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Spenser and the Renaissance Ideal of Christian Heroism. MICHAEL WEST 1013

Abstract. Like other Renaissance works the *Faerie Queene* subsumes many values, some incompatible, in the concept of Christian heroism. In creating a *gentle* hero Spenser is ambiguous about the value of noble ancestry and at odds with *epic's* martial ideals. His contradictory treatment of war and peace lacks any central standard for assessing their relative merits. His concept of prowess excludes fear; for his knights physical courage always symbolizes religious faith. Similarly, he spiritualizes chivalric honor, divorcing it from economic and social reality. Unlike Homer, he finds consolation for our mortality not so much in glory as in love. Intellectual passion and heroic love are coordinated. Sympathetic to passionate love, Spenser is strikingly ambivalent in treating the passion of anger, and heroic wrath in particular. What he admires as a man and an epic poet he must condemn as a disciplined Christian humanist. Despite superficial Neoplatonism, his concept of divinity is orthodoxly Christian; unlike Homeric heroes, his knights do not strive for transcendence. Expanding the heroic ideal for didactic purposes until it blurs, he has trouble imagining worthwhile nonheroic activity. Spenser's ambiguities are not merely a function of his narrative technique: they reflect the precariousness of his intellectual synthesis, which speedily disintegrated in the seventeenth century. (MW)

Is *King Lear* an Antiauthoritarian Play? JOHANNES ALLGAIER . 1033

Abstract. The tragedy of *King Lear* may be indifferent to Christian doctrine, but it can be seen as a powerful expression of the Christian ethos of love. Cordelia's refusal to compete with her sisters in declarations of filial love is motivated neither by a sense of embarrassment, nor by pride, nor by annoyance over Lear's obvious faults, but by the fact that she does not love her father very much, because his authority appears to preclude love. Later, when Lear has given up his authority and is suffering, Cordelia yields to him the love and devotion she earlier refused him. During his suffering, Lear realizes that his royal authority and his belief in absolute justice and morality, from which he derived his authority, have kept him from feeling compassion and love for his subjects. Similarly, in order to bring reconciliation between man and God, such as that between Cordelia and Lear, Shakespeare has to show that God, too, has relinquished his authority. For this reason the poet gave the play a pessimistic ending by making the existence of universal retributive justice appear doubtful. Paradoxically, only in a chaotic world can men love God and one another. (JA)

Balaustion's Adventure: Browning's Greek Parable. CLYDE DE L. RYALS 1040

Abstract. Like most of Browning's poetry after *The Ring and the Book*, *Balaustion's Adventure* has been neglected. This is unfortunate because the poem, having at its center a reinterpretation of Euripides' *Alkestis*, reveals Browning's mature views on the value of poetry and religion in modern life. Balaustion, a young girl from Rhodes who recounts how Euripides' play saved her and her companions from imprisonment in Syracuse, shows how at a time when civilization is on the verge of destruction personal salvation may be realized through love and the creative powers. In retelling the *Alkestis* she is at pains to stress the moral implications that are barely glanced at in the original, and in following her interpretation of the play with her own version of the story of Alkestis and Admetos she implies that the essence of the myth may be preserved even when many of its supernatural elements have been removed. Through her "demythologization" of a Greek text Browning suggests that the same process may help to keep alive essential Christianity in an age when that faith is being called into question. In form the poem is an enlargement of the dramatic monologue. (CLR)

Conrad, Wells, and the Two Voices. FREDERICK R. KARL . . . 1049

Abstract. The unpublished Conrad-Wells correspondence in the University of Illinois Wells Archives allows us to follow the relationship between Joseph Conrad and H. G. Wells in the crucial years of their respective development in the 1890's. Although they began as sympathetic to each other's aims, and Conrad remained devoted to Wells, their divergent views on art made a continuing close friendship impossible. Wells listened to the voice of logic and science, while Conrad heard only the voice of art or poetry. At first Wells praised Conrad's work, and Conrad returned the praise lavishly; but, by 1903, when Conrad was involved with the writing of *Nostramo*, he began to attack Wells's kind of realism. From this point, the lines were drawn and the differences increased as Wells turned from his early, imaginative work toward the more realistic presentation of social problems. In time, Conrad aligned himself with the Jamesian view of the novel, and the correspondence trailed off into pleasantries, despite the involvement of Conrad and Wells in *The English Review*. When Wells ridiculed James in *Boon*, he indicated the end of his flirtation with art and, by analogy, with Conrad and his circle. Conrad's own work indicated that he had long since rejected Wells's voice, while still, in his letters, continuing to honor the man. (FRK)

The Revisions of *Seven Pillars of Wisdom*. JEFFREY MEYERS . . . 1066

Abstract. This essay is based on unpublished material on Lawrence at the Houghton Library, the Bodleian Library, and the British Museum, and deals with Lawrence's early writings; with the biblical meaning of the title, which is also influenced by Ruskin and related to the structure and architectural metaphor of the book; with the drafts of the dedicatory poem to Sheik Ahmed; with the themes of the Epilogue; with his use of war diaries and the *Arab Bulletin* dispatches for the factual foundation of the book; with the difficult conditions and strenuous methods of writing; and with the early versions of the manuscript. A comparison of the Oxford 1922 text with the final edition of 1926, which is 50,000 words shorter, shows that Lawrence was highly critical of several Englishmen and Arabs (including Feisal) who were favorably portrayed in the final version. It also reveals that the Turkish Bey did *not* recognize Lawrence at Deraa, and that Lawrence was probably rendered spiritually as well as physically impotent by the irreparable damage done to his sexual organs. The abridgment, *Revolt in the Desert*, is purely military history, and omits all the personal and subjective, the cruel and the horrible, the intellectual and philosophical chapters that reveal Lawrence's idealistic and tormented mind. (JM)

Eliot and Hulme in 1916: Toward a Revaluation of Eliot's Critical and Spiritual Development. RONALD SCHUCHARD . . . 1083

Abstract. Numerous misconceptions about the primary concerns and development of Eliot's early poetry and criticism surround the widespread belief that his classicist, royalist, anglo-catholic point of view was not focused until 1928. The esthetic, authoritarian, and moral assumptions that underlie Eliot's classicism and Christian humanism, however, were already developed in 1916. This assertion has not been successfully argued hitherto, primarily because of the failure to establish as fact the suspicion that Eliot knew Hulme or that he read Hulme's work before the publication of *Speculations* (1924). Reconstruction of their activities and literary associations with Ezra Pound, A. R. Orage, Bertrand Russell, and others from 1914 to 1916 points to the probability of a personal Eliot-Hulme relationship. More important, Eliot's 1916 Extension syllabus and related bibliographical sources show conclusively that Eliot had read and was in fact teaching Hulme's essays and poetry in his course. Eliot's statements and writings in 1916 indicate that he read Hulme's work extensively, and that Hulme had a significant effect on Eliot's religious position. In 1916 Original Sin was the keystone of Eliot's classicism. A readjustment of the chronology of Eliot's development and debt to Hulme makes possible a needed correction of critical attitudes toward and a necessary reassessment of Eliot's early poetry and criticism. (RS)

Passage to Less than India : Structure and Meaning in Whitman's
 "Passage to India." ARTHUR GOLDEN I 095

Abstract. Following the publication of the 1867 (fourth) edition of *Leaves of Grass*, Whitman's preoccupation with the spiritual themes of death, immortality, and the soul found their boldest expression in "Passage to India" (1871). Critical opinion would have it that Whitman, at fifty, was equal to the demands of so ambitious a work, but an examination of the key MS of "Passage to India" as well as of other MS sources reveals a Whitman who was not in control of his material. He had integrated in "Passage to India" no fewer than three unpublished poems conceived independently of it. Of these, which make up thirty-five percent of "Passage," only one was integrated successfully, and that perhaps by chance. There are other defects, chiefly that Whitman apparently had not fully thought out the implications of his themes to the work as a whole. Stylistically, the self-conscious "philosophical" Whitman relied without success on such trappings of traditional verse as archaisms, inversions, and the like. All things considered, it is for the most part the poems of the earlier 1855-65 period, before the poet of the body had given way to the poet of the soul, that represent Whitman at his best. (AG)

Epoch-Eclipse and Apocalypse: Special "Effects" in *A Connecticut Yankee*. DAVID KETTERER I 104

Abstract. Hank Morgan's most notable "effect," the solar eclipse, corresponds to the transposition of epochs experienced by himself and, subsequently, by the inhabitants of sixth-century Britain. The continuing "apocalyptic" import of this hypothetical "transformation" finds expression in the episodes and images involving qualities of the sun (fieriness, circularity, illumination, color), culminating in the battle of the solar-significant sand-belt. Just as Hank's magic powers are more apparent than real, the differences between nineteenth-century America and sixth-century Britain are illusory. The recognition that pre-Civil War America is a mirror image of Arthur's England and that all men are essentially the same finds its ultimate metaphoric statement in the implied equivalence between the human condition and the perambulating slave band. Given that to Sandy's perception swine are princesses, a further analogy between the slaves and swine provides an extreme instance of the realization that the line between reality and unreality is narrow. Hank's burlesque narration reflects on the similarly subjective and "unrealistic" nature of his understanding; his ignorance about the nature of reality is on a par with his blindness to the significance of imagery and symbolism. Thus the reader is well prepared for the truly apocalyptic revelation which the eclipse and its related imagery signify: the sixth-century world and the nineteenth-century world are identical and, possibly, identically unreal or equally only a dream reality. (DK)

Psychological Time and Revolutionary Action in *Le Rouge et le noir*. GERHARD C. GERHARDI I 115

Abstract. Stendhal's "energetic" heroes and heroines are anachronisms: Mathilde de la Mole would be at home in sixteenth-century France and the Duchess Sanseverina in Renaissance Italy. Stendhal presents his aristocratic heroes as aberrations from a staid norm. But the "energy" that drives these individuals to reckless action does not lack historical and even revolutionary significance. Stendhal's metaphors of fire and dizzying heights, his use of verb tenses and recurring words, underscore the revolutionary potential of his heroes' penchant for violence. In Julien Sorel, this psychological predisposition is combined with a strong consciousness of class; but since the Restoration is a time of political stagnancy, Julien seeks an outlet for his frustrated political ambition in the emotional turbulence of love. The strategies of love, like those of political intrigue, are fraught with danger; and in its ecstasies the hero experiences that "moment privilégié" in which time is suspended. This ecstatic moment is also the moment of death, for it abolishes all concern with the future. The political execution of Julien may thus represent the fulfillment of a latent death wish. Julien's death is also an authentic *act* in the existentialist meaning of that word: it is at once deeply human and socially portentous. (GCG)

Mystic Fusion: Baudelaire and *le sentiment du beau*. CATHERINE
B. OSBORN 1127

Abstract. Baudelaire's esthetic doctrine is based on *le sentiment du beau*: he believed that the function of poetry was to arouse this feeling in the reader. He came to understand its nature and the technique of arousing it from his own drug experience and from a study of contemporary poetry and philosophy. He thought it to be a brief feeling of wholeness produced by a fusion of the three modes of the personality—sensation, feeling, and transcendent thought. Here is the rationale for the esthetics of the Ugly. He developed his technique of metaphorical ambiguity in order to achieve this. This technique is a development of contemporary thinking as shown in the philosophical works of Cousin and in the poetry of Hugo and Gautier. Cousin called for a progression from sensation to feeling to transcendency and this becomes a formula for Victor Hugo. Gautier permitted the image to act upon the reader's emotion and then explained its transcendent value, leaving to Baudelaire the task of learning how to integrate the reader's response by the power of metaphor. (CBO)

Idée de révolution et principe de réversibilité dans *Le Balcon* et
Les Nègres de Jean Genet. ALBERT C. CHESNEAU 1137

Abstract. Genet's theater hinges on his notion of Revolution. His plays present a society about to be overthrown, mirroring our own and bearing all the marks of matriarchal feudalism (e.g., the feminine Authority-Figure, the Queen in *Le Balcon* and *Les Nègres*). In this society, power is distributed among a series of Authorities (the Bishop, the Judge, the Governor, the General), who force their fellow citizens into a self-abasement leading to death. The Revolution takes place in two stages. The first occurs when the Authorities, abruptly brought face to face with their own death, realize that they are just as much daughters of disorder as they are pillars of order. The second stage—which, historically speaking, according to Genet, has yet to occur—is reached when the Authority-Figures, rather than being abolished, are systematically replaced by their opposites; thus the Queen becomes the Prostitute and the Prostitute, Queen; Blacks become Whites and Whites, Blacks. An inversion of roles and a substitution of partners—imposed on Authority-Figures in extreme circumstances, under the shadow of death—thus underlie Genet's concept of Revolution. (In French) (ACC)

Fictional Orientations in Thomas Mann's Biography. HERBERT
H. LEHNERT 1146

Abstract. "Orientation" is an organizing function of the human mind which transforms our impressions into a world that makes sense. Literature playfully employs this organizing function. In a literary text its result is called "structure." Structures which may follow literary tradition or derive from the author's own philosophy help to determine our directions in life. This is especially true of an author who may take his literary structures as basic orientations. The interaction of literary structures and real-life orientations is followed in examples from Thomas Mann. In the course of his career, a dualistic structure, in which a romantic artist-intellectual stands against well-adjusted burghers, is replaced by a synthetic structure in which the intellectual becomes useful to his fellowmen. This structure is linked to German tradition, specifically Goethe. Mann reverted to the dualistic structure in *Doktor Faustus*. Both shifts were prompted not by literary motives but by events in his life. The orientations themselves, however, have literary and philosophical origins. (HHL)

Satan in Moscow: An Approach to Bulgakov's *The Master and
Margarita*. A. C. WRIGHT 1162

Abstract. Critics have given different interpretations of Bulgakov's *The Master and Margarita*, and it must be examined on various levels to distinguish what is thematically important from pure fantasy and comedy. The devil in Bulgakov is a figure consistent with the Old Testament conception; the other satanic characters and the witchcraft involved are also based on tradition. Bulgakov, however, departs from his sources—which include the

Gospel stories and Goethe's *Faust*—in order to make his work meaningful for the modern reader. On the realistic level, there is not only satire but an indication of man's refusal to believe what is outside his experience. The different levels of the book are connected by recurring motifs which suggest the importance of ancient stories—notably that of Pilate and Christ—for twentieth-century man. The Master, a modern manifestation of both Christ and Faust, is the creative artist who perceives at least an aspect of truth. The novel makes the reader aware of a reality beyond that of superficial appearances, but each individual is left to decide on the nature of that reality. (ACW)

Dialogue and Doctrine in Leone Ebreo's *Dialoghi d'amore*. T. ANTHONY PERRY 1173

Abstract. Failure to take seriously the title of the *Dialoghi d'amore* has prevented clear understanding of the work. In the Socratic tradition, Leone Ebreo conceived the dialogal form as a dialectical reconciliation of two points of view that are in some essential sense antagonistic. Three levels of dialogal confrontation can be distinguished in the conflict between Leone's protagonists, Sofia and Filone. At the level of pure exposition of ideas, contrary to the usual impression that Filone merely lectures to a passive disciple, close examination reveals that in crucial instances Sofia actively challenges her master and even succeeds in establishing her own views. On a psychological level, Sofia's absolute ascendancy over the humble Filone is closely patterned after courtly love models. Here the dialogue is initiated by Filone, who seems motivated more by amorous conquest than by truth. On a third and more profound level, the protagonists appear as allegories of the doctrinal tensions of the book. Sofia or wisdom represents the intellect, while Filone or love symbolizes the appetitive faculties. Or, somewhat differently, Sofia is that higher tendency of the soul to separate itself from matter, whereas Filone cannot entirely abandon the *via activa*. However, Filone realizes that his position cannot be held on philosophical grounds and in the end resorts to revealed truth. (TAP)

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