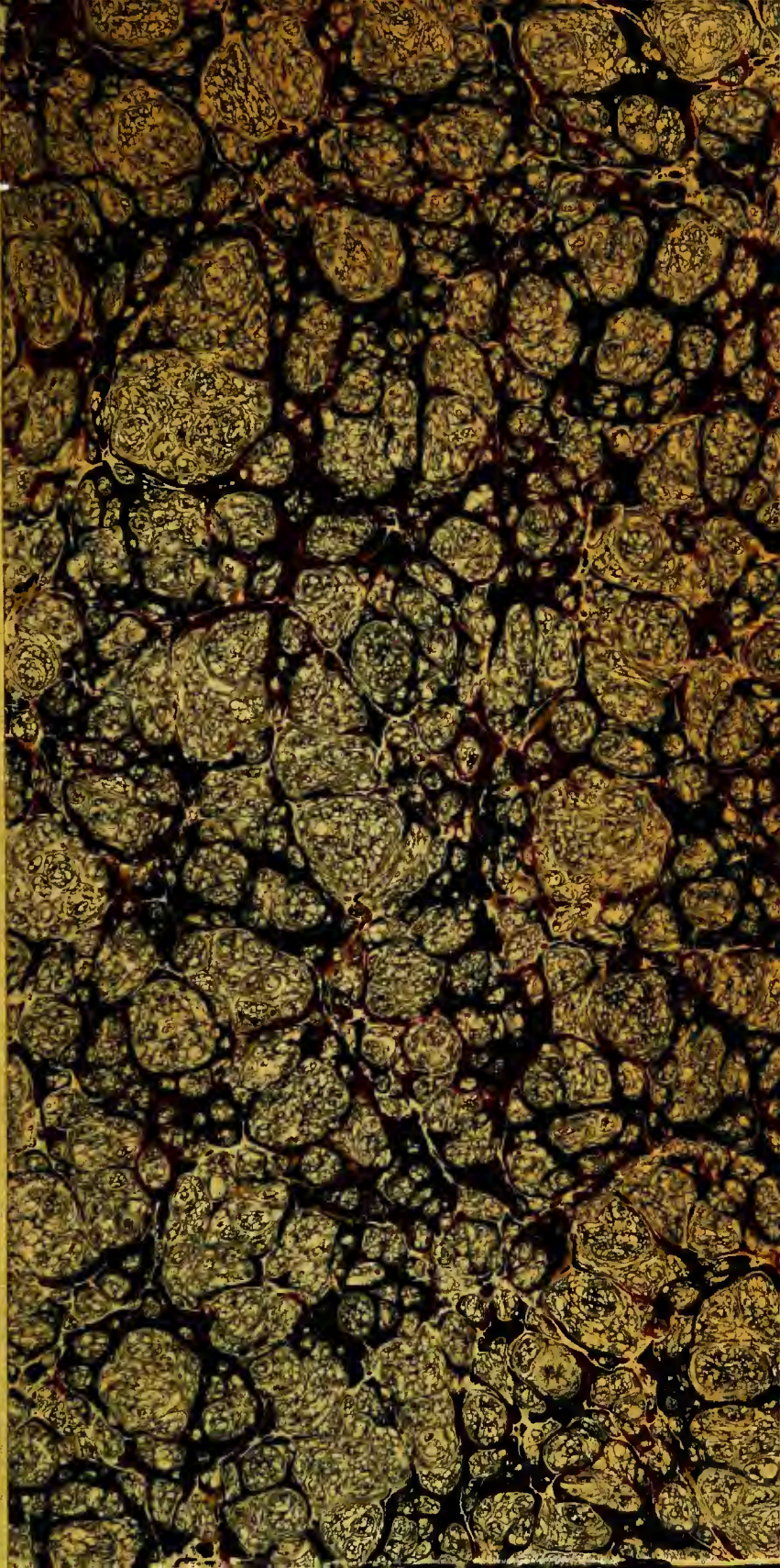


1891.

MOULTON. Stories as a Mode of Thinking.



PK
87
M92
S8



PR
87
M92S8

Cornell University Library
PR 87.M92S8

Stories as a mode of thinking.



3 1924 013 356 955

olin

UNIVERSITY EXTENSION LECTURES

UNDER THE AUSPICES OF

THE AMERICAN SOCIETY

FOR THE

EXTENSION OF UNIVERSITY TEACHING

STORIES

AS

A MODE OF THINKING

BY

RICHARD G. MOULTON, A.M.
of Cambridge University, England

- 1 Marlowe's Faustus: Thinking about the loss of the soul
- 2 Shakespeare's Macbeth: Thinking on Witchcraft
- 3 Southey's Kehama: Thinking on Destiny
- 4 Scott's Monastery: Speculation upon Supernatural Beings
- 5 Spenser's Legend of Guyon: Thinking upon Temperance
- 6 Spenser's Cave of Mammon: Thinking upon Worldliness

A. 203562

BOOKS

For Marlowe's *Faustus*: Vol. 3 of Morley's Universal Library (Routledge: 40 cents).

For *Macbeth*: any edition e. g. Globe edition of Shakespeare (Macmillan \$1.25).

For Southey's *Kehama*: any edition of Southey containing the poem. [A cheap edition of *Kehama* by Cassell: price, 15 cents cloth, or 10 cents paper covers].

For Scott's *Monastery*: any edition.

For Spenser: with correct old spelling, Globe edition (Macmillan, \$1.25)—cheap editions with modern spelling to be had.

EXERCISES

Exercises on each week's lecture will be found below. Answers in writing [to not more than *two* questions each week] are invited from all persons attending the lectures. They should be addressed to MR. MOULTON, COLONNADE HOTEL, PHILADELPHIA, and should arrive a clear forty-eight hours before the following lecture. Some signature, *together with the name of the lecture-centre at which the exercise is to be returned*, should be given at the top of the first page. The exercises will be returned, with marginal comments, at the CLASS, at which further explanation of the general subject will be given. All persons attending the lectures are invited to this Class, whether they have sent in exercises to the lecturer or not.

STORIES AS A MODE OF THINKING

Story has been in all ages an important department, in some ages (primitive, mediæval, our own) the leading department, of literature. It has the further importance of being common to two of the great divisions of poetry, Epic and Drama.

Upon analysis the interest of Story divides into two.

1. Story as an art in itself: especially Plot, the application of artistic handling to the sequence of events.
2. Story as a mode of thinking: the personages and action may be found to be concrete embodiments of ideas and speculations.

The present course brings forward six studies of famous Stories. In each case hints will be given to Students for the general treatment of the work in his private study; but the work of lecture and class will be mainly occupied with illustrating the second kind of interest—the way the story seems to embody thought on important topics.

THE STORY OF FAUST

OR

BUYING THE WORLD AT THE PRICE OF THE SOUL

The story of Faust is an Acted Sermon on the text, "What shall it profit a man if he gain the whole world and lose his own soul." The natural heads for such a sermon are two :

1. What is it to gain the whole world ?
2. What is it to lose the soul ?

But to *act* the answers to these questions is very different from putting them from a pulpit in words. There are two famous versions of this story :

The Old Version : by Marlowe (before 1597), at the commencement of the Romantic Drama.

The New Version : by Goethe (1806), at the culmination of the Romantic epoch. [Unquestionably prompted by close study of Marlowe's version, which it adapts at every turn to the new intellectual conditions of Goethe's age.]

1. As to the first head both versions agree. Gaining the whole world is dramatized under the form of Magic, that is, the suspension of second causes allowing unlimited realization of Will.
2. The answers to the second head are as widely apart as the sixteenth and nineteenth centuries.

Marlowe's Version

In dramatic form, the Romantic Drama is seen in the process of settling down—traces of Greek Chorus, Old English Masque and Miracle, Extempore relief scenes.

The play treated as a story falls naturally into three divisions :

A. The formation of a compact with an Emissary from Hell: twenty-four years of "the World" in exchange for the soul. [Avoid confusion between *Mephistophilis* and *Mephistopheles*.]

B. The twenty-four years of "the World." Mediæval conception of magic : unlimited pleasure, unlimited knowledge, magic tricks as relief scenes.

C. The price of the Soul paid at the conclusion of the term of years ; last hour on earth of a doomed soul. A masterpiece of dramatic realisation ; especially note the device of "dramatic back-ground" (borrowed from *Job xxxvi-xxxviii*) ; gradual rise through the final hour of the tempest which is to break at the moment of doom.

Marlowe's answer to the second head is to show a Soul in the process of being lost in this world (to say nothing of the next) by the paralysis of will produced by repeated acts of self-surrender. Especially notice ; *apparent* external restraints on Faust at the end are in reality no more than natural consequences of self-inflicted emotional shocks—thus Marlowe with great skill has reconciled demoniac agency with free will.

Note such passages as page 34, line 21 ; page 37,* line 3 ; page 63, line 13 ; page 66, lines 21-4 ; page 68 ; lines 13, 16, 17. Here Faustus supposes himself to be physically attacked by invisible demons. But it is more in accordance with the general drift of the play to understand these as hysterical convulsions, the natural result of oft-repeated emotional transition from the height of hope to the depth of despair.

[Goethe's Version

is not included in the present course, but will be a good companion study. Briefly its thinking on the second head may be summed up thus : The issue is changed at the last moment by a bold evasion of the poet, Faust's acts suggesting, not being saved, but saving others.]

* The top line of page 37 is in other texts given to the Good Angel, not to Faustus : and this makes the better reading.

II

To some it might appear that Witchcraft was not a subject worth thinking about seriously. But the Witchcraft itself is the temporary form given by certain ages to what is a permanent interest—the conception of a Supernatural World [other than the Supreme Being] capable of affecting (1) the conduct of those who believe in it, (2) or perhaps the actual course of events. It will be interesting to see how such a topic is embodied in a dramatic story of Shakespeare.

THE SUPERNATURAL ELEMENT IN MACBETH.

Shakespeare introduces into his dramas supernatural agents and phenomena of a kind not usually recognized at the present day: such as Ghosts and Witchcraft, &c.

The chief plays are *Macbeth*, *Hamlet*, *Richard III*, *Julius Cæsar*.—The two plays, *The Tempest* and *Midsummer Night's Dream*, stand in a different class, as they are wholly divorced from reality.

The question arises, How is this supernatural element to be regarded by the student of Shakespeare, in accordance with sound principles of analysis?

1. Beware of the temptation to explain away the supernatural character of such portions of Shakespeare's plays out of zeal for the poet's 'rationality'—there may be scenes in which an apparition may be resolved into an hallucination (e.g. *Macbeth* 3.4, where no one sees the ghost except Macbeth)—but there are cases in which the apparitions are unquestionably objective and supernatural (e.g. Witches in *Macbeth*, Ghost in first act of *Hamlet*)—and a single example is sufficient to establish the assumption by Shakespeare of such supernatural phenomena for his dramatic world.

2. Shakespeare seems to assume for any story he presents whatever was believed in by the age to which the story belongs—but the poet is himself responsible for the interpretation underlying the story, in this case for the use made of the supernatural agency—thus the true 'rationalisation' enquires how the *operation* of the supernatural element in a play harmonises with reason and morals.

(1) The Beings of Evil have no power over man except by his own consent. 'Compare instruments of darkness' (1.3.124).

Macbeth has long harboured treacherous designs on the crown [1.7.47-59: this must refer to a date anterior to the opening of the play]—connect with this his start and Banquo's surprise (1.3.51).

In the second interposition of the Witches he forces them to speak [3.4.132-6; 4.1.50-61, 103-5].

This is further brought out by placing alongside of Macbeth the uncorrupted Banquo, subjected to the same temptation. [Compare 1.3; 2.1.1-30; 3.1.1-72].

(2) Similarly, what the Witches reveal as Destiny confirms or assists, not alters, the natural working of events.

E.g. Macbeth's succession to the crown depends upon a train of natural events of which the most important is the flight of Duncan's sons (2.4.21-32). Macduff is the natural leader of an insurrection against Macbeth [compare 2.3.56 &c.; 3.4.128; 4.1.74]—and as the most deeply wronged is bound to be the slayer of the tyrant [5.7.15; and compare 4.3.111-4 with 4.3.201-40]. Banquo was a natural rival of Macbeth (3.1.50-7).

3. The main function of the supernatural element in a play is to add dramatic force to the working of events. By the interposition of the Witches the 'working of events' takes the form of a 'destiny' which appears

(1) irresistible :

Throughout, obstacles thrown in the way of the 'destiny' become the means by which it is worked out. E.g. proclamation of Malcolm as heir apparent [1.4.38-42; compare 1.4.48-53 with 1.3.143-7]—flight of Duncan's sons [compare 2.3.141 with 2.4.24-32]—oracle about Dunsinane castle leads Macbeth to shut himself in that castle, without which 5.4 would not have taken place.

(2) dark and unintelligible, till explained by fulfilment :

Of the two oracles pronounced by the Witches in 1.3, one is clear, the other mysterious—mystery drags on Macbeth (3.1.57-72) to a deed which at once explains and fulfils it. [Compare 3.1.134; 3.4.20-31; 4.1.100-124.]

(3) flavoured with personal mockery.

The supernatural aids up to a certain point and then deserts: seeking unholy support finds a nemesis in losing it where most wanted. Effect of the Witches vanishing [1.3.78, and compare 4.1.133].

The "honest trifles" principle (1.3.122): prying into forbidden knowledge finds a fitting nemesis in obtaining only half truths.

The gods punish men by granting their prayers. [Macbeth's Vision of King's in 4.1.; especially note 103.—Compare in 3.4 apparition of Banquo in response to invitations.]

To sum up: Macbeth was the actor in the scene of his destiny: did the Witches do more than turn the (coloured) footlights on it?

Suggestions for Further Study,

Students who have followed out the matter of this Syllabus will have had suggested to them in the course of it various lines of study, some of which they may care to work out for themselves.

1. Character-Development is an obvious interest that may be traced through a large number of works of drama or fiction.
2. The Antithesis of the Practical and Inner Life may be worked out in many characters and stories: it is specially applicable to Shakespeare's plays of *Hamlet* and *Julius Caesar*.
3. The treatment of supernatural beings and phenomena in plays and novels. A list of Shakespeare's plays that deal with these is given above.
4. Subject for Essay. Did Shakespeare believe in Ghosts?

III

Thinking on the subject of Witchcraft leads readily to thinking on the wider subject of Destiny, which Witches are supposed to reveal. In Shakespeare's play this has been treated with a mixture of Western and Greek ideas. But Destiny is even more prominent in the thinking of Oriental peoples; and Southey has worked up ideas of Hindoo religion into a brilliant picture.

SOUTHEY'S CURSE OF KEHAMA

Southey's *Kehama* is an Epic poem cast in the medium of Hindoo mythology, just as the *Iliad* is an Epic of Greek mythology, or the *Paradise Lost* an Epic of Scripture Story.—Many different kinds of literary interest unite in it.

1. Southey is remarkable for "poetic" power in the strictest sense of the term, that is, power of "creating," or maintaining realisability in the region of pure imagination. In this respect Milton and Southey form a class by themselves.

As illustrations take the conception of Mount Calasay (xix)—or the Palace of the Elements (vii. 10).

With this associate the more general "pictorial power."

Examples of word-painting are the Funeral (i)—the Glendoveer (vii. 3-8)—the Home Retreat (xiii)—the Festival of Jaga-Naut (xiv)—the Submerged City (xv. 10-xvi. 11)—The Regions beyond this World (xx-xxiii).

2. The Human Interest of the poem is the mutual devotion of Father and Daughter, becoming involved in a World-Struggle of Good and Evil, in which the intervention of Omnipotence is delayed to the last possible moment.

3. In Plot, *Kehama* is a master-piece (of the simpler species of plot): its form consists in the gradual drawing together of all the trains of interest to a single issue, the movement reversing with a surprise close to the end.

4. In the department of Metrical form, Southey belongs to a group of poets (Scott, Shelley, Byron) who apply Lyric rhythm to Narrative—Southey is distinguished by the elasticity and free play of his rhythm.

Among his feats of rhythm note the Curse (ii. 14)—Moonlight (v. 13)—Sapphic metre (x. 1)—especially, Fount of the Ganges (x. 3-4).

5. But the most distinctive characteristic of the poem is one which is more strictly "mythological," viz., that the personages and

action are concrete embodiments of metaphysical ideas. [All mythology includes this; but in Greek myths interests of art (story and plastic) predominate, in Hindoo myths thought is supreme.]

This may be seen in individual conceptions :

Kehama : Prayer and Sacrifice as spiritual *forces* (compare *Matthew* xi. 12)—but in Hindoo thought independent of the worshipper's motive: 'drafts on Heaven' to be honoured at sight.

The Amreeta-Cup (xviii and xxiv, especially xxiv. 17-21)—compare *Genesis* iii. 22.

Witchcraft as Anti-Nature : Lorrinite (xi).

Casyapa (vi) : Wisdom divorced from Power.

Yamen (especially xxiii. 13) : compare Conscience.

The Curse (ii. 14) a speculation on the limitations of humanity.

but more particularly, the action of the poem is continually found to embody meditations on

Destiny

Distinguish :

Destiny proper : the stream of events apprehended as mere Force.

Providence : the stream of events apprehended as complete Design.

Intermediate between these : a Destiny which is Force variegated with flashes of Design.

The last is the picturesque conception of Destiny most suitable for Epic poetry.

To note some of the thought-flashes on Destiny embodied in the action of the poem—mostly of the nature of Nemesis (the rebound of events) or Irony (mockery as a measure of irresistibility).—Such is the motto of the poem: "Curses are like young chickens, they always come home to roost." [Rescue of Kailyal from the river (iii)—Sacrifice of the Horse (viii)—Rescue in the Shrine of Jaga-Naut (xiv. 8-15)—Contest (xvi) with the Monster of the Deep.]

Forcing the secrets of Fate secures only Half-Truths : compare *Macbeth* i. 3. 122. [The main crisis : xxiv.]

The Sinner winning his way only to find it destruction. [Incident of Mariataly's Image : ii. 9-10.]

The Sinner punished in that wherein he offends. [Arvalan's body in the flames : xiv. 12-14.]

Destiny assisting up to the point of guilt, stopping short of the prize. [Lorrinite and Arvalan : xi. 14.]

The single grain of Good in the mass of Evil availing to avert Destruction. Compare *Genesis* xviii. 23-33. [Baly : xv. 4-6.]

Footnote.—The References are to the cantos and stanzas in each canto. The latter are not numbered in all editions, but the cantos are so short that no great difficulty will be found in referring.

Previous Studies have abundantly illustrated how thoughts and speculations can be embodied in concrete personages and stories. Western Romance and Hindoo Mythology have been drawn upon. Quite a different region of speculation (chiefly of Arabic origin, but naturalized in Europe during the age of Romance) is embodied in Elemental Beings, of which a very original and suggestive presentation has been made in one of the Waverley Novels.

SIR WALTER SCOTT'S *MONASTERY*

On account of the diversity of paging in different editions, the References below are to the chapters, and paragraphs in a chapter. A new paragraph is counted wherever (in prose) there is an indented line. Quotations of verse are considered part of the prose paragraphs to which they belong.

Sir Walter Scott's *Monastery* is a Story of the Reformation, located in the Halidome of a Scotch Monastery: as a result, we get a group of contrasts maintained or developed throughout the action, directly or indirectly springing out of the main conception.

Directly :

1. Finished controversialists of either party, originally college friends : { Catholic : Father Eustace.
Protestant : Henry Warden.
2. Protestants secretly developed by the silent agency of the Bible : { Of the old generation : Lady Avenel.
Of the new generation : Mary Avenel.
3. { Catholic Prelate of the old (easy-going) type : The Abbott.
Catholic Prelate of the new (polemical) type : The Sub-Prior.
4. { Church Domains and settled life : St. Mary's Halidome.
Lay Barons and wild life : Avenel Castle.

Indirectly :

5. { Statesmen of the Scotch Regency : Murray and his party.
Statesmen of the English Queen : Sir John Foster.
6. { Dependents of a noble house : Tib and Martin.
Middle-class household : Dame Elspeth Glendinning.
7. { High-born beautiful maiden : Mary Avenel.
Low-born beautiful maiden : Mysie of the Mill.

Above all, forming the main psychological interest :

8. { Out of the same family
and by the same influence (love of the heroine) are developed the
Elder Brother, a Protestant Warrior : Halbert.
Younger Brother, a Catholic Priest : Edward.

But over and above the main conception, two very special and peculiar elements are woven into the action : a supernatural being of the Fairy order, and a courtier of the age of Euphuism.

The White Lady of Avenel.

As a principle of criticism: imagination is an end in itself, and the intrinsic interest of the White Lady as a piece of art-creation must come before all others—at the same time it is a part of the functions of criticism to analyse the ideas and interests that underlie and are embodied in such a portraiture. [For the whole subject, compare the Introduction to the Edition of 1830, especially paragraphs 15-20.]

Ideas and Interests crystallised into the conception

The central interest is creative curiosity: imagination as a mode of speculation, abstract fancies conveyed in plastic form.

1. Man's origin described as being from the dust of the earth animated by the Divine Spirit—suggests: other beings formed from earth or the other elements *without* any such Divine admixture—so the Elemental Spirits: Earth and Gnomes, Water and Naiads, Air and Sylphs, Fire and Salamanders: with attributes in accordance—the idea of such unsubstantial beings a foundation for such creations as the White Lady, who seems to partake the attributes of several elements [compare her words in ix. 54, xii. 3; and the Grotto Scene, xi. 31-xii].
2. Man's relation to the rest of the animal creation.
 - (a) They surpass him infinitely in single physical qualities—suppose: this extended to the intellectual sphere, and the result is an order of beings with physical and mental powers as unlimited as the instincts of animals—supernatural knowledge (of past, present, and future), strength, perception of the invisible, motion, &c. [Compare Davies's idea of man as the horizon between brutes, or mindless bodies, and angels, or bodiless minds.]
 - (b) Yet with all his limitations man becomes lord over the brute creation—suggests: so man may by courage mysteriously tame the supernatural spirits, and make them do his will.
 - (c) This conquest of the lower creation is achieved by man's power to find out the laws of each order—suggests: these spiritual beings have their secret laws, through the knowledge of which they can be ruled: the whole Rosicrucian philosophy was an attempt to discover such secrets—with this connect the idea of a spell: an utterance mystically connected with the (unknown) laws of some order of spirits. [Compare: xi. 33-36; xvii. 29.]
3. Moral curiosity, as well as intellectual.
 - (a) Human passions, a perpetual interest in art, appear in man always in conflict with law—suggests: beings reflecting human passions apart from law and moral responsibility—mischief and caprice a leading characteristic of elemental spirits, and ministers to the art interest of fancy. [Compare xii. 3 (last eight lines), xvii. 39; and especially, the connection of the White Lady with the Duel incidents.]
 - (b) Curiosity plays around even the topic of man's fall and redemption—suppose: beings near enough for sympathy yet never fallen and never redeemed; no struggle, but no future—observe they are usually presented as superior in faculties yet lower in fate and moral dignity. [Compare xii. 3 (last six lines), xii. 23, xvii. 30 (verse), xxx. 5. The Peri in Moore's *Lalla Rookh* is another example.]

- (c) There is Biblical authority for the idea of spirits interested in man, as involved in the grand contest between good and evil: spirits ministering and tempting—this falls in with the impression of unseen agency in human experience, where natural causes seem insufficient—imagination fills in the details to such conception, especially note:
- (aa) Interposition of evil Spirits invited by man, and looseness of life a mode of inviting [adventure of Father Philip]—on the other hand they are powerless before firmness of will (xvii. 33)—further, their gifts turn to evil or good according as they are used (xvii. 47).
- (bb) The idea of *tempting* to good is suggested (heading to chapter xxx).

4. Even abstruse metaphysical speculation may sometimes take a plastic form—thus: investigation of boundaries and dividing lines suggests a region of middle points and negatives as a speculative location for the supernatural, or a mode of shading off its nature and attributes to the proper degree of indefiniteness. [Compare ix. 52, xii. 3.]
5. From speculation it is a short step to aspiration.
- (a) Intellectual aspiration: rebellion against human limitations—e.g. motion [compare: ix. 54, xii. 2], insight into the future—the ‘uniformity of nature’ creates by repulsion an interest in phenomena divorced from causes [compare: xxxvii. 120 (sixth line of verse)].—Perhaps with this is partly connected a sense of sin as attaching to commerce with the supernatural.
- (b) Moral aspiration: we feel our lower nature as a weight—imagination catches the feeling in the form of beings free from the grosser influences of earth. [Compare xvii. 33 (last four lines), heading to chapter xii.]

The central interest of speculation is supported by others.

1. Mystery is a primary human interest—with which ignorance does not interfere, but assists it, serving as a sort of dark back-ground.
- (a) Natural scenery often favours the mysterious: mists and fantastic resemblances (iii. 32)—ravines, groves, sense of loneliness: distance from the real becomes nearness to hidden possibilities (chapter ii, particularly paragraph 8)—thus the general idea of *haunting*: every such idea a centre of imaginative activity. [Compare xx. 47.]
- (b) Dream experience—phenomena connected with delirium and opiates—optical delusions—apparitions and unceasing interest in the relations between the worlds of matter and spirit—and generally: the residuum of unexplained phenomena in the wake of scientific discovery [which properly makes ‘superstition’].
- (c) Science itself is the greatest of all wonder-workers. [Compare the Introduction: Answer to Clutterbuck, paragraph 2.]
2. Tradition assists.
- (a) Popular and universal: folk-lore—part awe, part gossip, and part trickery—the Nameless Dean, the Good Neighbours, All-Hallow E’en (iv. 11 to end)—spells and charms (viii. 25).—The humorous presentation of the lower supernatural assists the conception of the higher.
- (b) Mythological: the deities of defunct religions become literary property as imaginative creations—especially: Pantheism (in the sense of deification of every conceivable individuality) assists the notion of ‘middle spirits’ (neither angels nor tempters) such as the White Lady.

- (c) Literary: successful creations such as Puck, Ariel, Oberon, give a basis of quasi-reality to others.
3. Personification, or the humanisation of inanimate nature as a device of poetic style—especially applied to the four elements (e.g. the ‘sighing’ of the wind, ‘earthly,’ as meaning sensual, the ‘rage’ of fire, the ‘cruel’ sea): it is only a step from this to Elementary Spirits. [ix. 54 illustrates the connection.]
 4. We get allegory in occasional flashes as a subsidiary effect. E.g. the Grotto scene and the burning of mortal workmanship where truth alone is unconsumed (xii. 16–19).

These ideas and interests enter into supernatural creations in general: there are two special to the present example.

1. There is a special connection between the White Lady and the family of Avenel: several mediæval ideas support such a conception.
 - (a) In heathen theogonies gods appeared as patrons of individual races and families—so mediæval saints connected with particular races or families, as well as particular churches. [Compare iv. 57 to end.]
 - (b) Astrology (the longest lived of delusions) instituted distinct connections between heavenly influence and individuals in accordance with the moment of their birth: so All-Hallow E’en the link between Mary Avenel and the White Lady (iv. 55–57).
 - (c) Heraldry regularly connected some natural object with the continuity of a family history. [Compare xxiv. 21.]
 - (d) Popular traditions of spirits connected with families for purposes of warning (Irish Banshees)—or even familiar intercourse (Highland tradition: Introduction 17).
2. But this novel is essentially a Protestant story: the difficulty arises, how to get a *Protestant Fairy!* The link is found in the conception of the Bible as a *book*: it is perfectly consistent with mediæval imagination to invest a book with mystic attractions and powers [compare Runic letters and their mystic powers—charms attaching to *exact* sets of words or to written symbols—magic books and the awe they excite: all these the product of an age in which reading was a professional mystery]. The White Lady throughout is associated with the Bible that has found its way into the Halidome: with the fortunes of the book itself and of those who use it. [Especially: the Grotto scene, chapter xii.]

The White Lady as an element in the story

When familiar with the general course of the story, the Student will do well to follow the White Lady as a separate interest.

1. First glimpse on All-Hallow E’en (iii. 30–35).
2. Father Philip’s Adventure (v from 40).
3. The Sub-Prior’s Adventure (ix. 42–59): compare beginnings of Chapters viii and x.
4. Grand Appearance to the hero, and Grotto Scene (xi. 31 to end of xii).
5. The Friday Appearance (xvii from 28).
6. The Nocturnal Appearance (xx. 30 to end).
7. The Mysteries of the Duel Incidents (xxi. 33 to end of xxii, xxvi. 28–xxvii. 18).
8. Appearance to the heroine (xxx. 1–6).
9. Appearance to Edward (xxxii. 55 to end).
10. Last vision of the White Lady (xxxviii. 120).

V, VI

The application of Story to thinking is most familiar to us in the form of Allegory. A colossal monument of this is seen in Spenser's *Faerie Queene*, where a whole system (Aristotelian) of Ethics is embodied in a narrative of Romantic Chivalry. But the appreciation of this depends largely upon a clear grasp of Spenser's original treatment of allegory—in itself a matter of the utmost literary importance—especially, the ever changing relation of the allegory to the other interests of the poem. This will be here treated in application to the second book, or Legend of Temperance.

SPENSER'S LEGEND OF TEMPERANCE

A.

Spenserian Allegory

Spenser's works will be accessible to all Students: amongst other editions may be mentioned the Globe (Macmillan, \$1.25), the most correct.

For the present purpose it is essential that students should read the portion of the poem touched upon (Book II of the *Faerie Queene*) with some amount of rapidity, not allowing themselves to be stopped too long by difficulties of language, but seeking to get a general impression of the book as a whole. If this is found impracticable the book should be read a second time.

The point which it is sought to emphasize in the present treatment of Spenser is the various sorts of interest that are woven together in his poetry.—Besides beauties of a musical kind three main varieties of interest may be noticed.

1. Interest of Incident.

- (a) *General* interest of Incident: the picturesque, the pathetic, &c.
- (b) *Romantic* Incident: (1) unflagging interest in Chivalry and its three ideals, Prowess, Courtesy and Love—(2) Travel and Scenery—(3) Enchantment, Monsters and Marvels.
- (c) *Classic* interest of Incident: Familiarity as a literary beauty, or interest attaching to details from their association with the literature of the past.

2. Interest of Allegory.

Students must avoid the opposite errors (a) of supposing the Allegory of the *Faerie Queene* to be something superfluous and outside poetic interest (b) on the other hand of searching for it in every detail, as if the purpose of the poem were simply to twist moral truth into the form of a puzzle-story. Observe:

- (a) The Allegory is only one motive amongst many: pictorial effects, pure imagination, Romantic and Classic interest as above, &c.

- (b) It is a peculiarity of Allegory as compared with other motives that it *varies in intensity*: sometimes so clear that for every pictorial detail there is a moral detail underlying it [this is 'Formal Allegory,' or it may be described as Mediæval, or 'Bunyanesque']—sometimes producing its effect by a *general suggestiveness*—sometimes difficult to trace at all without violence of interpretation [though its reappearance a little later will *suggest* that it has been present all the time].
- (c) These variations put together give a sense of movement to the Allegory as a whole, a sort of rise and fall [compare effect of partial mist in landscape, the moon 'wading' amongst clouds]—and to fully appreciate it a sort of mental touch must be cultivated.
- (d) Remember: the Allegory of the *Faerie Queene* is (at least) double: Moral and Political.

3. Interest of Movement.

- (a) The *Linking* of each Scene or Incident to that which precedes and follows. A subtle agency in idealizing is to avoid natural concatenation of incident—*e.g.* scenes melt into one another as in dreams—or cross-linking [comp. game of Cross-tig].
- (b) The *Working* together of the different Incidents to a common purpose.

B.

The Allegory Traced Through the Second Book

Incidents.	Moral Allegory.	Rise & Fall in Allegory.
Meeting of the Red Cross Knight with Sir Guyon [i.1—34].	Temperance in espousing causes. Also [by the Palmer i. 7] Temperance connected with Religious Experience.	Flashes out at the end [i. 32].
Incident of Mordaunt and Amavia [i.34-61]—leading to	Temperance doubly contrasted with unbridled Pleasure and unbridled Agony.	Lost in human interest till suddenly expounded [i. 57].
Marvel of the Bloody Babe [ii.1.11].	Intemperance and hereditary stain. Also [compare old Metamorphosis Stories] Purity as a Passion.	Expounded [ii. 5] and by implication extended to the whole world of Metamorphosis.
Scene: the Castle of Medina [ii.11-46]—with the Hero's Story [ii.39-46].	Main point of the whole Allegory: Temperance as the Golden Mean. Also: Temperance under petty vexations [ii. 12].	Rises to the pitch of Formal Allegory.

Incident of Braggadocchio and Belphebe [iii].	Temperance set off by the falsely great and the falsely little. Old-world ideal of Temperance, the Maiden-Huntress.	In subordination.
Allegory of Furor and Occasion [iv.1]—including	Intemperance on the side of Anger.	Rises to Formal Allegory
Episode of Phaon and Claribell [iv.16-36] <i>leading up to</i>	Intemperance on the side of Love: Jealousy.	
Complex of Scenes connected with the First Encounter with Pyrochles and Cymochles (separately).	The names set off Temperance by suggesting the two irrepressible forces of External Nature—two types of Valour divorced from Temperance: Pyrochles on the side of Rage [compare iv.43], Cymochles on the side of Self-Indulgence.	The Allegory is being perpetually obscured and recovered.
Combat of Guyon and Pyrochles [iv.37-5.18]—Pyrochles and Furor [v.18-24] — Cymochles in the Bower of Bliss [v.24-38] — the Idle Lake and Encounter with Cymochles [vi.1-40]—Pyrochles and the Idle Lake [vi.41-51].	Temperance as against Idleness and the stupour of Self-Indulgence.	
Temptation in the Cave of Mammon [vii], — Prelude 1-27—Triple Temptation [wealth in store 28-34 — wealth-making 35-39—worldliness 40-50]—Final temptation in the Garden: 51-66.	Wealth and Worldly Ambition as a further region for Temperance.	A steady undercurrent of Allegory felt through the predominating sensation of wonder.
Second Encounter with Pyrochles and Cymochles (together) [viii] —introducing the Ideal Knight, Prince Arthur.	Temperance in combat pitted against mere embodiments of force.	In subordination—almost lost.
The Castle of Temperance [ix]—including	Health as a phase of Temperance.	Rises to Formal Allegory [of Mediæval type].
<i>Digression: Chronicle of British Kings [x] and preparing for</i>		<i>Only the faintest thread of Allegory in the spirit of the Chronicle.</i>

First Part of Double Finale: Raising the Siege of Temperance Castle [xi]. Allotted to Arthur the hero of the whole poem.

The Enemies of Temperance as identified with Health.

In subordination to interest of combat.

Observe: Intemperance is made to include Intellectual as well as Moral monstrosity. [11.8—14, &c.]

Second Part of Double Finale: Journey through Mystic perils to the Bower of Acrasia and Capture of the Enchantress [xii]. Allotted to Guyon the hero of the second Book.

Accumulation of most varied types of Intemperance and Monstrosity — especially violations of the order of Nature.

The Outer Meaning and the Allegorical coalesce in a sort of riot of the Imagination.

EXERCISES

I

1. What thought on the subject of Demons is embodied in the Mephistophilis of Marlowe?
2. Bring out the leading points in the final scene of *Faustus*.
3. Show how Marlowe's Story exhibits a soul being 'lost' in this world. Is any external force used on Faust before the end of the play?

II

1. Discuss the Witches and Apparitions in *Macbeth*: (1) Were they real? (2) Did their interposition make any difference to men or events?
2. Compare Macbeth, Lady Macbeth and Banquo as types of personages differently affected by the Supernatural.
3. "If they hear not Moses and the Prophets, neither will they be converted though one rise from the dead." Comment upon this saying in the light of this week's study.

III

1. "Curses are like young chickens, etc." Show how this proverb and other maxims of Destiny are set forth in the action of Southey's poem.
2. Show how the Amreeta Cup, the Curse (ii. 14), Yamen, Lor-rinite, are concrete embodiments of metaphysical ideas.
3. Illustrate Southey as a word-painter.
4. Compare Greek conceptions of Hades, Tartarus, Cupid, with their oriental counterparts in Southey's poem.

IV

1. Bring out (especially by quotations from her speeches) some of the more striking ideas embodied in the conception of the 'White Lady.'
2. Illustrate the love of mischief and caprice displayed by the White Lady, and show that these are consistent with the general notion of Elemental Spirits.

3. Note the details of appearing and disappearing in the manifestations of Scott's Fairy, as illustrations of the art with which he suggests its *unsubstantial* nature.

4. Give an account of the Grotto Scene, pointing out (1) its art beauty—(2) its general suggestiveness.

V

1. Enumerate the principal personages who appear in the second book of the *Faerie Queene*, showing how they cluster about the idea of Temperance.

2. Point out the different conceptions of Temperance in Spenser and in modern practical life.

3. Connect with the allegory of the book the Bloody Babe, the Bower of Bliss, Ruddymane, Furor and Occasion.

4. Trace any resemblances between the temptations of Mammon and the temptations of Christ.

Other Syllabi by PROF. MOULTON may be had from the General Secretary, 1602 Chestnut Street, according to the following list:

- A. Four Studies in Shakespeare.
- B. Shakespeare's *Tempest*, with Companion Studies.
- C. The Story of Faust.
- D. Stories as a Mode of Thinking. •
- E. Studies in Milton's *Paradise Lost*.
- F. Euripides for English Audiences.

Price—10 cents each. The six bound in cloth, 90 cents.

