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SYNOPSIS

I Spenser, and the Poetic Milieu under his Influence.

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II Etudes sur Gustave Flaubert.

Par Seizaburo Wada.

I Spenser, and the Poetic Milieu under his Influence

This treatise may be regarded as, and indeed is, an independent one dealing with Edmund Spenser and his influence, but it was first intended to be the first chapter of a more comprehensive work, the aim of which would be to make clear the development of English poetry in the seventeenth century with three schools of poetry as its main currents... that of Edmund Spenser, that of Ben Jonson, and that of John Donne. The original intention was to elucidate, based on facts, how the School of Spenser originated in the poet's works, how it was affected by the other two Schools, and how it continued to keep up its own characteristics, which in the end were inherited by Milton.

Here Spenser and his contemporaries are dealt with, pains being taken to clarify the origin and nature of the Spenserian tradition, its subsequent influence, and the reaction against it through the influence of Jonson or Donne as seen in the works of Samuel Daniel and Michael Drayton, two poets in his group, and the satires and translations of the other poets of the age.

Spenser's poetry, at once aristocratic and plebeian, expressive both of Renaissance Humanism and Petrarchism and Protestantism, quite modern and quite mediaeval, had its origin in various incompatible elements. His external surroundings, the Elizabethan background, and his natural temperament helped to make Spenser's poetry what it was. Of the external influences, the most remarkable were those of the Renaissance and of the Reformation; that of the former is seen in *Four Hymnes* which shows traces of the Platonism or Neo-Platonism brought into England through the works of Marsilio Ficino and Giordano Bruno; and that of the latter is seen in *The Shepherdes Calender* reflecting the religious controversy in Cambridge University.

Spenser was by nature a curious mixture. Born a son of a London draper, though distantly related to the well-descended Spencers of Althorpe in Northamptonshire, he was delicate in constitution, had natural enthusiasm for art and learning, was both sensual and idealistic, and was of the meditative, archaistic, passive and escapist temperament, which was not the prevalent tendency of his age. While yearning for the splendour of the Elizabethan Court, he was champion of the Puritanism of the

London citizens; young poet of the Renaissance England as he was, he had mediaeval elements in his ideas and feelings.

Of all the various verse forms he made use of, which in their diversity almost equal those used by Donne, the most typically Spenserian are the pastoral of *The Shepherdes Calender*, the sonnets of *Amoretti*, and the Spenserian stanza of *The Faerie Queene*, though he also set the model form of satire in his use of the heroic couplet in *Mother Hubberds Tate* and the model of the quasi-Pindaric ode, predecessor of that form used by Milton and Dryden, in his use of the stanza-form consisting of long and short lines in *Epithalamion* and *Prothalamion*.

His mediaeval inclination, as seen in his characteristic use of romance, allegory, bestiary, archaism, or personification, found its full articulation in his masterpiece, *The Faerie Queene*, in which the ever-expanding world of poetry boundlessly develops into the mazes of the unreal romance, its allegory having a direct bearing on the politics, religion and morals of his age, the whole structure not symmetrical but not obscure, and the dazzling colours and the melodious beauty of sounds entrancing the mind of the reader.

The social and psychological change which produced a remarkable effect on the public taste of Elizabethan England, the year 1600 marking one stage, made Spenser less and Jonson and Donne more popular with the people, Jonson who was to be the originator of Classicism, the antipode of Spenser's Romanticism, and Donne who was to be the source of intellectualism in 'Metaphysical poetry', hostile to Petrarchism and Puritanism. Where Jonson's influence was more predominant, the heroic couplet, instead of the stanza and the sonnet forms, was prevalent, and satires, epigrams and songs modelled on those of Latin literature gained popularity. Donne's influence was seen in every verse form, its characteristics being ratiocinative forms, realism of a kind, and startling wit and conceits.

How was the School of Spenser affected by this change? Samuel Daniel, most beloved disciple of Spenser, was faithful to his master in idea and verse form. Humanism seen in his *Musophilus*, and Puritanism in his *Complaint of Rosamonde*, *Ulysses and Siren* and songs in *Hymens Triumph* and *Thetys Festivals* as well as the artistic elements derived from Renaissance are akin to the ideas of his master. His historical poems such as *The Complaint of Rosamonde*, though after the fashion of Thomas Sackville, are in rhyme royal, the typical stanzaic form, and *Delia*, a sonnet-sequence, is of course Petrarchan. But Daniel, who remained an accomplished Court poet living a comparatively calm life, unlike Spenser, free from any financial or spiritual troubles, was critical of his master's temperamental mediaevalism, and his reactionary tendency is seen in the fact that he totally abstained from romance, allegory, and archaism, a result of it being the monotonous and prosaic *History of the Civile Wars*, though it must be admitted that he was a typical Renaissance poet in that many of his themes were taken from the classics except in historical poems dealing with the English history. Critical spirit is detected in his *Poetical*

Epistles, in which, while following the example of his master's *Colin Clouts Come Home Againe*, he adopts, instead of Spenser's alternate rhyme, the heroic couplet, a sign of Jonson's influence upon him. His masques, *Hymens Triumph*, *Thetys Festivals*, etc., are more or less Jonsonian.

Michael Drayton, typical Spenserian, being of more complicated nature and longer-lived, wrote a larger number of poems and showed both the Elizabethan characteristics and the seventeenth century reactionary tendencies more remarkably than his rival, Samuel Daniel. His traditional tendencies are seen in many of his works. His pastorals are modelled on *The Shepherdes Calender*, and his *Shepherd's Selena*, *The Quest of Cynthia*, and *Muses' Elysium* are Spenserian. His historical poems, of which *The Miseries of Queen Margerite*, *The Legend of Piers Graveston*, *The Legend of Matida the Fair* are as good as Daniel's *The Complaint of Rosamonde*, and *The Barrons' Wars* is more picturesque than Daniel's *The History of Civile Wars*, are all in the stanza-form. So is his *Endimion and Phoebe*, love story in verse, written in the form popularized by Marlowe and Shakespeare. A sonnet-sequence *Idea*, is still Petrarchan, but the finest sonnet in the sequence, the famous "Since there's no help" contains realistic elements and clear and simple expressions similar to those of Donne, with Shakespeare between. After 1600 the effects of Jonson's and Donne's influences are remarkable in his works, but he remained Spenserian to the end. *Poly-olbion*, his masterpiece, stands as a monument between his earlier period (before 1600) and his later period (after 1600). Although it deals with realistic themes, it is quite Elizabethan in its poetic exaltation, its description of dawn standing side by side with Shakespeare's *Sonnets* in its beauty. His satires such as *The Owle*, *The Moon-Calf*, *The Man in the Moon* are after the fashion of Spenser's *Mother Hubberds Tale*. His lyrics in his *Odes* have something common with those of Andrew Marvell and Sir John Suckling; and Pastorals and *Nymphidia*, a story in verse, written in his later period, mark a stage in the development of the tradition originating in Shakespeare and handed down through Herrick to Milton. *Noah's Flood*, *Moses his Birth and Miracles*, and *David and Goliath*, written in his last years, are in the heroic couplet or the alternate rhyme, but there is something reminiscent of Spenserian beauty in their melodious metres. Even the heroic couplet, used in *Epistles* and *Elegies*, as the intellectual elements in them, shows signs of tendency towards the Classical tradition and especially the "Epistle to Henry Reynolds" may be regarded as the forerunner of the 'criticism in verse' which was brought to perfection by Dryden.

Tendencies critical of Spenser are seen even in Spenser's own poems. *Mother Hubberds Tale*, a satire, is in its idea antithetical to *Fowre Hymnes* and *The Faerie Queene*, and in its form also antithetical to the stanza-form, a typical Spenserian verse form. These un-Spenserian elements were handed down to Drayton's *The Owle* to be made clear and distinct in Dryden's *The Hind and the Panther*. Then as the school of Spenser went farther out of fashion, the influence of Jonson or

Donne became more and more predominant, the Spenserian satirist bridging the tradition of Spenser and that of Jonson or Donne.

Of such satirists, Sir John Davies and Joseph Hall had affinity with the tradition of Jonson, and John Marston with that of Donne; Fulke Greville, too, may be regarded as having something akin to Donne's poetry in that he had an intellectual element not unlike that of satire, though he wrote nothing in that line.

The Spenserian tradition in Sir John Davies may be found in the stanza-form used in his *Orchestra* and the quatrain with alternate rhyme in his *Nosce Teipsum*. The former poem is traditionally Spenserian in its didacticism, somehow reminiscent of Spenserian Puritanism, but, on the other hand, there is nothing left in it which is archaistic or medieval; everything in it is simple and clear, an intellectual element far finer than of Spenser raising the whole piece to transparent beauty. It is even more so in *Nosce Teipsum*; the quatrain with alternate rhyme used in it forms a stanza, but at the same time it tends to be an independent epigram, which means that it has something common with the earlier works of Dryden and Fitzgerald's *Rubaiyat*. Reactionary elements are best seen in his *Gulling Sonnets* and *Epigrams*, the former being in a sense a self-criticism of the school of Spenser in that it is satirical of Petrarchism and the latter being the severe criticism of the defects of his own school as is seen in the fact that in *In Decium* Drayton is ridiculed.

While Davies' *Epigrams* are in nature akin to Martial, Joseph Hall's satires are in imitation of Juvenal and Persius; Hall declares himself to be a satirist in the Prologue to *Virgidemiarum*. Classical precision is characteristic of his satires in the heroic couplet. Jonson's influence may be seen in every part of them, but there still remains in him constant reverence for Spenser; in fact, we can see in them passages singing the praise of Spenser. The element of 'character' is one of the characteristics of his satires; for instance, the description of a chaplain reminds us of Oldham's satire or similar poem of Dryden or Pope.

The poems of Marston and Greville are in various ways akin to those of Donne. Marston's *Pygmalion's Image* is, like Drayton's *Endimion and Phoebe*, a love-story in verse after the fashion of Marlowe and Shakespeare and thus in the tradition of Elizabethan literature, but he published it as a satire. As for *The Scourge of Villany*, it is a collection of satires pure and simple, but its form is often irregular and its thought eccentric. Only his original conceits and images suggest those of Donne and he stands nearest to the school of 'Metaphysical poetry' among the followers of Spenser. He led a dissolute life but his intellect was excellent. Flashes of undeniable genius illuminate his works created in the depths of dejection and despair. The stanza-form in *To Detraction* and *To Everlasting Oblivion* is worthy of a poet who walked in Spenser's footsteps. The language employed in *Satire X*, or the speech addressed to 'Time' in *Humors* contains diction and images imitated by Milton in *L'Allegro*.

Fulke Greville most closely resembles Spenser in career and environment, but his

poetic genius is decidedly serene and his poetry is full of philosophic meditations. On the one hand, in his use of stanza-form and sonnet he shared the fancy of Spenser's disciples, but on the other hand, his two dramatic poems seem to have been designed not so much for the stage, like those of Drayton and Marston, as to be a dissertation written in the form of dialogue. Although the substance of Time's speech in 'Chorus Tertius' of *Mustapha*, one of these two pieces, has something in common with that of 'Mutability' in 'Two Cantoes of Mutabilitie' in *The Faerie Queene*, yet its logic is more elaborate while it lacks the imaginative glamour of the latter. He employs the Spenserian stanza but it is adjusted to minute logical statement by clarifying the logical sequence at the caesural and end-pauses as well as in the closing couplet. In that he carried the reasoning or speculative tendency in poetry to its farthest limits, his affinity with Donne can be discerned. He is not properly satirical poet but his intellectual inclination and critical attitude towards every aspect of life place him very near to one.

Among numerous translators of poetry produced from the Elizabethan age to the beginning of the seventeenth century, there are some who deserve consideration as standing close to Spenser's tradition or reflecting reactionary influences. Sir John Harington and Edward Fairfax ought to be examined in connection with this tradition because of their peculiar relation to *The Faerie Queene*. Joshua Sylvester shares Spenser's poetic style and Protestantism. George Sandys, in his relation to Classical tradition, and George Chapman, in his relation to 'Metaphysical poetry' are respectively illustrative of the inheritance of, or reaction against, his tradition.

Spenser owes much to Ariosto's *Orlando Furioso* for his conception of *The Faerie Queene* and is greatly influenced by Tasso's *Gerusalemme Liberata* in its subject matter. His talent is more like Tasso's than Ariosto's. It is the same with the relation of Spenser to Sir John Harington, translator of Ariosto, on the one hand, and to Edward Fairfax, translator of Tasso, on the other.

Externally Harington's translation claims to be considered in relation to Spenser but intrinsic affinity can be found to that of Fairfax. That Harington wrote epigrams while Fairfax made eclogues reflects their respective inclination. Although Ben Jonson approved neither of Harington nor of Fairfax, yet Fairfax's *Tasso* was widely read through the seventeenth century. Dryden ranks Fairfax with Spenser and calls them 'great masters of our language'. He acknowledges Fairfax's influence on Waller side by side with Spenser's influence on Milton. Fairfax's *Tasso* abounds in passages comparable to those in Milton's *Paradise Lost* and it constitutes the centre of this tradition by itself. On the other hand, its refinement and symmetry well explain its influence on Waller and other poets belonging to Classical tradition.

Sylvester's *Du Bartas his Divine weeke* shares its Protestantism, vast comprehensiveness of substance, Euphuism and barocco leaning with Spenser and his followers in the seventeenth century, such as Phineas Fletcher and William Browne. His heroic couplet is slow in movement and apparently attempts to translate the original Alex-

andrine. It is different from the heroic couplet of the Classical tradition. Jonson's dissatisfaction with his translation may be accounted for by this circumstance. Sylvester's quaint conceit is a sort of Euphuism and is not a product of intellectual necessity like that of Donne.

George Sandys's translations of *Ovid* and *Psalms* rank among the best of Classical poetry represented by Jonson and Dryden in the elegance of their heroic couplet, in contradistinction to those of Sylvester. But they retain traces of Elizabethan poetry in the smooth movement of their run-on-lines. The poet who frequented the society of the literary group headed by Lord Falkland and was welcomed by Waller, King, Carew, Godolphin and others was also on intimate terms with Drayton. Jonson's influence is of course conspicuous. But considering that his early poem *Hymne to my Redeemer* affected Milton's *Ode on the Passion*, that Dryden alternated his praise for him as a forerunner of his age with his denunciation of him as an adherent of the conventions of the former age, and that both favourable criticisms were focussed on his versification, it may be said that his heroic couplet marks a transitional stage between Spenser and Jonson. The poetry of Chapman we leave out of our consideration as it is situated outside of Spenser's tradition. But his translations are of greater literary significance than his creative works and raise a very interesting question concerning the poetic form and expression of the age. In his translation of Homer's *Iliad*, he used couplets of fourteen syllables or Alexandrine couplets and in translating *The Odyssey*, he used heroic couplets. He achieved a satisfactory effect in both attempts. The 'metaphysical conceit' in the former and the element of romance in the latter are necessary products of the inter-relation between the substance and form of the poetry of the age, which hint at the tendency of the English poetry in its transition from Spenser to Jonson or Donne. Chapman's translations were esteemed by Jonson. They are akin to Donne's poems. They were praised by Daniel and Drayton. Dryden regarded him as a great poet who was a contemporary of Spenser and mentioned his Alexandrines as a precedent to his own poetic licence in its defence. But still he looked upon him as belonging to the fashion of a bygone age. He places Chapman's *Homer*, above Sandys's *Ovid* himself, but did not translate *Homer*.

Mathew Arnold acknowledged the swiftness, clarity and loftness of expression in Chapman's *Homer*, all of these being Homer's own characteristics. He thought that Chapman succeeded to some extent in transplanting these qualities into the soil of English poetry, but that he failed to convey clarity of thought, another characteristic of Homer's, because he interjected sentiments peculiar to the Elizabethan age in his translation. Drayton praised Chapman for the very feat of reproducing Homer through images peculiar to be almost as good as a creative work in this sense. According to Chapman's own words in his introduction to the translation, what Arnold blamed Chapman for was nothing but a result of his ardour to be faithful to Homer. But it must be added here that Chapman's ideas were exceptional ones even in his own age. He translated *The Iliad* through a medium of poetic ideas totally unlike those of

Spenser, although they belong to the same age. It is when we read the easy flow of couplets in *The Odyssey* that we are reminded they were contemporaries.

Conclusion

Spenser exerted positive and negative influences on the poet surrounding him. Where they were positive, Platonism and Protestantism, and Romanticism which include them both, were transmitted while they usually revealed themselves externally in stanza-form. The pastoral and sonnet were also handed down through the influence of Spenser and Sydney. In case his influence takes the form of heroic couplet, it is of a type easy in movement with many run-on-lines, quite unlike the couplet of the Classical tradition. The heroic couplet belonging to Spenser's tradition usually tells a romance and even in case of satires they appear as a romance.

Where Spenser's influences were negative, Jonson's or Donne's influences asserted themselves. When Jonson's influence makes itself felt, the poems tend towards Classicism and they take the form of the heroic couplet in the Classical tradition. In most cases it consists of end-stopped-lines with a pause in the middle of each line and the halves placed in symmetrical correspondence. Each rhymed couplet constitutes a sense group with each line put in antithesis. This sort of heroic couplet is fit for clear statement and argument but it has the defect that it tends to be an epigram. When Donne's influence is felt, either reasoning is carried to the farthest limit permissible in poetry in all its forms, or realism and metaphysical conceit prevail. The conceits in the tradition of Spenser are after all fantastic images similar to Euphuism in the Elizabethan age, while those of Donne's tradition are based on greater intellectual necessity, though they are both quaint conceits.

Midway between stanza-form and heroic couplet lies the quatrain, which expresses the ideas of poets at a transitional stage between Spenser's and Jonson's age. Alexandrine couplets are seldom employed except in translating dactylic hexameter in Classical poems. The octosyllabic couplet popular in the seventeenth century is not employed by Spenser's satellites with the single exception of Drayton. Even Drayton did not adopt the form in his works until after Spenser's death and the opening of the seventeenth century.

The development and characteristic of his tradition in the seventeenth century is a question to be reserved for further studies. It is partly due to the spiritual atmosphere, and particularly a change in religious thought at the Court, centre of literature at that time, that Spenser's tradition was cast out of the fashion of the age. The Puritan Government, needless to say, did not encourage literature and art. But we must not overlook the fact that his tradition was transferred to some out-of-the-way parts of the country, where it came into closer contact with nature and prepared a bed for the flowering of literature of nature in the later days of Romanticism. The writer hopes to be given an opportunity to publish the results of his further researches in such problems as the blending of Spenser's and Jonson's traditions in Milton's poetry, the relation between Milton's earlier and later poems and the reason why he used blank verse in *Paradise Lost* instead of stanza-form or heroic couplet.

II Etudes sur Gustave Flaubert.

Dans le premier chapitre de cet essai, on se propose de situer de sa façon l'auteur de «*Madame Bovary*» dans l'histoire du roman français moderne. Le fond l'emporte sur la forme, diront les philosophes. Ils croient que la langue doit se soumettre à la pensée, et que pour philosopher on peut se passer même d'écrire. Quant aux romanciers, leur métier est avant tout d'écrire, écrire des romans. Ils prétendent que la forme puisse l'emporter sur le fond. Quelquefois une lutte acharnée s'engage entre ces deux facteurs comme chez Pascal et Rousseau. L'idéal, c'est que le fond ne fait qu'un avec la forme pour créer le beau. Ne pourrait-on pas dire en général qu'avant Flaubert la forme prédominait l'idée et que l'idée courait après la forme pour la rattraper. Cet idéal a été réalisé par Flaubert dans la seconde moitié du XIX^e siècle. Après lui, l'idée veut dompter la forme comme en font preuve les romanciers du XX^e siècle. De ce point de vue on peut considérer qu'avec «*Madame Bovary*» et «*L'Education sentimentale*» Flaubert a atteint le point culminant du roman français depuis Balzac, et qu'il a même, pour ainsi dire, fondé le roman contemporain, d'autant plus que son influence était directe et immédiate.

Comment a-t-il écrit? C'est le problème principal du second chapitre. A ce sujet on doit beaucoup à Albert Thibaudet, mais on désire approfondir certains points un peu plus avant. Le style de «*Madame Bovary*», bien qu'exubérant et bigarré, est encore flottant et inégal, parce que son objectivisme n'est pas encore consolidé. Celui de «*L'Education sentimentale*» est son propre style, son objectivisme étant déjà inébranlable. Dans ce dernier roman, son style devient l'expression la plus juste de son esthétique. Par exemple, «*le Style indirect libre*» s'y emploie beaucoup moins souvent que dans «*Madame Bovary*». Mais pour donner à son style un effet de perspective, l'emploi du «*Style indirect libre*» est très efficace. Il y réussit par ce moyen à faire ressortir les personnages de l'arrière-plan au second ou premier plan, et il apprend ainsi objectiver sa façon de voir, ce qui contribue beaucoup à établir solidement son esthétique réaliste. On pourrait donc en conclure que «*L'Education sentimentale*» est plus importante pour nous que «*Madame Bovary*», son chef-d'œuvre.