude is thoroughly scholastic and Aristotelian, and that "there is not very much more Platonism or Neoplatonism in [his] Idea than had been absorbed into Thomism".[21] Zuccaro retains the idea of the mental notion, but he gives it a new status in asserting that this notion is engendered in the mind by God. As his influence on Sidney has been argued it is worth quoting at some length:

> Because of His goodness and to show in a small replica the excellence of His divine art, having created man in His image and likeness with respect to the soul, endowing it with an immaterial, incorruptible substance and the powers of thinking and willing, with which man could rise above and command all the other creatures of the World except the Angel and be almost a second God, He wished to grant him the ability to form in himself an inner intellectual Design, so that by means of it he could know all the creatures and could form in himself a new world, and internally could have and enjoy in a spiritual sense that which externally he enjoys and commands in a natural state; and, moreover, so that with this design, almost imitating God and vying with Nature, he could produce an infinite number of artificial things resembling natural ones, and by means of painting and sculpture make New Paradises visible on Earth. But in forming this internal Design man is very different from God: God has one single Design, most perfect in substance, containing all things, which is not different from Him, because all that which is in God is God; man, however, forms within himself various designs corresponding to the different things he conceives. Therefore his Design is an accident, and moreover it has lower origin, namely in the sense".

21

In some respects this is remarkably similar to Sidney's argument. Zuccaro, like Sidney, points to the intellectual quality of the artist's design, and his New Paradise suggests the golden world writ large. He seems too to show a Sidney-like circumspection in distinguishing between God's creativity, which is pure act, and man's, which exists accidenter (that is to say, which is not of the essence). But his view of man as endowed with powers of thinking and willing such that he can rise above and command all creatures seems closer in tone to Pico della Mirandola than it does to Sidney who is quick to qualify his claim that "our erected wit maketh us know what perfection is" by adding a most un-Platonic qualification, "and yet our infected will keepeth us from reaching unto it". Moreover, Zuccaro's ideal is a contemplative rather than an ethical one. There was, as we have seen, an important polarisation in Renaissance thought between two conceptions of wisdom, the first the Neoplatonic and scholastic idea of contemplative wisdom, a transcendent scientia; the second the civic humanist idea of wisdom as essentially a rational and active prudentia. And it is clear where Sidney's sympathies lay. To speak of Zuccaro in the same breath as Sidney partially illuminates, but it also partially obscures Sidney's distinctive emphases; and particularly as Zuccaro's work was not published until 1607 there would seem to be inadequate reasons to posit, as Geoffrey Shepherd does,[22] that Sidney was writing with the advanced art theorizing of men such as Zuccaro in mind.

By the late sixteenth-century both Platonism and Neoplatonism had permeated in some form or other almost every strain of thinking, and C.S. Lewis provides a useful caveat against seeing specific "evidence of Pantheism, Platonism, or Calvinism in gnomae which are really the commonplaces of all Western Christendom".[23] What is much more rewarding than positing specific sources is simply to interpret Sidney's views on the status of poetry in

terms of the significantly varied views of the nature and status of the reason which the Renaissance had inherited. First there was what we can think of as the Augustinian tradition. The Church Fathers, who were in their own way influenced by Platonic sources, had made a distinction between natural reason, corrupt since the Fall, and right reason. Augustine himself had a poignant sense of the limits of man's human capacities, but against these he set the infinite potential of right reason:

> With the sight of the soul we see in the eternal truth, from which all temporal things have been made, the form according to which we effect something, in ourselves or in bodies, with a true and right reason; and it is from the same source that we conceive and possess a true knowledge of things.[24]

"Right reason" in this view of it is *God-given and* quite unlike that fallen natural reason which men are so prone to trust. When Sidney talks of divine poets with their minds "cleared by faith" he is obviously thinking of that direct inspiration which allows a man, in Augustine's words, to "see in the eternal truth". And Sidney's views on the limitations placed on man's capacities by his infected will are also Augustinian in tendency.

But the other tradition of views about the reason which the Renaissance inherited derived from Aquinas who had been influenced by Aristotle's claim that reason, or logos, which works discursively from first principles, and intellect, or nous, which has access to higher realities, were related qualities of the rational soul and continuous with one another. In this scholastic view the higher faculty, intellectus, was thought of as "the shadow of angelic nature in man",[25] affording an intuitive and indivisible grasp of truth; whereas ratio represented more or less what we understand by discursive reason today. It is important to notice that for the scholastic philosophers

ratio was not thought of as fallen, though, as Shakespeare puts it, the "clear spirit" could be "puddled" (Othello, III.iv.142). Understandably the more optimistic humanists welcomed the idea of a continuity between the lower and the higher reason. It was on the basis of the unfallen potential of ratio that Philip Mornay insisted that the most effective way in which the true religion could be "declared unto Infidels" was by rational argument, and it is the very process of such rational colloquy that Donne presents us with in his Third Satire, 'Of Religion'.

When Sidney says that "our erected wit maketh us know what perfection is" he would seem to be speaking not exclusively of poetry or poets, but making a general claim applicable in one way of thinking to all Christians, and amounting to no more than the notion that the mind achieves in the higher reaches of its working an intuitive sense of truth and perfection. The claim was a commonplace and, as we remarked earlier, even Calvin allowed it in that it gave a more cutting edge to the idea of Original Sin. The claim was implicit too in the sixteenth-century view of the mind as a continuous hierarchy of faculties.

We noticed in our opening discussion of the "form of goodness" that despite Sidney's separation of divine and right poets he, no less than Spenser, welcomed the idea that the rational exercise of the powers of the mind in poetry could enlarge the reader's conceptions and move his mind upwards: it could work in such a way as to "supplement the power of grace".[26] It is noticeable that time and again in the Apology Sidney falls back naturally and inevitably on images of illumination - poetry, he says, "illuminates" truths which would otherwise "lie dark before the imaginative and judging power" (107:32); it sets forth notable images in such a way that "we seem not to hear of them, but clearly to see through them"; and its characteristic effect is such as to "strike, pierce [and]

porsess the sight of the soul" (107:15). Given the view of the mind as a hierarchy of rational powers, the question never arises, as it does for later thinkers, of how much intuition owes to the poetic maker and how much to the "breath" that blows through him.

Other patterns of thought such as the belief in the Great Chain of Being and in the educative force of love, and the efflorescence of magic and resurgence of the animistic view of the universe, all confirmed and reinforced the Christian assumption of a continuity between everyday experience and the numinal world. Against this background it should be clear that the view of the poet's Idea or fore-conceit as an initiating mental notion implied a good deal more than the exclusively rationalistic and conceptualizing activity that it might seem to involve for a post-Cartesian mind. Consider, for example, the following passage from Mornay:

> Philosophers have marked that there is in man a dubble Speech: the one in the mynd, which they call the inward Speech, which wee conceyve afore we utter it; and the other the sounding image thereof, which is uttered by our mouth and is termed the Speech of the Voyce; eyther of both the which we perceyve at every word that we intend to pronounce ... For the witte or understanding doth by and by conceyve an inwarde Speech uppon the thing which is offered unto it, and begetteth or breedeth that conceyt in our mynde as it were by a suddein flash of Lightning, and afterward our mynd uttereth it more at leysure by the voyce, the which voyce (notwithstanding) is unable to represent or expresse the inward Speech perfectly: insomuch that wee see many men have a great number of goodly conceyts in their mynds, which they be not able to expresse; and that in expressing them eyther by worde or by writing, they mislike their owne doings, because they bee farre inferiour to the things which they had conceyved in their mynds.
>
> (III.327)

Mornay thinks of thinking not as dependent upon prior perceptions and as beginning with the senses, but as a

process of conceiving in which an "Idea" is in the first instance "offered" to the wit; and he goes on to affirm that it is ultimately by such offerings that the erected wit is "perfected in the knowledge of high things" (III. 328). His immediate point is that a process of "falling away" is inherent in the movement down the hierarchy from the initial conception to the level of expression by the "Speech of the Voice", and he is using this as an illustration of the more difficult general notion that "according to the diversities of natures; the breedings or begettings doe varie also" (III. 325). But it is interesting that when on the other hand he wants to illustrate not a "falling away" but the complete "inwardness" of God and his Creation the image he uses is that of God as the divine artificer. And in that context he affirms that,

> As the Craftsman maketh his works by the patterne which he had erst conceyved in his mynde, which patterne is his inward word: so God made the World and all that is therein, by that sayd Speech of his as by his inward skill or arte.
>
> (III.328)

Two things are of particular moment in these quotations. In the first place the notion that conceits are "offered" to the wit from above is treated with perfect naturalness as an account of how wisdom is achieved by man: the notion is so much taken for granted that it can be used to illustrate and explain a more difficult notion. At the same time, the "Craftsman", a category which of course includes the artist, is spoken of with equal casualness as conceiving, completely by himself, a pattern in the mind which is the "fore-conceit" of his work. Clearly the ideas of the nature of the mind's working available to Sidney and to his contemporaries were flexible enough both to allow the sense that conceiving in general,

and as evidenced in a work of art, was of its nature intuitive of higher truths, and to provide a down-to-earth, psychologically-orientated account of the process of artistic creation. It is only our own rationalism that insists on holding such things apart. In the sixteenth-century empirical and "metaphysical" habits of thought freely commingled, for men had not found it possible to think of either mind or matter as purely mechanistic in their operations. Mornay's assertion that the wit breeds a conceit in the mind "as it were by a sudden flash of lightning" looks both towards the simple phenomenon of "grasping" the sense of something before one is able to articulate one's understanding, and towards a more than rationalistic explanation of the status of the mind's conceits.

A. D. Nuttall has recently argued with great energy and convincingness that it was the peculiar genius of the sixteenth century "to see the ideal not as separated from the here-and-now but as interpenetrating it, where 'interpenetrate' was given full imaginative force".[27] Nuttall even goes so far as to suggest that mental imagery and thought itself might well have had a different configuration in an age where Queen Elizabeth was Gloriana and an ordinary deciduous tree the Royal Oak. Treating any direct reference to Platonism as though it would divert the reader from recognizing a much more fundamental habit of thought and feeling than could be explained in relation to philosophical beliefs, Nuttall affirms that the language of sixteenth and seventeenth-century poetry, in which abstractions and universals are presented with sensuous substantiality, is "ontologically assertive". Such an argument is a refreshing rediscovery of the pertinency of Sidney's claims that the erected wit of the poet delivers a golden world.

The end of our discussion has returned us to our initial consideration of the poet's "speaking picture"

which is capable of a wonderful deliverance of the very "form of goodness"; and the possibility of such a return attests not to a glib neatness of presentation but to the inherent consistency of Sidney's central attitude. Yet once again, as in our consideration of the nature of poetic autonomy, it is necessary to step for a moment beyond our chosen historical limits before closing off the discussion of the strange and more than rational assertiveness of poetry. For it seems arguable that the language of poetry can always be thought of as "ontologically assertive", inasmuch as poems are by their nature feigned abstractions, varieties of "concrete universals".[28] This is as true of the use of language in poems as of poems in themselves. This is in part, as Wimsatt points out, because the language of poetry tends to be rich in metaphor which is itself a sort of creative concrete abstraction, but for other reasons too. Consider a representative detail from the opening passage of the Prologue to the Canterbury Tales, Chaucer's description of the birds sleeping with "open eye". This detail is not really metaphorical, nor does it imply a hierarchical correspondence or predicate a universal in the manner that Nuttall has in mind. Nevertheless, as its repetition in the description of the Squire suggests, it is beautifully "symbolic" of the sleeping vitality of the "young" season. Moreover in addition to concretizing a universal quality in this way, it represents in the generality of its reference what John Danby describes as,

> a courteous and deliberate withdrawal into the common, crowded, and competitive particularities of everyman's each-one-different-from-all experience. The tender crops - be they wheat, maize, oats, barley, grass; the small birds - thrushes, blackbirds, chaffinches or whatever everyman remembers most personally.
> [29]

As Danby rightly goes on to say, Chaucer "chooses to express not the personality but the common

civilization"; and this is a civilization where a particular value is predicated for every particular by the simple fact of its existence within the enclosing frame of order which God's plenitude and justice provides. Thus the very confidence with which Chaucer's language renders the typical without heightening or mythologizing it, and the way in which it refrains from final and specific judgments on the particular can in itself be seen as ontologically assertive.

At the other extreme from Chaucer's use of "generalized" details, to take another example, is Wordsworth's typical practice as illustrated by the opening stanzas of 'Resolution and Independence' where every detail has an immediate perceptual basis:

> *There was a roaring* in the wind all night;
> The rain came heavily and fell in floods;
> But now the sun is rising calm and bright;
> The birds are singing in the distant woods;
> Over his own sweet voice the Stock-dove broods;
> The jay makes answer as the Magpie chatters;
> And all the air is filled with pleasant noise
> of waters.
> 30

Each image has the vivid particularity of a clean perception; the roaring is not *merely* the noise of the wind, but the sum of all the noises of the storm as these are thrust at the senses by the wind. Similarly there is a precision in the apparent repetition of "came heavily and fell in floods", for the first phrase suggests the way in which it is only after the storm has built up that the rain begins to fall with all the intensity of a first downpour, while the second suggests the long, steady continuance of the rain. Each successive effect, from the careful modulation in "calm and bright" to the differentiation of the birds' singing, has a similar perceptual accuracy. In this Wordsworth's descriptive

details illustrate what time and again romantic pronouncements on poetry avow that poetry should achieve, namely the restoration to perception of a quality of vividness and wonder. Thus Coleridge explained that Wordsworth's aim in the Lyrical Ballads was,

> to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom and directing it to the loveliness and wonders of the world before us.
>
> (Biographia Literaria, p.169)

The idea has remained a commonplace, memorably enlivened nearer our own day by D. H. Lawrence who put it thus:

> The essential quality of poetry is that it makes a new effort of attention, and 'discovers' a new world within the known world.
>
> 31

Such statements of intention help one to realize that although Wordsworth vividly evokes a specific scene, the evocation of detail is such as to imply the presence of an attentive consciousness which is mediating the perceptions. The storm is remembered; the present details - the slow rising of the sun, the continuing sounds of birds and water - are apprehended as extending through time, and they tend to represent things which are physically removed and whose presence is mediated by the ear rather than registered immediately on the sight. A consequent effect of pensiveness in the lines is especially apparent in the image of the stock-dove, and interestingly enough Wordsworth himself remarks in a note on the image that he thinks of the dove as 'prolong[ing] her soft note, as if herself delighting

to listen to it, and participating of a still and quiet satisfaction".[32] The comment points one to the sense of calm and satisfaction which is apprehended as underlying even the abundant vitality and "presentness" of the hare running races in its mirth. This sense of deep satisfaction, of instinctive possession and belonging mirrors the speaker's unselfconscious delight in being part of the scene, of hearing the woods and distant waters roar, or hearing them not, "as happy as a boy". The particular perceptions are not valuable in themselves: what matters is that they induce in an attentive consciousness a mood in which the heart is completely absorbed by the season, a mood in which the poet recovers the sense of belonging that he had when a boy. Whether one is prepared to go along with Geoffrey H. Hartman in saying that Wordsworth "carries the Puritan quest for evidences of election into the most ordinary emotional contexts",[33] Hartman is clearly right in implying that there is something ontologically assertive in the minute attention which Wordsworth gives to rendering the particularities of perception in such a way that they predicate a sense of continuity between self and object, and a sense of contact with the universal life.

Our century has seen a recoil from the characteristic romantic idealizing of nature, and an attempt to insist on its "neutrality". Consider, for a moment, Wallace Stevens's little poem, 'The Snow Man':

> One must have a mind of winter
> To regard the frost and the boughs
> Of the pine-trees crusted with snow;
>
> And have been cold a long time
> To behold the junipers shagged with ice,
> The spruces rough in the distant glitter
>
> Of the January sun; and not to think
> Of any misery in the sound of the wind,
> In the sound of a few leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

(Collected Poems, p.9)

At the level of statement Stevens suggests what would be involved in completely avoiding the "pathetic fallacy", and in seeing nature as inalienably separate from man and from his feelings. But, in the very act of naming the nothing that is there before the snow man's regard, Stevens deliberately brings back the subjective in the phrase "distant glitter", for the adjective relates not to the neutral fact of distance from the sun out to the impression of enlarged and emptied space which the winter landscape provides, and to the sense of a sun which glitters brightly but gives no heat. Not only does Stevens remind us that human seeing is almost inevitably anthropomorphic in this way, the force of his description is such as to exemplify the way in which the seeing mind particularizes and enlivens the objects before its "regard". The unusual word "shagged", for example, lends an intimacy to the description of the junipers and helps to create the effect of one who, by looking long and hard at the trees, has noticed the precise configuration of the ice on the bristly, needle-like leaves; and noticed too the contrasting appearance of the deodars whose branches and needles tend to sweep down and flatten under the snow. Such closeness of attention - the achievement of "a mind of winter" in the sense not of neutrality but of "inwardness" - seems to involve what is almost a sort of respect for the object in its essentiality or haecceitas.[34]

In addition Stevens's description of the trees demonstrates the way in which the mind insists on structuring its impressions in analogical terms, for the speaker talks, perforce, of "the pine-trees crusted with

snow" and of the "junipers shagged with ice". The very use of metaphor to articulate impressions implies some continuity between different objects and between objects and human forms. (In the latter respect it is worth noting that the Old English and Old Norse words from which "shag" derives mean "beard".) Arguably the simplest habits of our normal thinking and perceiving are "ontologically assertive". Indeed Stevens's poem illustrates yet another way in which the mind finds it almost impossible to remain neutral before objects; for though the poem at the level of argument denies that there is any misery in the sound of the wind the images of winter, snow and wind seem in context to have something of an archetypal quality - they put roots down into the deep levels of the mind where the ideas of winter, of snow and of wind cluster subliminally around our fears of death and of non-being. Even if part of the poem's intention is to deny such fears its images activate them and stir "in the soul something at once familiar and strange".[35] Earlier centuries were disposed to think of truth as discoverable above the upper levels of the mind's operations, whereas we are more disposed to think of discovering it below the rational levels of consciousness; but whichever spatial metaphor we use there would seem to be built into the mind the necessity of positing an order of being beyond its comprehension but putting pressure on its apprehensions.

Stevens's poem reflects one of the most important insights of post-enlightenment thinking, the understanding that, in Coleridge's terms, both the "primary" activity of perception and the activity of the poetic imagination are "esemplastic".[36] Stevens affirms that the truly neutral and merely passive onlooker sees nothing; whereas the human mind actively constitutes the world which it knows.

The extraordinary achievement of Stevens's poem - and the achievement is open to poems in general - is that by a

mysterious sleight-of-hand impossible to the discursive rationality which it might seem to be exemplifying in its use of statements it gives life to the snow-bound scene which it mediates. It creates the felt presence of

> the junipers shagged with ice,
> The spruces rough in the distant glitter
> Of the January sun.

Such details are not the "nothing" which a Lockean view might lead one to posit, but presences endued with liveliness. A man made of snow is incapable of seeing or hearing: on the other hand, a man who has completely taken possession of the wintry scene truly "beholds" the substantiality of the non-human world before him - he truly "beholds ... the nothing that is". At this level of implication Stevens re-activates the root meaning of the verb "beholds" to stress the mind's activity in holding in a state of concentration that which it has focused, and to suggest too that the mind rejoices in this strange power of beholding. Though we have finally no way of knowing whether the constitutive acts of the mind are or are not, to revert to Coleridge's formulation, "a repetition in the finite mind of the eternal act of creation in the infinite I AM",[37] the quality of wonder which characterizes them is the same whether it relates to a further reality or not.

Constitutive seeing represents a mode of the mind's working which is more intimate to it and more rich and strange than anything available to the workings of a merely discursive reason, and this is one reason why a rationalistic account of poetry such as that which Yvor Winters provides is always in the last resort profoundly unsatisfying.[38] But if constitutive seeing is something which the poet shares with other men, he alone has the peculiar power of re-constituting his seeing in a form

of words: he is at once a "see-er" (which is the characteristically modern and phenomenological equivalent of "seer") and a maker. In this regard Stevens's poem can remind us of the conditions of poetry's existence. It is impossible either for an inhuman snow man or for a man completely subdued to his own personal seeing and feeling to achieve or to respond to style. Only between the stances of complete objectivity and complete subjectivity is the mind free to create, and to move in a self-sufficient world which will accommodate both mind and what is beyond mind in a permanent and living relationship. In enshrining such freedom a poem delivers an ever potential golden world of language in which the reader may discover life and order miraculously shining through bare words. The concrete universal of the poem constitutes a tremendous concentration of verbal energies, and the experience of the poem, over and above any experience of seeing which it mediates, seems in itself to have a strange and powerful cognitive effect because it takes the form of a growing perception of relationships and a growing involvement in a dance of tensions.

CONCLUSION

At the end of the section on the poet as maker I tried to accommodate the aesthetic to the moral by arguing that whereas the appropriate mode of attention to a work of literature should always be aesthetic or contemplative, the work itself is free to embody values of any kind, and the act of attention to it involves an intimate engagement with a particular "ethos". I argued too that it would seem only a work in which the pressure of a strong moral ethos is felt that proves capable of stretching and sustaining attention, and ultimately of moving the mind to the point where the object before it seems inexhaustible. In the section on the poet as seer I endorsed Sidney's reservations about revelatory claims for art, but I argued that the idea of literature as a strange delivery, "cognitive" at levels beyond the rational, needs to be accommodated to the previous discussion. Throughout I have tried not to forget, nor too crudely to insist, that the poet is a teacher.

It has been part of my intention, in using Sidney's Apology as a frame, to indicate that it has a breadth and suggestiveness that saves it from the rigidity of its overtly didactic emphasis. But the impulsiveness and the broad humanity of Sidney's speculations about literature seem to me to offer a lesson to our own age of acute critical and theoretical self-consciousness. At a time when the march of methodology is tending to move away from the rich intimacies of personal involvement with literature and towards philosophical subtlety, it is salutary to be reminded that the critic may well be wisest who resorts, like Sidney, to a metaphor as elusive and yet as suggestive as the image of a "golden world". The

best archer need not be a ballistics expert, and what might seem, by modern professional standards, the very naiveté of Sidney's views allows him both a provocative pertinency and a sometimes contradictory inclusiveness. The practice of criticism suggests how difficult it is even to describe with any degree of adequacy the complex and often contradictory impulses momentarily and uniquely reconciled in each single successful work of art; and it seems most likely that the forms and applications of literature are so various that they admit of no ultimately coherent discursive description. Possibly too, it is of the essence of literary experience that it should have about it the sense of an encounter with "unpath'd waters, undream'd shores" (The Winter's Tale, IV.iv.55).

Theseus complains that "the story of the night" is something more than "cool reason" apprehends: Hippolyta asks us to approve the "strange and admirable" effect which the story achieves as it grows to "something of great constancy". Towards the end of the Apology, in the course of his discussion of comedy, Sidney contrasts delight and laughter in the following way:

> Delight we scarcely do but in things that have a conveniency to ourselves or to the general nature; laughter almost ever cometh of things most disproportioned to ourselves and nature. Delight hath a joy in it either permanent or present; laughter hath only a scornful tickling (136:16).

The view which sees the response of laughter as close to a scornful snort occasioned by deformity or disproportion is a typical Renaissance one, and in its essentials very similar to Bergson's notion that we laugh at the sight of the mechanical encrusted upon the living. But Sidney's brief comments on delight are much more interesting.

Delight, he says, is not an explosive or ephemeral reaction: "it hath a joy in it either permanent or present". This joy, he suggests, is consequent upon recognizing something as convenient to the general nature or to ourselves - that is to say something exactly what it ought to be or what we would desire it to be: the idea of "convenience" obviously enough connotes ideality and affirmation, but more than mere ideality would seem to be involved, and it is this "more" that seems particularly pertinent. In commenting on the example of Hercules with great beard and furious countenance, dressed as a woman and spinning at Omphale's commandment, Sidney says that though the scornfulness of the action causes laughter, "the representing of so strange a power in love procureth delight" (136:37). It would seem that it is only when convenience and strangeness come together that they breed an abiding joy. Sidney's immediate point is that this abiding joy is the proper effect of comedy: even so the end of The Winter's Tale images a strange and hardly to be imagined promise of perfection in the figures of Perdita and Florizel:

> A couple, that twixt Heaven and Earth
> Might thus have stood begetting wonder.

In such a vision poetry becomes, in words of Puttenham which are perhaps as opposite a gloss on Sidney's golden world passage and on the idea of imaginative enlargement as any,

> an ayde, and coadiutor to nature ... rendering the causes wherein she is impotent and defective ... and in some sort a surmounter of her skill, so as by meanes of it her owne effects shall appeare more beautiful or strange and miraculous. [1]

In the joyful wonder of comedy, in the sense of awe that mingles with woe when the tragic modes of the imagination engage the mystery of things, in the playfulness and cogni. ve strangeness of poetic language itself, literature creates a "strange and miraculous" effect of imaginative enlargement that cannot be gainsaid.

One of the most provocative passages in the Apology is that in which Sidney says,

> Marry, they that delight in Poesy itself should seek to know what they do, and how they do; and especially look themselves in an unflattering glass of reason, if they be inclinable unto it. For Poesy must not be drawn by the ears; it must be gently led, or rather it must lead; which was partly the cause that made the ancient-learned affirm it was a divine gift, and no human skill: since all other knowledges l'e read; for any that hath strength of wit; a poet no industry can make, if his own genius be not carried unto it; and therefore is it an old proverb, orator fit, poeta nascitur.
> (132:26).

Here we are level-headedly brought to the limits of level-headedness. Similarly, when Valéry sets out in The Art of Poetry to describe the composition of 'Le Cimetière marin' he speaks of,

> my attempts, my gropings, inner decipherings, those imperious verbal illuminations which suddenly impose a particular combination of words - as though a certain group possessed some kind of intrinsic power... I nearly said: some kind of will to live.
> 2

In any age it would seem, poetry, and the consideration of it, bring one irresistibly to the point beyond which the workings of the mind become mysterious.

NOTES

INTRODUCTION

1 All quotations from Sir Philip Sidney's An Apology for Poetry - hereafter referred to simply as the Apology - are identified in parentheses in the text with page and line numbers relating to Geoffrey Shepherd's edition (London, 1965). Where I have quoted separately within a single paragraph a number of phrases or sentences from the same immediate context I have given only a single reference. It has been my practice throughout when giving line references (whether for Sidney, Shakespeare or any other writer) to locate only the first line of a quotation - i.e. I cite (100:29) rather than (100:29-33) or (100:29ff.). I owe a great deal to Geoffrey Shepherd's excellent introduction and notes. Another recent edition of Sidney's essay whose notes I found helpful is A Defence of Poetry, edited by J. A. Van Dorsten (Oxford, 1966). Modern editors owe a good deal to the edition by Albert S. Cook, The Defense of Poesy, otherwise known as An Apology for Poetry (Boston, 1890).

2 A Midsummer Night's Dream, (IV.ii.30). All quotations from Shakespeare are from W.J.Craig's Oxford Standard Authors single volume edition of the Complete Works (London, 1905), and references will hereafter be given, whenever it is convenient, in parentheses in the text.

3 All quotations in this paragraph are from the opening speeches of Act V, Scene I. For discussion of A Midsummer Night's Dream as a play at least in part about poetry, see David P. Young, Something of Great Constancy: The Art of 'A Midsummer Night's Dream' (New Haven, 1966) and Andrew D. Weiner, "'Multiformitie Uniforme'", ELH 38 (1971).

4 Quoted by Randall Jarrell in A Sad Heart at the Supermarket (London, 1963), p.89.

5 The Arcadia exists in three states: a) The original version, a work complete in five books, written some time between 1577 and 1580 but never published until 1926. I follow common practice in referring to this version as the Old Arcadia.

b) Sidney's incomplete recasting and expansion of the first three books of the Old Arcadia, stopping midway through a sentence. This work was published in 1590 by Sidney's friend Fulke Greville. It is this version to which I refer in talking simply of the Arcadia.

c) Sidney's revision as described above, published in 1593 by his sister the Countess of Pembroke, together with the rest of Book Three, and Books Four and Five of the Old Arcadia very slightly revised. A connecting passage clumsily linking the revision with the later section of the Old Arcadia was added c. 1613-1616. It is this version that has been read through the centuries as The Countesse of Pembroke's Arcadia and on the few occasions when I refer to it I do so by that name.

I treat a) and b) as independent works each requiring to be considered in its own right, and I largely ignore c) as an unsatisfactory hybrid. I fail to see how the task of revision could possibly have been completed in such a way as to produce an ending in conformity with the final books of the Old Arcadia. The best discussion of the various texts and textual problems is in William A. Ringler's edition of The Poems of Sir Philip Sidney (Oxford 1962), pp. 364-81. All quotations from Sidney's poetry are from this edition.

6 A work which I admire and whose strategy is somewhat similar to my own, though it does not use a specific text or author as a focus, is Laurence Lerner, The Truest Poetry: an Essay on the Question What is Literature (London, 1960).

CHAPTER I

1 For the Union Dead (London, 1965), p.71.

2 On Renaissance humanism I have found particularly helpful the synoptic views provided by works such as Hiram Haydn, The Counter-Renaissance (reprinted Gloucester, Mass., 1966); Paul Oskar Kristeller, Eight Philosophers of the Italian Renaissance (London, 1965); André Chastel, The Age of Humanism: Europe 1480-1530 (London, 1963); and Joseph Anthony Mazzeo, Renaissance and Revolution (London, 1967). Among articles on more specific topics, two that have in particular influenced my views are Don Cameron Allen, 'Renaissance Remedies for Fortune: Marlowe and the

Forturati', SP 38 (1941); and Herbert Weisinger, 'The Renaissance Theory of the Reaction Against the Middle Ages as a Cause of the Renaissance', Speculum 20 (1945). The translated texts in The Renaissance Philosophy of Man, edited by Ernst Cassirer et al. (Chicago, 1948) are indispensable.

3 Summa contra Gentiles, I. xxxvii. Quoted by Haydn p. 65. For Aquinas, as for Dante, contemplative virtue is not something apart from but something beyond the achievement of moral virtue. The quotation from Erasmus on education is cited by Thomas Greene, 'The Flexibility of the Self in Renaissance Literature', The Disciplines of Criticism, edited by Peter Demetz et al. (New Haven, 1968.

4 Quoted by Rosemary Syfret in her Introduction to Selections from Sidney's Arcadia (London, 1966), p.18. Syfret's Introduction and notes are most helpful.

5 All quotations from Sidney's letters and from his prose works other than the Apology are from The Complete Works of Sir Philip Sidney, edited by Albert Feuillerat in four volumes (Cambridge, 1912-1926). References to Volume and page are indicated in parentheses in the text. I have kept the often unsatisfactory punctuation of Feuillerat's text but I have inserted the appropriate letters where he indicates the sign ~ and I have standardized letters in raised type.

5+ Aristotle, The Nicomachean Ethics, translated by Sir David Ross (World's Classics, London, 1925), I.i. and I.iii. See also A.E.Malloch, '"Architectonic" Knowledge and Sidney's Apology', ELH 20 (1953).

6 Sir Thomas Elyot, The Book named The Governor (Everyman edn. London, 1907), Book I.x.; and Roger Ascham, The Schoolemaster, in English Works, edited by W. A. Wright (Cambridge, 1904), p.231.

7 See S.K. Heninger, Jr., 'The Renaissance Perversion of Pastoral' JHI 22 (1961); and also the discussion of pastoral in Hallett Smith, Elizabethan Poetry (Cambridge, Mass., 1952).

8 The Poetical Works of Edmund Spenser, edited by J. C. Smith and E. de Selincourt (Oxford Standard Authors, London, 1912), pp. 419 and 417. Once an edition of a writer's works has been cited in a footnote, subsequent references will be given where convenient in parentheses in the text.

9 George Puttenham, The Arte of English Poesie, edited by Gladys D. Willcock and Alice Walker (Cambridge, 1936), p. 39.

10 The translation is based on that by E. V. Rieu, Virgil: The Pastoral Poems (The Penguin Poets, 1949), p.24.

11 See Yvor Winters, Forms of Discovery: Critical and Historical Essays on the Forms of the Short Poem in English (Denver, 1967); J. V. Cunningham 'Lyric Style in the 1590's', in his collection The Problem of Style (New York, 1966); and G.K. Hunter, 'Drab and Golden Lyrics of the Renaissance', English Institute Essays (New York), 1970.

12 From Verses of Praise and Joy written upon Her Majesty's Preservation, 1586, anthologized in Poetry of the English Renaissance 1509-1660, edited by J. William Hebel and Hoyt H. Hudson (New York, 1929), p.196.

13 From 'The complaint of Henry, duke of Buckingham', The Works of Thomas Sackville, Lord Buckhurst, edited by the Rev. Reginald W. Sackville-West (London, 1859), p.150.

14 The Poems of Sir Walter Raleigh, edited by Agnes M. C. Latham (The Muses' Library, London, 1951), p.51.

15 C. S. Lewis, English Literature in the Sixteenth Century, excluding Drama (Oxford, 1954), p.64.

16 See the translation in Allan H. Gilbert, Literary Criticism: Plato to Dryden (Detroit, 1962), especially pp. 479f. Unless otherwise stated all translations from Italian critics are from this invaluable source work, and they are hereafter acknowledged in parentheses in the text. For discussions of Renaissance attitudes towards epic see Graham Hough, A Preface to 'The Faerie Queene' (London, 1962); E. M. W. Tillyard, The English Epic and its Background (London, 1954); and Vernon Hall Jr., Renaissance Literary Criticism: A study of Its Social Content (New York, 1945).

17 See Ethel Seaton, 'Marlowe's Light Reading' in Essays and Studies Presented to F.P.Wilson (Oxford, 1959).

18 Douglas Bush, 'The Isolation of the Renaissance Hero', in Reason and Imagination, edited by J.A. Mazzeo (London, 1962), p.57. The phrase "the eternal brood of glory excellent" is from The Faerie Queene, I.v.1.

19 Elyot, p. 195. For a discussion of the traditions of Renaissance magnanimity see Margaret Greaves, The Blazon of Honour: Studies in Medieval and Renaissance Magnanimity (London, 1964).

20 'A Prayer for My Daughter', Collected Poems (London, 1933), p.211. E. M. W. Tillyard quotes the description of Kalendar's house at the very end of his book The English Renaissance: Fact or Fiction? (Baltimore, 1952) in order to illustrate what the Renaissance in its peculiarly English form was able to accomplish.

21 Rosemond Tuve, Elizabethan and Metaphysical Imagery (Chicago, 1947), p. 337.

22 Two other passages are of particular interest in this regard. The first is from Sir Thomas Hoby's 1561 translation of Baldassare Castiglione's The Book of the Courtier, (Everyman edition, London, 1928), p. 310.

> Pillers, and great beames upholde high buildings and pallaces, and yet are they no less pleasurefull unto the eyes of the beholders, than profitable to the buildings. When men began firs' to builde, in the middle of the temples and houses, they reared the ridge of the roofe, not to make the workes to have a better shew, but because the water might the more commodiously avoide on both sides: yet unto profit there was forthwith adjoyned a faire sightlinesse, so that if under the skye where there faileth neither haile nor raine a man should builde a Temple without a reared ridge, it is to bee thought, that it coulde have neither a sightly shew nor an itie.

The second passage is from Puttenham's Arte of English Poesie, p. 262, and it is particularly significant in that it suggests the relationship between the idea of comeliness and the principle of decorum:

> The Greekes call this good grace of euery thing in his kinde, τὸ πρέπον , the Latines decorum we in our vulgar call it by a scholasticall terme decencie our owne Saxon English terme is seemelynesse that is to say

> for his good shape and vtter appearance well pleasing the eye, we call it also comelynesse for the delight it bringeth coming towardes vs ...we are faine ... to apply the /term/ to all good, comely, pleasant and honest things, euen to the spirituall obiectes of the mynde, which stand no lesse in the due proportion of reason and discourse than any other materiall thing doth in his sensible bewtie, proportion and comelynesse.

23 Op.cit. pp.309f.

24 Walter Pater, The Renaissance. edited by Kenneth Clark, (Meridian Books, New York, 1961), p.33.

25 J. Huizinga, The Waning of the Middle Ages (Harmondsworth, 1955), p.39.

26 'To a Wealthy Man who Promised a Second Subscription to the Dublin Municipal Gallery if it were Proved the People Wanted Pictures', Collected Poems, p.219.

27 Yeats, 'A Prayer for My Daughter', Collected Poems, p.211.

28 'To Fensburst', Poems of Ben Jonson, edited by George Burke Johnston (The Muses' Library , London, 1954), p.77.

29 'Moral Essays, Epistle IV, Of the Use of Riches', l.176. On the tradition of Country House poems see G. R. Hibbard, 'The Country House Poem of the Seventeenth Century', JWCI 19 (1956).

30 Arthur O. Lovejoy, The Great Chain of Being (Cambridge, Mass., 1936), p.80. On plenitude see also Edward Hubler, 'Three Shakespearean Myths: Mutability, Plenitude and Reputation', English Institute Essays (New York, 1949); and L.C.Knights, 'The Social Background of Metaphysical Poetry', Further Explorations (London, 1965).

31 The phrase is Charles Williams's quoted by C.S. Lewis to describe Spenser's view of the Creation in Studies in Medieval and Renaissance Literature (Cambridge, 1966), p.162.

32 'Speaking of Poetry', Selected Poems of John Peale Bishop (New York, 1941), p.3.

3 'Sunday Morning', The Collected Poems of Wallace Stevens (London, 1955), p. 68. Stevens does not, however, feel the horror of mutability in the way that Shakespeare does.

34 The specific references are to Sonnets 12, 98, 1 and 129 respectively.

35 Geoffrey Bush, Shakespeare and the Natural Condition (Cambridge, Mass., 1956), p.27. See also C. L. Barber, Shakespeare's Festive Comedy (Princeton, 1959); and Northrop Frye, A Natural Perspective: The Development of Shakespearean Comedy and Romance (New York, 1965).

36 The Parlement of Fowles, l.23. All quotations from Chaucer are from The Complete Works, edited by F. N. Robinson (London, n.d.).

37 The Loeb Classics editor's translation of 'Magnificentia est rerum magnarum et excelsarum cum animi ampla quadam et splendida propositione cogitatio atque administratio', quoted by Rosemond Tuve, Allegorical Imagery: Some Medieval Books and Their Posterity (Princeton, 1966), p.39. My comments on magnanimity here derive largely from Tuve's discussion of the concept in her first chapter.

38 Tuve, Allegorical Imagery, p. 79.

39 See C. S. Lewis, Spenser's Images of Life (Cambridge, 1967), passim.

40 The phrases are from the Proem to Book VI of The Faerie Queene, stanzas 3, 6 and 5 respectively. For a discussion of Book VI see especially Harry Berger Jr., 'A Secret Discipline: The Faerie Queene, Book VI', in Form and Convention in the Poetry of Edmund Spenser, edited by William Nelson (Selected Papers from the English Institute, New York, 1961); and Kathleen Williams, 'Courtesy and Pastoral in The Faerie Queene, Book VI', RES n.s. 13 (1962).

41 See the discussion of the Graces in Edgar Wind, Pagan Mysteries in the Renaissance (London, 1958), pp. 33f.

42 The Revenger's Tragedy, III.iv. Collections of moralized exempla, of which the Gesta Romanorum is a good example, had flourished since the 1100's, and Erasmus's Adagia was one of the best-known Renaissance collections of sententious aphorisms.

43 Huizinga, The Waning of the Middle Ages, p.38. See also his 'Historical Ideals of Life' in Men and Ideas: History, the Middle Ages, the Renaissance (London, 1960).

44 'Janet's Repentance', Scenes of Clerical Life (Standard uniform edition, Edinburgh and London, n.d.), p.393.

45 'Under Ben Bulben', Collected Poems, p.399:

> Michael Angelo left a proof
> On the Sistine Chapel roof,
> Where but half-awakened Adam
> Can disturb globe-trotting Madam
> Till her bowels are in a heat,
> Proof that there's a purpose set
> Before the secret working mind:
> Profane perfection of mankind.

46 Northrop Frye, Fables of Identity (New York, 1963), p.152.

CHAPTER II

1 The Parlement of Fowles, ll. 127-140.

2 Robert Lowell, 'Waking Early Sunday Morning', Near the Ocean (London, 1967), p.13.

3 Castiglione, p. 193.

4 Ibid., p. 186.

5 William Butler Yeats, Autobiographies (London, 1955), p.478.

6 T. S. Eliot, 'Gerontion', The Complete Poems and Plays (London, 1969), p.38.

7 See Introduction, note 5.

8 See in particular John Danby's interpretation of the Arcadia in Elizabethan and Jacobean Poets (formerly Poets on Fortune's Hill), (London, 1965).

9 See D. P. Walker, 'Ways of Dealing with Atheists: A Background to Pamela's Refutation of Cecropia', Bibliotheque d'Humanisme et Renaissance 17 (1955). On Pamela as a virtuous heathen see the chapter on attitudes towards Providence in the Arcadia in William R. Elton, 'King Lear' and the Gods (San Marino, Calif., 1968).

10 Fulke Greville, Lord Brooke, The Complete Works in Verse and Prose, edited by the Rev. A. B. Grosart (London, 1870), Vol.IV, p.20. Compare the passage in the Apology in which Sidney, answering the charge that poetry abuses men's wit, writes:

> Grant love of beauty to be a beastly fault (although it be very hard, since only man, and no beast, hath that gift to discern beauty); grant that lovely name of Love to deserve all hateful reproaches (although even some of my masters the philosophers spent a good deal of their lamp-oil in setting forth the excellency of it) ... yet ... (125:12).

11 Institutes of the Christian Religion, II.2.12-13. Quoted by Shepherd, An Apology for Poetry, Notes p.159.

12 Fulke Greville, 'A Treatie of Human Learning'. Quoted by Edward William Tayler, Nature and Art in Renaissance Literature (New York, 1964).

13 Apart from Greville's Life, the standard biography is M.W.Wallace, The Life of Sir Philip Sidney (London, 1915). See also John Buxton, Sir Philip Sidney and the English Renaissance (London, 1954); and Roger Howell, Sir Philip Sidney: The Shepherd Knight (London, 1968).

14 Haydn, The Counter-Renaissance, p.xiii.

15 Romans, VII. 19. On the general climate of feeling in England see especially Haydn, op.cit.; Douglas Bush, The Renaissance and English Humanism (Toronto, 1939); Hardin Craig, The Enchanted Glass: The Renaissance Mind in English Literature (Oxford, 1950); Theodore Spencer, Shakespeare and the Nature of Man (New York, 1942); H. J. C. Grierson, Cross-Currents in English Literature of the Seventeenth Century (Harmondsworth, 1960); and F. P. Wilson, Elizabethan and Jacobean (Oxford, 1946).

16 Few passages seem as relevant to the spirit of early Northern humanism as the following lines from a letter written by Erasmus in 1518, and quoted by Huizinga, The Waning of the Middle Ages, p.32:

> I am not so greatly attached to life; having entered upon my fifty-first year, I judge I have lived long enough; and on the other hand, I see in this life nothing so excellent or agreeable that a man might wish for it, on whom the Christian creed has conferred the hope of a much happier life, in store for those who have attached themselves closely to piety. Nevertheless, at present, I could almost wish to be rejuvenated for a few years, for this only reason that I believe I see a golden age dawning in the near future ...

It is perhaps worth adding that The Praise of Folly includes a passage on the folly of *not* committing suicide. See also Don Cameron Allen, 'The *Degeneration* of Man and Renaissance Pessimism', SP 35 (1938).

17 For general critical discussions of the Apology see especially, *in* addition to the Introductions to Shepherd's and Van Dorsten's editions, Kenneth O. Myrick, Sir Philip Sidney as a Literary Craftsman (London, 1961), Arthur E. Barker, 'An Apology for the Study of Renaissance Poetry', *in* Literary Views: Critical and Historical Essays, edited by Carroll Camden (Chicago, 1964); and David Daiches, Critical Approaches to Literature (London, 1964).

18 'Ribh Considers Christian Love Insufficient', Collected Poems, p.330. For Swift on satire - one of a number of passages in his writings making the *same* point - see 'The Author's Preface to the Battle of the Books', A Tale of a Tub and The Battle of the Books (London, 1968),p.172:

> Satire is a sort of glass, wherein *beholders* do generally discover everybody's face but their own; which is the chief reason for that kind of reception it meets in the world, and so very few are *offended* with it.

19 Percy Bysshe Shelley, 'A Defence of Poetry', in English Critical Texts, edited by D.J.Enright and Ernst De Chickera (London, 1962), p.249. *In* using the phrase Shelley is making the point that our scientific knowledge has outrun our conception of its significance.

20 Thomas Aquinas, The 'Summa Theologica' (London, 1914), Vol.VI, p.473. (First Part of the Second Part, Question XLI, Article 4).

21 See his chapter 'Acting out Ideas in Sidney's Theory' in Idea and Act in Elizabethan Fiction (Princeton, 1969). The lines from Stevens are the opening lines of 'Of Modern Poetry', Collected Poems, p. 239.

21+ For an excellent discussion of this song see Neil L. Rudenstine, Sidney's Poetic Development (Cambridge, Mass., 1967), pp. 258f. It is worth recalling that Thomas Nashe, in his Preface to Sidney's 'Astrophel and Stella' (1591), collected in Elizabethan Critical Essays, edited by G.Gregory Smith (Oxford, 1904), Vol.II, refers to the sequence as presenting "the tragicommody of loue"; and he sums up its effect by declaring "the argument cruell chastitie, the Proiogue hope, the Epilogue dispaire" (p. 223).

22 For balanced discussions of the post-modern denial of form see Frank Kermode's chapter 'The Modern' in Continuities (London, 1968); Sigurd Burckhardt, 'Of Order, Abstraction, and Language', Yale Review 53 (1964); and E. H. Gombrich, 'Art at the End of its Tether', in Innovations, edited by Bernard Bergonzi (London, 1968). A most stimulating work germane to the whole topic is Anton Ehrenzweig, The Hidden Order of Art (London, 1967)

23 Tate's version of 1681 ends with Cordelia married to Edgar, and it provides the sententious closing lines:

> Thy bright example shall convince the World
> (Whatever Storms of Fortune are decreed)
> That Truth and Vertue shall at last succeed.

For Rymer's discussion of Othello see 'A Short View of Tragedy', The Critical Works of Thomas Rymer, edited by Curt A. Zimansky (New Haven, 1956), pp.131-64 and especially p. 162.

24 James Joyce, A Portrait of the Artist as a Young Man (London, 1956 [1916]), p. 209.

25 T. S. Eliot, 'Little Gidding II', Complete Poems and Plays, p. 194.

26 J. V. Cunningham, Woe or Wonder: The Emotional Effect of Shakespearean Tragedy (Denver, 1951).

27 Thomas Aquinas, op.cit., Vol.VI, p. 475. See the whole section, 'First Part of the Second Part, Questions XLI-XLIV' (Vol.VI, pp. 468-98) which deals with fear in itself and with its objects, causes and effects.

28 Cunningham, p.21. This stretch of my essay, even down to the illustrations provided, owes a great deal to Cunningham's book. Cunningham does not, however, discuss the ending of King Lear. Two other stimulating discussions of wonder in an Elizabethan context, but from different points of view, are Dennis Quinn, 'Donne and the Wane of Wonder' ELH 36 (1969); and Kitty W. Scoular, Natural Magic: Studies in the Presentation of Nature in English Poetry from Spenser to Marvell (Oxford, 1965). The finest general discussion of wonder that I know is to be found in Josef Pieper, Leisure the Basis of Culture (London, 1952).

29 See John Shaw, 'King Lear: the Final Lines', EIC 16 (1966). Two useful articles on the final scene of the play are J. Stampler, 'The Catharsis of King Lear', and J. W. Walton, 'Lear's Last Speech', both ShS 13 (1960). See also, largely on the strength of its title, Geoffrey L. Bickersteth, 'The Golden World of King Lear', PBA Vol. 32 (1946).

30 Yeats, 'Lapis Lazuli', Collected Poems, p. 338. The phrase "the time is free" is from Macbeth, V. vii. 84.

31 William Empson, 'Fool in Lear', The Structure of Complex Words (London, 1951), p. 156. Empson's discussion of the final effect of the play forms part of one of his finest essays.

32 Sigmund Freud, 'The Theme of the Three Caskets', reprinted in Literary Criticism: An Introductory Reader, edited by Lionel Trilling (New York, 1970), p. 315. See too the discussion of the final scene by Frank Kermode, 'Survival of the Classic', Shakespeare, Spenser, Donne (London, 1971).

33 William Wordsworth, 'The Borderers', III. 1539f., Poetical Works (Oxford Standard Authors, London, 1936), p. 51.

34 Essays and Introductions (London, 1961), p.245.

35 Letter 32, 'To George and Thomas Keats, 21st December, 1817', Letters of John Keats (World's Classics, London, 1954), p.53. For an excellent discussion of Keats and the tragic see Lionel Trilling, 'The Poet as Hero: Keats in His Letters', The Opposing Self (New York, 1955).

36 'On sitting down to read King Lear once again', Poetical Works (Oxford Standard Authors, London, 1956), p. 380.

37 Quoted by Anthony Cronin, A Question of Modernity (London, 1966), p.25.
I have been unable to trace the original source of the quotation: it is not one of the essays collected in The Dyer's Hand. What seems like a development of Auden's view in this quotation occurs in his essay 'Robert Frost', The Dyer's Hand and Other Essays (New York, 1968), p. 338, where he distinguishes between Ariel-dominated and Prospero-dominated poetry. The passage is so appropriate that I quote it at some length:

> We want a poem to be beautiful, that is to say, a verbal earthly paradise, a timeless world of pure play, which gives us delight precisely because of its contrast to our historical existence with all its insoluble problems and inescapable suffering; at the same time we want a poem to be true, that is to say, to provide us with some kind of revelation about our life which will show us what life is really like and free us from self-enchantment and deception, and a poet cannot bring us any truth without introducing into his poetry the problematic, the painful, the disorderly, the ugly. Though every poem involves some degree of collaboration between Ariel and Prospero, the role of each varies in importance from one poem to another.

38 'City Without Walls', City Without Walls (London, 1969), p.13.

39 Quoted by J. R. R. Tolkien, 'On Fairy-stories', Tree and Leaf (London, 1964), p.41.

40 R.P. Blackmur, 'Between the Numen and the Moha: Notes Towards a Theory of Literature', The Lion and the Honeycomb (London, 1956).

CHAPTER III

1 'Christianity and Tragedy', Beyond Tragedy: Essays on the Christian Interpretation of History (London, 1938), p. 165. For Lawrence's attitude towards Anna Karenina see 'Study of Thomas Hardy', Selected Literary Criticism, edited by Anthony Beal (London, 1955), p. 177:

> Their real tragedy is that they are unfaithful to the greater unwritten morality, which would have bidden Anna Karenina be patient and wait until she, by virtue of greater right, could take what she needed from society; would have bidden Vronsky detach himself from the system, become an individual, creating a new colony of morality with Anna.

2 'Miching Malecho', Good Talk I, edited by Derwent May (London, 1968).

3 'Preface to The Portrait of a Lady', The Art of the Novel : Critical Prefaces by Henry James, edited by R. P. Blackmur (New York, 1934), p.45:

> There is, I think, no more nutritive or suggestive truth in this connexion than that of the perfect dependence of the 'moral' sense of a work of art on the amount of felt life concerned in producing it.

A most interesting recent discussion of this complex problem is Iris Murdoch, 'The Idea of Perfection', Yale Review 53 (1964).

4 'Double Plot in Sidney's Old Arcadia', MLR 64 (1969), p.250. Another good discussion of the moral plot of the Old Arcadia is Elizabeth Dipple, 'Harmony and Pastoral in the Old Arcadia', ELH 35 (1968). See also her 'Metamorphosis in Sidney's Arcadias' PQ 50 (1971).

5 Mark Rose, for example, in his recent study Heroic Love: Studies in Sidney and Spenser (Cambridge, Mass., 1968) makes only passing reference to the Old Arcadia, and then says sweepingly, "In the Old Arcadia the princes, once they have become the lovers of Pamela and Philoclea, are treated with constant irony and appear quite ridiculous", p. 38. J. Carey in the second volume of the recent 'Sphere History of Literature in the English Language' has little

time for either version of the Arcadia but at least he brings his prejudices firmly into the open by declaring that the works are "kept in the tilt-yard, with hardly a real hair to split", in 'Elizabethan Prose', English Poetry and Prose 1540 - [illegible], edited by Christopher Ricks (London, 1970), p. 374. The most extended discussion of the Old Arcadia is Richard A. Lanham, 'The Old Arcadia', Sidney's Arcadia (New Haven 1965). Lanham's work has done much to rescue the Old Arcadia from critical neglect and he is particularly good on Sidney's treatment of "the paradox of passion"(p. 383); but he over-stresses the comic element in Sidney's handling and he fails to suggest the real subtlety of Sidney's attitudes.

6 See Bosola's dying speech:

> ... Oh this gloomy world,
> In what a shadow, or deep pit of darkness
> Doth, womanish, and fearful, mankind live?
> (V.v.99)

and his earlier speech:

> We are merely the stars' tennis-balls,
> struck and banded
> Which way please them.
> (V.iv.53)

Quotations are from The Duchess of Malfi, edited by E. M. Brennan (The New Mermaids, London, 1964).

7 Lanham, p. 288. D. M. Anderson, 'The Trial of the Princes in the Arcadia', RES n.s. 8 (1957), tries to account for Philanax's anger and for the severity of the final sentences by arguing that the political theme is dominant in the book, and that "the sole preoccupation of Philanax and Euarchus is to punish those who have subverted the order of society and to get the constitution working again"(p.411). It seems to me doubtful, however, that this is Sidney's "sole preoccupation" in the work.

8 IV. iii. 135-46, 'What you do/ Still betters what is done ...'.

9 The Preface to the 1593 Countesse of Pembroke's Arcadia, by Hugh Sanford, the Earl of Pembroke's secretary, maintains that in the improvements to the 1593 edition, carried out under the direction of the Countess of Pembroke, the reader will find,

> the conclusion, not the perfection of Arcadia; and that no further then the Authours own writings, or knowen determinations could direct. (Ringler, p.373)

The changes made, in the 1593 edition, to the sections printed from the Old Arcadia have been tabulated by R. W. Zandvoort, Sidney's 'Arcadia' : A Comparison Between the Two Versions (Amsterdam, 1929), pp. 27-40. The two most important changes relate to the love-plot: the reference to Musidorus's intended ravishing of Pamela while she sleeps is omitted (compare IV. 285-5 with II. 118-9), and Pyrocles no longer visits Philoclea in her bed-chamber with the intention of seducing her (compare IV. 215-27 with I . 51-61). The trial scene is amended accordingly. Ringler (op.cit. pp. 372-79) follows Myrick, Sir Philip Sidney as a Literary Craftsman, and K. T. Rowe, 'Elizabethan Morality and the Folio Revision of Sidney's Arcadia', MP 37 (1939-40), in arguing that Sidney definitely authorised these changes himself; and he supports this view with convincing new evidence based on the use of new place names and on references to a second uprising of the Helots in the revised sections - these being the sort of details that only Sidney himself would conceivably have supplied. Two subsequent articles, William Leigh Godshalk, 'Sidney's Revision of the Arcadia, Book III-IV', PQ 43 (1964) and Joan Rees, 'Fulke Greville and the Revisions of Arcadia', RES n.s. 17 (1966) add nothing really substantial to the argument, although Rees's suggestion that Greville did not print the whole Arcadia because he believed that even as amended the later books from the Old Arcadia did not represent Sidney's final intentions is attractive. For a cogent recent statement of the view that revision could probably not have been satisfactorily completed in conformity with the last books of the Old Arcadia, see Elizabeth Dipple, 'The Captivity Episode and the New Arcadia', JEGP 70 (1971).

10 Lanham, p. 373

11 See Mark Rose, Heroic Love, for a full and interesting treatment of the theme of Christian love in Sidney and Spenser.

12 'Morality and the Novel', Selected Literary Criticism, p. 108. See also note 1 above.

13 An Essay on Criticism (London, 1966), p. 30: "A moral theory of literature is without definite content unless it refers to a scheme of moral values existing outside it".

14 Plays Confuted in Five Actions (1582?), quoted by Madelaine Doran, Endeavours of Art (Madison, 1954), p. 96. In support of the view that Sidney was not answering Gosson's earlier The School of Abuse see William Ringler, 'The First Phase of the Elizabethan Attack on the Stage 1558-1579', HLQ 5 (1941-2).

15 'East Coker III', Complete Poems and Plays, p.180. See also Dante's Purgatorio XXVIII, 139-41:

> Que'li ch'anticamente poetaro
> l'età dell'oro e suo stato felice,
> forse in Parnaso esto loco sognaro.
>
> [Those who in old times sang of the age
> of gold and of its happy state perhaps
> dreamed on Parnassus of this place ...]

Translation from The Divine Comedy, edited by John D. Sinclair (London, 1958), Vol.II. On this topic see Harry Levin, The Myth of the Golden Age in the Renaissance (London, 1970).

16 'Epode II', translated by John Marshall, The Complete Works of Horace (Everyman's Library, London, n.d.), p. 113. The phrase "the idle singer of an empty day' is from William Morris's 'The Earthly Paradise'.

17 Frank Kermode, English Pastoral Poetry: From the Beginnings to Marvell (London, 1952), p. 17: "Always at the back of the literary attitude to Nature is the shadow of its opposite; the knowledge that Nature is rough, and the natural life in fact rather an animal affair".

18 Robert Graves and Raphael Patai, Hebrew Myths: The Book of Genesis (London, 1964), p. 80. The notes to the section 'The Fall of Man' provide some extraordinarily interesting insights into the myth of an earthly paradise.

19 See Donne, 'Elegie XVII', 38-51, where he laments that "the golden laws of nature are repealed" and that "plurality of loves" is now considered a crime, in The Poems, edited by Sir Herbert Grierson (London, 1933); and Andrew Marvell, 'The Garden', The Poems, edited by Hugh Macdonald (The Muse's Library, 1952), p.51. On the libertine tradition see Frank Kermode, 'The Argument of Marvell's "Garden"', EIC 2 (1952).

20 See Levin, Chapter V 'Pageantry'; and E. H. Gombrich, 'Renaissance and Golden Age', Norm and Form: Studies in the Art of the Renaissance (London, 1966). For a translation of Sannazaro's poem on Amaranta see David Kalstone, Sidney's Poetry: Contexts and Interpretations (Cambridge, Mass., 1965), p.30.

21 The Works of Aristotle, edited by W. D. Ross (Oxford, 1946), Vol. XI, Rhetorica, Book 1, chapter 1, 1355b. The Rhetoric is translated by W. Rhys Roberts.

CHAPTER IV

1 See Lily B. Campbell, 'The Christian Muse', HLB 8 (1935).

2 Elizabethan Critical Essays, Vol.I, p. 231.

3 Aristotle, Poetics, Chapter I,(Gilbert, p. 69): "Epic poetry, tragedy, and also comedy, dithyrambic poetry, and most music on the flute and the lyre all fall into the general class of imitation".

4 For a pithy discussion of Elizabethan rhetoric and of its relation to the tradition see Hardin Craig, The Enchanted Glass, Chapters VI and VII; and Brian Vickers, Classical Rhetoric in English Poetry (London, 1970) In addition, I have found the following more specialized studies particularly helpful: Rosemond Tuve, Elizabethan and Metaphysical Imagery (Chicago, 1947); Endeavours of Art; and Lee A. Sonnino, A Handbook to Sixteenth-Century Rhetoric (London, 1968). G. Gregory Smith's two-volume collection, Elizabethan Critical Essays, is indispensable.

5 See Geoffrey Shepherd's 'Introduction', pp. 13-16, for the divisions into Exordium, Narration, Proposition, Division, Confirmation, Refutation and Peroration.

6 See the comparative analysis of speeches from the two writers in P. Albert Duhamel, 'Sidney's Arcadia and Elizabethan Rhetoric', SP 45 (1948).

7 John Hoskins, Directions for Speech and Style (1599), edited by H. H. Hudson (Princeton, 1935). Abraham Fraunce, The Arcadian rhetorike (1588), edited by Ethel Seaton (Oxford, 1950).

'Timber, Or Discoveries', Ben Jonson, edited by C. H. Herford, Percy and Evelyn Simpson, (Oxford, 1947), Vol. VIII, p. 635.

9 Vickers, p. 64

10 See the discussion of this issue by Derek A.Pearsall, 'Rhetorical Descriptio in Sir Gawain and the Green Knight', MLR 50 (1955); and also E. R. Curtius, European Literature and the Latin Middle Ages, translated by W. R. Trask (London, 1953), Chapter Ten 'The Ideal Landscape'.

11 This is Tuve's definition, Elizabethan and Metaphysical Imagery, p. 69. For enargia in classical rhetoric see, for example, Quintilian, Institutes of Oratory in Twelve Books, translated by Rev. J.S. Watson (London, 1856), 8.3. 62, (Vol.2 p. 101):

> It is a great merit to set forth the objects of which we speak in lively colours, and so that they may as it were be seen; for our language is not sufficiently effective, and has not that absolute power which it ought to have, if it impresses only the ears, and if the judge feels that the particulars, on which he has to give a decision, are merely stated to him, and not described graphically, or displayed to the eyes of the mind.

12 See, for example, Horace's Art of Poetry, 156-78:

> The customes of each age thou must observe,
> And give their yeares, and natures as they swerve,
> Fit rites ...

The translation is Ben Jonson's, Herford and Simpson, Vol. VIII, p. 315.

13 Rhetoric, Book 3, chapter 2, 1411b. See Rudenstine's discussion of energia in his tenth chapter.

14 Sons and Lovers (Harmondsworth, 1948), pp. 83, 187 and 295.

15 George Chapman, Homer's Iliads, edited by Allardyce Nicoll (New York, 1956), Book 20, 364-370. (Vol.I, p. 417).

16 'Chapman Still Heard', Poetry 91 (1957-8), p.64.

17 See William Carlos Williams, 'The Red Wheelbarrow', The Collected Earlier Poems (New York, 1951), p.277:

so much depends
upon
a red wheel
barrow
glazed with rain
water
beside the white
chickens.

The fact that my memory betrayed me into remembering white wall rather than white chickens seems to me merely to reinforce the point.

18 Biographia Literaria, edited by George Watson (Everyman, London, 1956), p. 177 (Ch. XV.): "/Images/ become proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion ..."

19 'Prefatory Letter to Ovids Banquet of Sence' (1595), quoted by Tuve, Elizabethan and Metaphysical Imagery, p. 31.

CHAPTER V

1 English Literature in the Sixteenth Century, p.319. See also William Nelson, 'The Boundaries of Fiction in the Renaissance', ELH 36 (1969).

2 See William Rossky, 'Imagination in the English Renaissance: Psychology and Poetic', Studies in the Renaissance 5 (1958).

3 Richard Burton, The Anatomy of Melancholy, edited by Floyd Dell and Paul Jordan-Smith (New York, 1938), p. 221; quoted by Rossky, p.52.

4 The Advancement of Learning, p. 153.

5 See the section, 'The Question of Truth', in Shepherd's Introduction to the Apology, pp. 71-75, on the rhetorical idea of the "logic of probabilities".

6 See Mark Roberts, 'The Pill and the Cherries: Sidney and the Neo-Classical Tradition', EIC 16 (1966).

7 This suggestion is made by Elizabeth Dipple, 'Harmony and Pastoral in the Old Arcadia', p. 323. There are some interesting comments on this scene in David Kalstone, 'Sir Philip Sidney', English Poetry and Prose 1540-1674. Brief as it is, this is one of the best essays on Sidney and the comments on the Arcadia are particularly acute.

8 Syfret, op. cit.,p. 244, cites in a note on this passage the description of this incident from Golding's translation of Book I of the Metamorphoses, which includes the following lines:

> But as she ran the meeting winds her garments backwards blew,
> So that her naked skin appear'd behind her as she flew ...

9 Greville, Life of Sidney, p. 154. For Sidney's reference to his "toyfull booke" see his letter to Robert Sidney of October 18th, 1580. (III.132).

10 Castiglione, p. 234.

11 See Languet's letter of September 1580, quoted by Rudenstine, p. 9:

> [Your dearest friends] are fearful too, that the sweetness of your lengthened retirements may somewhat relax the vigorous energy with which you used to rise to noble undertakings, and a love of ease, which you once despised, creep by degrees over your spirit.

Rudenstine's opening chapter, 'Sidney and Languet', is interesting in this regard.

12 William Hazlitt, Lectures on the Literature of the Age of Elizabeth (London, 1909), pp. 206-8.

13 'Sidney and the Late-Shakespearean Romance', Elizabethan and Jacobean Poets. On the Arcadia see also Walter R. Davis, 'A Map of Arcadia: Sidney's Romance in its Tradition', in Sidney's Arcadia; and Rudenstine, Chapter III, 'Love in Arcadia'.

14 Danby, op.cit., p. 69.

15 Cf. Antony and Cleopatra, IV.xiii.80: "... Then is it sin/ To rush into the secret house of death,/ Ere death dare come to us?"; and The Duchess of Malfi, IV.ii.222: "I know death hath ten thousand several doors/ For men to take their exits ...".

CHAPTER VI

1 Ringler, Poems, p.410, provides the information that there are "considerable variations among the 13 substantive texts", showing that Sidney "added to it or revised it on at least four different occasions"; and he points out too that it was transcribed in at least eight manuscript anthologies as well as quoted by numerous writers.

2 I refer to the books by Rudenstine and Kalstone already cited.

3 This is Cunningham's 'improvement' (Woe and Wonder, p.198) of Roberts's translation of the Rhetoric, Book 3, chapter 2, 1404b. Roberts, whom Cunningham follows scrupulously for the rest of his quotation, reads: "people like what strikes them, and are struck by what is out of the way".

4 Hazlitt, op.cit., p.204.

5 'Discoveries' (Herford and Simpson, Vol. VIII), p. 623. Jonson rather liked the ship image, having used it a few pages back in a passage sanctioning writing which issues from a "heat of imagination":

> Yet, if we have a fair gale of wind,
> I forbid not the steering out of our sail,
> so the favour of the gaie deceive us not.
> (p.616)

As we have seen, Sidney, in a similar context, uses the image of ships running away with the wind in the liberality of speed. (I.191)

6 'Discoveries' (Herford and Simpson, Vol. VIII), p. 623. See H.V.S. Ogden, 'The Principles of Variety and Contrast in Seventeenth Century Aesthetics, and Milton's Poetry', JHI 10 (1949).

7 Elizabethan and Metaphysical Imagery, Chapter 2 'The Criterion of Delightfulness: "Varying"', pp. 118-38. Ruth Wallerstein, Studies in Seventeenth-Century Poetic (Madison, 1950), is also excellent on the theory and practice of ornamentation.

8 The most entertaining collection is England's Helicon, edited by Hugh Macdonald (The Muse's Library, London, 1949). The most convenient means of obtaining a sense of the development of the courtly style is to read through an anthology such as that edited by Norman Ault (Elizabethan Lyrics /London, 1925/ which has the advantage of being arranged in chronological order), or by Hebel and Hudson (Poetry of the English Renaissance). See also Franklin Dickey, 'Collections of Songs and Sonnets', Elizabethan Poetry (Stratford-upon-Avon Studies 2, London, 1960).

9 Puttenham, p.112.

10 For a diagram of suggested geometrical figures see Puttenham, pp. 92-3; and for the names he gives to the various figures of ornament see Book III 'Of Ornament', Chapters XII - XXII.

11 Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke (1597), edited by Edmund H. Fellowes (Shakespeare Association Facsimilies No. 14, London, 1937). The quotations are from pp. 170, 172 and 177 respectively.

12 Music and Poetry of the English Renaissance (London, 1948), p. 97.

13 The Life of Benvenuto Cellini, translated by John Addington Symonds (London, 1925), p. 389. The phrase refers specifically to Benvenuto's quick-wittedness in saving the whole operation from disaster by supplementing the alloy with pewter cups and platters at a moment of crisis when the metal was not flowing freely enough.

14 See John Shearman, Mannerism (Harmondsworth, 1967).

15 Elizabethan Taste (London, 1963), p. 104. On English art of the period see Eric Mercer, English Art 1553-1625 (Oxford, 1962); and on the mannerist influence Nikolaus Pevsner, 'Mannerism and Elizabethan architecture', The Listener 71 (1964).

16 Quoted by Maurice Hussey, The World of Shakespeare and His Contemporaries (London, 1971), p.7.

17 See Shearman, Mannerism, on tableaux vivants.

18 'Hero and Leander', ll. 19-36, The Poems of Christopher Marlowe, edited by Millar Maclure (London, 1968), p.6. The most lively discussion of Elizabethan courtly poetry known to me is M.C.Bradbrook, Shakespeare and Elizabethan Poetry (London, 1951), but see also Geoffrey Tillotson, 'Elizabethan Decoration', Essays in Criticism and Research (Cambridge, 1942).

19 Quoted by Shearman, p. 84.

20 See John Pope-Hennessy, 'Nicholas Hilliard and Mannerist Art Theory', JWCI 6 (1943).

21 Quoted by Mercer, p. 23.

22 On Hilliard and miniature painting see Mercer and also Graham Reynolds, Nicholas Hilliard and Isaac Oliver (London 1971), and Roy Strong, The Elizabethan Image : Painting in England 1540-1620(London, 1969).

23 'Cowley', Lives of the English Poets (London,1906),Vol.I, p.36.

24 Johan Huizinga, Homo Ludens (London,1949).

25 Anatomy of Criticism (New York, 1968), p. 58. See also Jonas A. Barish,'Exhibitionism and the Antitheatrical Prejudice', ELH 36 (1969) on changing attitudes towards "self-display".

26 See especially Stephen Orgel, 'The Poetics of Spectacle', NLH 2 (1971).

27 See Danby, 'Sidney's Arcadia: the Great House Romance', Elizabethan and Jacobean Poets, pp. 46-73. For an excellent discussion of the frustrations facing men of wit in Elizabethan times see G.K. Hunter, John Lyly: the Humanist as Courtier (London, 1962).

28 Greville reports this, Life of Sidney, p. 69.

29 It is possible that post-Renaissance humanitarian sentiments lead one astray here: Shakespeare's hostility to "butcherly chuffes" in the mass, as evidenced in his treatment of the Jack Cade rebellion, has often been commented on.

30 See Wallace, The Life of Sir Philip Sidney, and Lawrence Stone, The Crisis of the Aristocracy 1558-1641 (Oxford, 1965), especially Chapter VIII 'Office and the Court'.

31 Quoted by Stone, p. 477.

32 Sir Gawain and the Green Knight, edited by J.R.R. Tolkien and E. V. Gordon (Oxford, 1930), ll. 597-604.

33 Ibid., l.530.

34 'Elizabethan Chivalry: The Romance of the Accession Day Tilts', JWCI 20 (1957), p.22. See also R. C. Strong, 'The Popular Celebration of the Accession Day of Queen Elizabeth I', JWCI 21 (1958).

35 See Stone, Chapter X 'Conspicuous Expenditure'.

36 'Pastoral and Counter-Pastoral', Critical Quarterly 10 (1968).

37 'A Mask presented at Ludlow Castle', l. 745, Poetical Works of Milton, p. 68.

38 Essays and Introductions (London, 1961), p. 254.

39 Ibid., pp. 252-3.

40 Girolamo Fracastoro, Naugerius, sive de Poetica Dialogus, translated by Ruth Kelso (Urbana, Ill., 1924), p. 309.

41 I. 564, Quoted and translated by Baxter Hathaway, Marvels and Commonplaces: Renaissance Literary Criticism (New York, 1968). For fuller discussions of Italian Renaissance criticism see Hathaway's The Age of Criticism: The Late Renaissance in Italy (New York, 1962), where the same passage is quoted on pages 70-7; and Bernard Weinberg, A History of Literary Criticism in the Italian Renaissance (2 vols., Chicago, 1961).

42 Poetica, I, I, p.3. Quoted and translated by Gilbert in a lengthy footnote, p. 413.

43 Poetica, III, 25, p. 113. Quoted and translated by Rensselaer W. Lee, 'Ut Pictura Poesis' : The Humanistic Theory of Painting (New York, 1967), note 31, p. 9. See the Apology (102:25):

> Betwixt [right poets and those who philosophise in verse] is such a kind of difference as betwixt the meaner sort of painters, who counterfeit only such faces as are set before them, and the more excellent, who having no law but wit, bestow that in colours upon you which is fittest for the eye to see...

This is very close to Fracastoro's position.

44 Quoted and translated by Tillyard, The English Epic and Its Background, p. 232.

45 The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York, 1958), p. 272. See the whole section 'Romance Myth and Metaphor: ii. The Poem as Heterocosm', pp. 272-85.

46 "Poverty' is one of Stevens's favourite metaphors: in 'Esthétique du Mal', for example, he says of us that, "Natives of poverty, children of malheur,/ The gaiety of language is our seigneur" (sect.xi); and also (sect.xv), that "The greatest poverty is not to live/ In a physical world ..."

47 'The Renaissance Imagination: Second World and Green World, The Centennial Review 9 (1965), p. 46. This is a most stimulating article.

48 See Anne Righter, Shakespeare and the Idea of the Play (Harmondsworth, 1967).

49 The Ingenious Gentleman Don Quixote De La Mancha, Ozell's revision of the translation by Peter Motteux (Modern Library, New York, 1950), p. 506.

50 Ibid., p. 462. On Cervantes's artistic self-consciousness see Angel del Río, 'The Equivoco of Don Quixote', in Varieties of Literary Experience, edited by Stanley Burnshaw (London, 1963).

51 Abraham Cowley, The Complete Works in Verse and Prose, edited by Alexander B. Grosart (1881, repr. Hildensheim, 1969), Vol. II, p. 17.

52 Ibid., p. 18.

CHAPTER VII

1 The Advancement of Learning (World's Classics, Oxford, 1951), p. 96.

2 Ibid., p.140.

3 Translated in The Works of Francis Bacon, edited by James Spedding et. al.(London, 1875), Vol. IV, p. 335. For a discussion of Bacon's views on art and their significance see John L. Harrison, 'Bacon's View of Rhetoric, Poetry, and the Imagination', HLQ 20 (1957). See also Basil Willey, Seventeenth-Century Background (London, 1934).

4 'Letter 123, Sunday 14th Feb. - Monday 3rd May, 1819, To George and Georgina Keats', Letters, 250.

5 The Advancement of Learning, pp. 8 and 10.

6 Benjamin Farrington, The Philosophy of Francis Bacon (Liverpool, 1964), p. 28.

7 The Advancement of Learning, p. 69.

8 Quoted by Abrams, The Mirror and the Lamp, pp. 300 and 301 respectively. Abrams's whole section 'Science and Poetry in Romantic Criticism: i. Positivism vs. Poetry', pp. 300-303, is extremely apposite. Excellent discussions of the topic are to be found in Edgar Wind, Art and Anarchy (London, 1963); and Erich Heller, 'The Hazard of Modern Poetry', The Disinherited Mind (New York, 1959).

9 See 'Bacon and Shakespeare: Postological Thinking', The Orphic Voice, pp. 55-108.

10 History of the Royal Society of London (1665-66), quoted by Sewell, p. 73.

11 C. K. Scott-Moncrieff translation, Volume 9, The Captive, Part One (London, 1941), p. 250.

12 'Essay, Supplementary to the Preface', Poetical Works, p. 750:

> Genius is the introduction of a new element into the intellectual universe ... What is all this but an advance, or a conquest, made by the soul of the poet? Is it to be supposed that the reader can make progress of this kind, like an Indian prince or general - stretched on his palanquin, and borne by his slaves? No; he is invigorated and inspirited by his leader, in order that he may exert himself; for he cannot proceed in quiescence, he cannot be carried like a dead weight.

13 Biographia Literaria, p. 173.

14 'The Dry Salvages V', Complete Poems and Plays, p. 190.

15 See 'The Relation of the Poet to Day-Dreaming' (Collected Papers, Vol. IV), and 'Neurotic and Artist' (A General Introduction to Psychoanalysis), both reprinted in Eliseo Vivas and Murray Krieger, The Problems of Aesthetics (New York, 1960). The quotation is from p. 154.

16 The distinction is made and elaborated upon by C.S. Lewis, An Experiment in Criticism (Cambridge 1961).

17 Biographia Literaria, p. 28, note 2.

18 See 'Psychology and Form', Counter-Statement (Berkeley and Los Angeles, 1968), pp. 29f.

19 Tradition and Poetic Structure (Denver, 1951), p.22.

20 Ibid.

21 'Artistic and Aesthetic Values', BJA 4 (1964). See also Harold Osborne's discussion of the same process, but under the name of "actualization", The Art of Appreciation (London, 1970), pp. 171-75.

22 See Hough, An Essay on Criticism, p. 14: "Formal theories developed in isolation reduce literature to insignificance. Moral theories developed in isolation cease to be literary theories and become contributions to social hygiene".

23 Oeuvres complètes (Paris, 1945), p. 365, translated by C. Butler and A. Fowler, Topics in Criticism: an ordered set of positions in literary theory (London, 1971), Item 117.

24 The Symbolist Movement in Literature (New York, 1958), p. 7'.

25 Butler and Fowler, Item 117.

26 In The Function of Criticism (London, 1962), p. 63, he declares: "So far as my knowledge and judgment will guide me ... 'Le Cimetière Marin' and 'Ebauche d'un Serpent' are the two greatest short poems ever written".

27 Secondary Worlds (London, 1968), p. 51.

28 'On Fairy Stories', Tree and Leaf, p. 36:

> The story-maker proves a successful 'sub-creator'. He makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside.

29 See Erwin Panofsky, 'Et in Arcadia Ego: Poussin and the Elegaic Tradition', Meaning in the Visual Arts (New York, 1955). A very useful discussion of romance is provided by Gillian Beer, The Romance (London, 1970). The best introduction to pastoral is probably still Walter W. Greg, Pastoral Poetry and Drama (London, 1906).

30 Though 'Cupid and My Campaspe' is sung by Apelles to mark the end of Act Three in Lyly's play Campaspe this in no way affects the issue: the songs do not appear in the original quartos of Lyly's plays, and they clearly have the status of interludes.

31 See D. S. Brewer, 'The Ideal of Feminine Beauty in Medieval Literature, especially "Harley Lyrics", Chaucer, and Some Elizabethans', MLR 50 (1955).

32 'The Poet as Fool and Priest: A Discourse on Method', Shakespearean Meanings (Princeton, 1968), p.24.

33 Ibid.

34 See Shakespeare's Verbal Art in Th'Expense of Spirit (Paris, 1970).

35 Biographia Literaria, p. 176:

> The sense of musical delight, with the power of producing it, is a gift of imagination: and this, together with the power of reducing multitude into unity of effect, and modifying a series of thoughts by some one predominant thought or feeling, may be cultivated and improved, but can never be learnt.

Likewise, the product of these gifts can be experienced but only inadequately described.

36 'A Ramble on Graves', A Gathering of Fugitives (Boston, 1956), p.23.

37 'In Praise of Limestone', Collected Shorter Poems 1927-1957 (London, 1966), p.241.

38 'When I consider how my light is spent', Poetical Works, p. 85.

39 'Psychological Processes in the Reading of Fiction', reprinted in Harold Osborne, Aesthetics in the Modern World (London, 1968), p.316.

40 'Poetry', Selected Poems (London, 1935), p.53.

41 'The Flexner Sonata: a review of Frank Kermode's The Sense of an Ending', EIC 18 (1968). See also Bayley's related article, 'Against a New Formalism', Critical Quarterly 10 (1968).

42 The Poetical Works of Robert Herrick, edited by L. C. Martin (Oxford, 1956).

43 See Gail S. Weinberg, 'Herrick's "Upon Julia's Clothes"', Explicator 27, 1968, Item 12. Until well into the 1620's women tended to go rigidly encased in farthingales, but at the Caroline court a new style of dress emerged in which fabrics were encouraged to move with the female form. The new style is reflected in Van Dyck's portraits and it reaches a peak in the fashionable beauties clothed in negligée whom Kneller and Lely painted. It would thus seem to be reasonable to assume that Herrick's poem owes as much to direct observation as to the exploitation of a literary convention.

44 'Letter 32 of December 21st, 1817, to George and Thomas Keats', Letters, p.52. Keats goes on to make his famous statement :

> The excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty and Truth.

45 Biographia Literaria, p. 177.

46 'In Memory of Major Robert Gregory', Collected Poems, p. 150.

47 The phrase "drown'd in delights" is from 'Julia's Petticoat', Poetical Works, p. 66. The other references are to 'Upon her Blush', 'Upon the Nipples of Julia's Breast', 'Upon the Roses in Julia's Bosom', 'Upon Julia's Unlacing Her Self', and 'Upon Julia's Washing Her Self in the River', pp. 120, 104, 249, 157 and 294 respectively. For a very pert discussion of Herrick's poetry see J. B. Broadbent, Poetic Love (London, 1964)- in many ways this is the best book on Elizabethan and Jacobean poetry and I could well have cited it under a number of heads as I have learned a great deal from it.

48 Biographia Literaria, p. 172.

49 Eliot's earlier views on impersonality as set out in 'Tradition and the Individual Talent' (1919), Selected Essays (London, 1932) are subsequently modified in a passage in his essay 'Yeats', On Poetry and Poets (London, 1957), p. 255, where he distinguishes between the impersonality of the "anthology piece" and "that of the poet who, out of intense and personal experience, is able to express a general truth; retaining all the particularity of his experience, to make of it a general symbol".

50 See The Structure of Complex Words, pp. 4-7, where Empson takes issue with I. A. Richards on his attitude towards the ide Sin this poem. Empson's own discussion of the final lines is on pp. 368-74.

51 Art and Morality, p. 55. For Eliot's views see 'Shakespeare and the Stoicism of Seneca', Selected Essays, p. 135: "By 'thinking' I mean something very different from anything that I find in Shakespeare ... Did Shakespeare think anything at all? He was occupied with turning human actions into poetry". There is a most searching discussion of Eliot's views and of the large issues which they raise in Erich Heller, 'Rilke and Nietzsche, With a Discourse on Thought, Belief, and Poetry', The Disinherited Mind, pp.123-77. This essay provoked Eliot's restatement of his position in 'Goethe as Sage', On Poetry and Poets.

52 No! In Thunder: Essays on Myth and Literat (London, 1963). See the whole of his chapter 'In the Beginning Was the Word'. For discussions of the concept of disinterested contemplation see Edward Bullough, 'Psychic Distance as a Factor in Art and an Aesthetic Principle', British Journal of Psychology 5 (1912); J. N. Findlay, 'The Perspicuous and the Poignant: two aesthetic fundamentals', Aesthetics in the Modern World; and Harold Osborne, The Art of Appreciation, pp.23-37. Osborne's discussion has the added virtue of explaining how the concept developed historically. Osborne allows that "nobody nowadays would be interested to assert ... that a work of art should not serve as a vehicle for any other values except the aesthetic" (p.214), but even his discussion seems to me to be vitiated, as far as literature is concerned at least, by its preparedness to consider "appreciation", rather than simply the act of attention, as essentially aesthetic and in itself independent of moral qualities.

53 Biographia Literaria, p. 173: "The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity".

54 The references are to Keats's 'Letters 31, 59 and 32', Letters, pp. 49, 100 and 53.

55 Form and Value in Modern Poetry (Anchor Books, New York, 1957), p. 371.

56 Quoted by Winifred Nowottny, The Language Poets Use (London, 1962).

57 The Dehumanization of Art and Notes on the Novel (Princeton, 1948 [1925]), pp. 27-9. For an excellent critique of Ortega's views see Joseph Frank, 'The Dehumanization of Art', The Widening Gyre (Bloomington, 1968).

58 Women in Love (London, 1954 [1921]), pp.419-24.

59 'The Flexner Sonata', p. 214.

60 Quotations are from 'The Garden' and 'An Horatian Ode', The Poems, pp. 53 and 120.

61 See a) I. A. Richards, Principles of Literary Criticism (New York, 1930); b) Kenneth Burke, 'Coriolanus - and the Delights of Faction', Language as Symbolic Action (Berkeley and Los Angeles, 1966), an essay which develops the view that tragedy is a symbolic action affecting an individual and social catharsis; c) F.R.Leavis's reply to René Wellek's charge that he fails to make his premises explicit, 'Literary Criticism and Philosophy', The Common Pursuit (Harmondsworth, 1962); and d) R. G. Collingwood, The Principles of Art (Oxford, 1938). Amongst the most provocative and pertinent comments on this issue are Erich Heller's, The Disinherited Mind, p.158:

> 1. Where beliefs embodied in poetry are as important as they are in what one may call confessional poetry, we cannot fully appreciate the poetry without being at least tempted to accept the beliefs as well. The measure of our appreciation will be the degree to which we experience the poem's strength in persuasion and our weakness in the face of challenge. With such poetry before us, complete immunity from infection would prove either the bluntness of our perception or the worthlessness of the poetry. 2. There are ideas and beliefs so prosaic, outlandish or perverse in their innermost structure that no great or good poetry can come from them: for instance, Hitler's racialism. It is this negative consideration that to me finally proves the intimate positive relation between belief, thought and poetry. If there were no relation, there would be no reason either why the most perverse or idiotic beliefs should not be convertible into great poetry. They are not.

62 Selected Poems, translated by J. B. Leishman (Harmondsworth, 1964), p.74.

CHAPTER VIII

1 I borrow the phrase, widdershins, from Lady Macbeth, Macbeth, I. vi. 57.

2 I. Corinthians XIII.12.

3 'Upon the translation of the Psalmes by Sir Philip Sidney, and the Countesse of Pembroke his Sister', The Poems, p. 318. See Courtland D. Baker, 'Certain Religious Elements in the English Doctrine of the Inspired Poet During the Renaissance', ELH 6 (1939). For a more general discussion of the "vaulting" aesthetic of later Renaissance writers see Gordon Worth O'Brien, Renaissance Poetics and the Problem of Power (Chicago, 1956).

4 Preface to De Sapientia Veterum. Quoted by Elizabeth Sewell, The Orphic Voice (London, 1961), p. 81. See also Angus Fletcher, Allegory: The Theory of a Symbolic Mode (New York, 1964), pp. 21f.

5 See Sonnino, A Handbook to Sixteenth-Century Rhetoric, p.3. On the use of emblems and icons and their background, see Mario Praz, Studies in Seventeenth-Century Imagery (Rome, 1964).

6 See Enneads, I.6.5, The Essential Plotinus, translated by Elmer O'Brien (Mentor Books, New York, 1964).

7 The Man of Letters in the Modern World (New York, 1955), p. 131.

8 'The Coronet', The Poems of Andrew Marvell, p.9; 'Jordan I and II', The Works of George Herbert, edited by F. E. Hutchinson (Oxford, 1941), pp.56 and 102.

9 Quoted by R. D. Wagner, 'Eliot's Rose Garden', PMLA 69 (1954), p. 22.

10 'The Dry Salvages V', Complete Poems and Plays, p.190. For a most sensible and thorough discussion of the problem, see Harold Osborne, 'Revelatory Theories of Art', BJA 4 (1964).

11 John P. McIntyre, for example, talks of the Apology as "an apogee of Renaissance Neoplatonism", 'Sidney's Golden World', Comparative Lit. 14 (1962), p.363.

12 Quoted by E. H. Gombrich, Art and Illusion (New York, 1960), p. 95.

13 See Chapter 6, note 42, above.

14 E. M. Forster, A Passage to India (Harmondsworth, 1936), p.286.

15 See Hathaway, The Age of Criticism, pp. 411-13.

16 See Hathaway, pp.431f. on the Four Furors and the music of the spheres. On Ficino's views see Kristeller, 'Ficino', Eight Philosophers; and Chastell, The Age of Humanism, p. 28 and pp.103f. On Renaissance beliefs in the relationship between poetry and the divine see also E. H. Gombrich, 'Icones Symbolicae: The Visual Image in Neo-platonic Thought', JWCI II (194-); and Ernst Cassirer, The Platonic Renaissance in England (London, 1953).

17 Boris Pasternak, Dr Zhivago (London, 1958), p.427.

18 Quoted by William K. Wimsatt and Cleanth Brooks, Literary Criticism: A Short History (New York, 1957), p.117. Chapter 7 of this work 'The Neoplatonic Conclusion: Plotinus and Some Medieval Themes' is very illuminating.

19 Erwin Panofsky, Idea: A Concept in Art History, translated by Joseph J. S. Peake (Columbia, 1968), p. 45.

20 Ibid., notes, p. 190.

21 Quoted and translated by Shepherd, Apology, p.65.

22 Shepherd, p. 60: "We must believe that Sidney is writing with a direct knowledge of advanced contemporary theorizing on art, acquired, probably even formulated in part, by Sidney himself in eager discussion in courts and chambers rather than drawn from books".

23 Studies in Medieval and Renaissance Literature (Cambridge, 1969), p.149.

24 Quoted by O'Brien, Renaissance Poetics and the Problem of Power, p. 19.

25 C. S. Lewis, The Discarded Image: An Introduction to Medieval and Renaissance Literature (Cambridge, 1964), p. 101. On Renaissance attitudes towards the reason see also Terence Hawkes, Shakespeare and the Reason: A Study of the Tragedies and the Problem Plays (London, 1964), Chapter 1.

26 A. C. Hamilton, 'Sidney's Idea of the "Right Poet"', Comparative Literature 9 (1957).

27 Two Concepts of Allegory (London, 1967), p.81. See also the discussion of Nuttall's views in Kevin Magarey, 'Dragon into Bat: The Mind and Heart of Mr Nuttall', Southern Review 4, (1970).

28 See W. K. Wimsatt, 'The Concrete Universal', The Verbal Icon (London, 1970), pp.69f.

29 'Eighteen Lines of Chaucer's "Prologue"', Critical Quarterly 2 (1960), p.30.

30 Poetical Works, p. 155.

31 'Chaos in Poetry', Selected Literary Criticism, p.90.

32 'Preface to the Edition of 1815', Poetical Works, p. 754.

33 Wordsworth's Poetry 1787-1814 (New Haven, 1964), p.5.

34 See the discussion of this concept in W.H. Gardner, Gerard Manley Hopkins (The Penguin Poets, Harmondsworth, 1953), pp. xxiiif.

35 Philip Wheelwright, The Burning Fountain (Bloomington, 1954), p. 89. My discussion in this section of the chapter owes a good deal to Wheelwright's 'Four Ways of Imagination' in which he distinguishes between and discusses the confrontative, stylistic, archetypal and metaphoric functions of the imagination.

36 Biographia Literaria, p. 91. See W. H. Auden's gloss on Coleridge, 'Making, Knowing and Judging', The Dyer's Hand, p. 54: "The concern of the Primary Imagination, its only concern, is with sacred beings and sacred events".

37 Ibid., p. 107.

38 See, for example, Forms of Discovery, p. xvii:

> Since language is conceptual in its nature statements in poetry will be more or less rational or at least apprehensible in rational terms, or else the medium will be violated and the poem weakened. In so far as the rational statement is understandable and acceptable, and in sofar as the feeling is properly motivated by the rational statement, the poem will be good.

CONCLUSION

1 The Arte of English Poesie, p. 303.

2 'Concerning Le Cimetière marin', The Art of Poetry (New York, 1958), p. 43.

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