

reduced to terms that "bring it before our very eyes" (though clarity in this sense is not quite the same as the clarity of scientific exposition, since it would involve the use of a "mythic" image for figuring a motive beyond the realm of the empirical, whereas scientific exposition would use imagery but to make empirical knowledge itself more vivid).

For purposes of rhetorical analysis, we need not choose between these methods. We need only note just wherein the difference between them would lie, just how the rhetorical and dialectical ingredients operate in each. Furthermore, one cannot always expect to find the two thus so strictly opposed; any rounded statement of motives will probably have something of both, as we tried to indicate when considering the possible rhetorical function of the chiliastic anecdote in Mannheim's book.

Courtship

By the "principle of courtship" in rhetoric we mean the use of suasive devices for the transcending of social estrangement. There is the "mystery" of courtship when "different kinds of beings" communicate with each other. Thus we look upon any embarrassment or self-imposed constraint as the sign of such "mystery." Quite as Sappho's poem on the acute physical symptoms of love is about the *magic* of love (the beloved is "like a god"), so we interpret any variants, however twisted or attenuated, of embarrassment in social intercourse as sign of a corresponding mystery in communication.

If a woman of higher social standing ("a woman of refinement") were to seek communion by profligate abandonment among the "dregs of society," such yielding in sexual degradation could become in imagination almost mystical (a thought that suggests, from another approach, the strong presence of the Czarist hierarchy in Dostoevski's mysticism of the people). And a writer who gave particularized descriptions of sexual yielding under such conditions might fascinate in a way that mere "pornography" could not. The work might be prosecuted as pornography; but it would really embody (roundabout and in disguise) much the same rhetorical element as shapes the appeal of Shakespeare's *Venus and Adonis* (which treats of a hot-and-cold relation between persons of different classes, here figured as divine and mortal, while the real subject is not primarily sexual lewdness at all, but "social lewdness" mythically expressed in sexual terms).

The thought makes one glimpse the possibility of hierarchic motives lurking behind forms of censorship that would supposedly prohibit only sexual indecency while permitting the free expression of political attitudes. And recalling the Puritan attitude towards the licentious manners of Restoration drama, we can question whether any revolutionary political cause can possibly get its full expression unless corresponding variants of it in sexual terms are likewise developed.

Ironically, since censorship, if given time enough, invariably defeats its ends, the damming of a revolutionary expression sexually may greatly contribute to the sturdiness of its expression politically. In this respect, for instance, consider Wilhelm Reich's gradual turn from Communist sympathies to ideas of "sexual revolution" that led him to renounce Marxist politics as reactionary. His comparative immunity as a "scientist" permitted him to avoid the laws here as Henry Miller's engaging "pornography" could not, though Miller got the same immunity by publishing in English in France. Both men might be taken as evidence of the ways in which concentration upon "sexual revolution" can weaken the fervor of political revolution. But the political implications of sexual imagery would not stop at this point. For, in a subtler sense, all such terminologies may contribute ultimately to the same broad social and political changes.

But returning to the factor of embarrassment, we could say that any kind of "stage fright" is evidence of social mystery. Thus the coy relations between performer and audience show endless variants of mystification. Consider Thomas Mann's "Death in Venice" or "Mario and the Magician," for instance. And the paradigm perhaps would be the courtship of the *Arabian Nights* sort, where the narrator and author, across their social gulf, have a kind of fascination for each other. (Was there ever a culture where the powers of magic were more clearly associated with social hierarchy than the Arabian?) In "Death in Venice" the artist-audience relation is subtly interwoven with courtship between youth and age as classes; in "Mario and the Magician" the social mystery has strongly political connotations.

A ruler who would put people at their ease would do so at his cost, unless he could still somehow manage to glow in the light of his office, being at once both a "good fellow" and "standoffish." (Falstaff's relations to Prince Henry derive piquancy from the subtle intermingling of these two principles.) And we know of teachers who, assigned to interview

students, have not been above exploiting the "mystery" (of the class distinction between teacher and taught) by maintaining an awesome silence, except for brief oracular questions that seem to be probing into the very depths of things, until the disconcerted student strives uneasily to fill every gap in the conversation, and comes away thinking this has been an audience with the Buddha. If one has little to say, by this device he can give the impression of leaving whole volumes unsaid.

"Glamour" is now a term, in the world of publicity, for mystery. And recalling the rigid mysteries of caste that seem essential for infusing free people with rigidly militaristic motives, we glimpsed the scope of the term in one political doxographer's assertion that, with General Eisenhower's refusal to run for the presidency, the campaign had lost much of its "glamour." *

On the subject of post-hypnotic suggestion, it is said that people can be hypnotically induced to commit minor offenses after they have awakened (as were the hypnotist to suggest that the hypnotized, after coming out of the hypnotic spell, slap a certain person's face when the phone rings, an injunction that the patient might carry out in obedience to the suggestion, possibly even offering some attempt at a rational explanation for his behavior). But the patient's resistance to such suggestions increases with the gravity of the offense, so that the suggestion to commit highly reprehensible things, such as murder, would not be followed. Now, army discipline must be strong enough in its suggestiveness to produce a kind of "post-hypnotic spell" wherein people will do even the vilest of things, if they have been so commanded. Of course, the sanction of conspiracy helps in this task somewhat. But the conspiracy itself

* It is worth dwelling on the meanings of this term, for they clearly indicate an instinctive popular recognition of a hierarchic motive that affects the nature of perception, endowing objects with a radiance due to their place in the social order. According to Webster's, the word may be a corruption of "gramarye," which means necromancy, magic. (The relation between grammar and magic doubtless goes back to the days when the knowledge of reading and writing was in itself a strong mark of status, because of the cleric's role in civil and religious administration.) The word is also thought to be connected with an Icelandic word for weakness of sight, while Icelandic *glamr* is a name for the moon, and of a ghost. Four meanings for "glamour" are given: a charm affecting the eye, making objects appear different from what they are; witchcraft, magic, a spell; a kind of haze in the air, causing things to appear different from what they really are; any artificial interest in, or association with, an object, through which it appears delusively magnified or glorified.

glamour = magic, mystery
something

cannot attain its full magic unless strongly reinforced by the mystery of caste, particularly in the case of a regular army, where the lower ranks have no strong political cause to motivate their actions, but are guided primarily by the *esprit de corps* as manifested in the commands of their superiors.

Thus we doubt whether there is anything but deception in the idealistic hope of having a "democratic" army that would dispense with the offensiveness of military caste. Caste is the motive of military discipline as such. Without caste, one might fight for a good cause. But such would not be the motive of the army man as such. The true army man fights when he is told. It is the "glamour" of caste alone that makes him ready to subordinate his will to the will of an institution. Thus, army men will constantly sabotage attempts to "democratize" the army; for an army is in essence not democratic, but Prussian, and they instinctively know it. (We should also recognize the morality of the many purely technical operations here, as with the occupational hierarchy needed for flying a large plane. But though these modes of activity are not essentially military at all, they require a kind of organization that makes them a distressingly perfect fit with the military pattern.)

The Mannheim book we have reviewed seems to pass over the rhetoric of courtship. But can we think of the hierarchic (bureaucratic) structure necessary for teaching scientific method and managing a scientific society, without finding there the conditions for a "rhetorical situation" that requires some "bourgeois," "socialist," or "technocratic" variant of courtliness? Mannheim thinks of intellectuals as a special class whose intellect is their capital. And having ignored the peculiarly Marxist analysis of mystification, Mannheim was not led to ask whether the division of labor, in making for occupational classes, might by the same token create the need for a rhetoric of courtly intercourse between these classes. Mannheim was as eager to overlook such possibilities as Marx was to deny them.

Mannheim seems to assume that a gradually perfected sociology of knowledge would *pari passu* eliminate the mystery of Teufelsdröckh's "Clothes." (We are improvising, since the subject is not discussed.) But at least insofar as the sociological discounting of partisan ideologies fell short of perfection, we assume that there would still be a need for the traditional function of rhetoric. Rhetoric remains the mode of appeal essential for bridging the conditions of estrangement "natural" to society

as we know it (be it primitive, feudal, bourgeois, or socialist), with its reliance upon the devices of magic, pantomime, clothes, or pastoral.

Here again, in case you are abolitionist-minded, you can choose to maintain that such rhetoric would end if the "reign of natural science" were fully established. We cannot agree with you, particularly in view of the scientific mystery fiction that is vigorously on the rise. But agreement about the future is not necessary for the analysis of rhetoric as such. It is sufficient for our purposes to note the presence of mystery in works actually written, on the assumption at the very least that there would be a "strong tendency" for such modes of social intercourse to creep undetected into even the ideal "mystery-less" scientific society, unless men exercised a constant antirhetorical vigilance that would likewise call for exactly the same kind of inquiry as we are here undertaking. Believe, if you will, that social classes will be "abolished." Even so, at least grant that there will be a constant "temptation" for them to again arise. And insofar as there are such temptations, there are corresponding "temptations" to the rhetoric of "courtly intercourse" between classes.

"Socioanagogic" Interpretation of Venus and Adonis

For considering characteristic expressions of the courtly motive in literary works, Shakespeare's narrative poem, *Venus and Adonis*, is a good item to examine; for certain oddities in it, as a story of sexual courtship, make its implicit social identifications more available to our scrutiny.

What are the main elements to which we should reduce this poem of courtship? First, a sexually mature goddess ardently courts a sexually immature human male. He resists, saying that he is interested only in the hunt. However, the alternatives are not so great as they might at first seem. For he says, "I know not love . . . nor will not know it, unless it be a boar, and then I chase it"—and the boar's fatal attack upon him is described in imagery of love, thus:

He ran upon the boar with his sharp spear,
Who did not whet this teeth at him again,
But by a kiss thought to persuade him there;
And nuzzling in his flank, the loving swine
Sheath'd unaware the tusk in his soft groin.

If, following the poet's leads, we treat the hunt and its hazards as a form of courting too, we find three major characters in this dramatic narrative, each of them at a different qualitative stage in the hierarchy

of motives: a goddess ("sick-thoughted Venus"), a human ("rose-cheek'd Adonis" . . . "the tender boy"), and an animal ("this foul, grim, and urchin-snouted boar"). Would it then be excessive to say that each of these major figures in the action is of a different "class"?

There are two subsidiary characters, the "breeding fenny" and Adonis' "trampling courser." At the very least they serve a vital rhetorical function: they amplify the theme of courtship, repeating it by analogy, as Venus' ardor is duplicated in the stallion's. They also provide a dramatic comment, since their relationship contrasts Adonis' real coldness with the mare's coy eagerness (which is described in terms of human coquetry, as "outward strangeness" that only "seems unkind"). Perhaps we already have enough to account for the episode of the "palfrey's" courtship, particularly if we add a matter of mere business, that the loss of his horse makes it more explainable why Adonis, despite his disgruntlement, does not leave while Venus is wearing him with her attentions.

However, there may be more here. For Adonis and his horse may be considered parts of one motivational cluster; and Venus, as the principle of love, must be acting upon the mare, and through the mare, even though her suit of Adonis is frustrate. This amorous horse is an "unback'd breeder"—and a horse's power is not under completely rational control if it has escaped from its human master, and in erotic ardor will not obey him. At the very least we might say that the narrative here acts out a metaphor, is a figure for unbridled passion. Or, assuming still more accuracy in the poem's symbols, we might ask whether Adonis' horse, as proxy for Adonis, can be so zealous precisely because he has escaped from his master (the important clue here being in the stanza where he "breaketh his rein"). Then the moral could be: In the total cluster of motives comprising both Adonis and his horse, there is a heterosexual ardor that is lacking to Adonis alone. And this ardor is present only when the animal appetites alone are active, having escaped from such influences as would characterize the motives of the horse's human ("rational") master.

What, then, might be the motives that deterred Adonis with regard to the goddess, in contrast with the horse's eagerness to join with a mare?

At the sounds indicating that the hunt has begun, Venus in her fear for Adonis' safety runs through the bushes

Like a milch doe, whose swelling dugs do ache,
Hasting to feed her fawn hid in some brake.

And previously Venus had said to him,

I'll be a park, and thou shalt be my deer;
Feed where thou wilt, on mountain or in dale:

Graze on my lips, and if those hills be dry,

Stray lower, where the pleasant fountains lie.

Similarly, elsewhere he yields to her caresses "like the froward infant still'd with dandling."

The maternal connotations of these figures, along with the many establishing Adonis as "unripe," give one cause to believe that, so far as concerns the male motives *underlying* the conception of this poem, Venus is to Adonis as mother is to child. Hence, the boy's appetites are centered upon a kind of venery better suited to the "incest tabu." And he acts in accordance with the traditional shifts between the courting of women and the hunting of game. (Consider, for instance, the heart-pun near the opening of *Twelfth Night*; or we might note a doctrinal equivalent for this conceit in Rousseau's tract on education, where he advises that Emile's early sexual stirrings be quieted and deflected by the hunt; and in *Sir Gawain and the Green Knight*, to the quest of game and of woman the appetite for food is added, so that, though courtship is spiritualized beyond possibility of sensual fulfillment, there is compensation in the avid pursuit of quarry and the gorgeous banqueting.)

A failure to make the dissociation between the two "kinds" of woman (maternal and erotic) could account for the vaguely homosexual terms that define Adonis' relation to the boar. (The terms are not unmistakably homosexual; for they occur in outcries of Venus, who might properly be expected to take a feminine view of the male's erotic motives.) We have already quoted the most explicit passage of this sort, which might even allow for orgastic connotations of dying (the *Liebestod* ambiguity), as Adonis' groin fatally becomes a sheath for the boar's tusk. If this interpretation is correct, Adonis' death would include, in the one symbol, a guilty yielding and the tragic retribution (such merging of opposites as makes for the most effective kind of symbol), while the death would further serve as tragic dignification of the guilty "cause." Also, we could explain why Adonis' horse, as proxy for Adonis, by lacking some of Adonis' rational or heady motives could be completely heterosexual in his appetites, whereas Adonis was not. The homosexual motive and the problem of the mother would be part of a single moral complex in Adonis; but this complex would not bind the appetites

when they have only their riderless, or headless simplicity, as in the horse.

However, our major concern is to discuss the poem in terms of *hierarchy*—and we have considered the mother-son implications merely to get them recognized and cleared away, lest their unformulated presence keep the reader from following another line of explanation. We want now to develop from the observation that goddess, boy, and boar ~~represent three different motivational classes.~~

Recall again Spinoza's seminal formula, *Deus sive Natura*. Here, by a grammatical function, the conjunction "or," Spinoza provides a bridge between two realms of motives. Similarly Carlyle used an image for such a function, his figure of "Clothes," which served to make a communicative bridge between reverence for the divine and reverence for secular highness. Considering the two realms, with or without pontification, we can note these various terminological possibilities: terms in the celestial order alone; terms in the social order alone; terms that avowedly bridge the two realms; terms explicitly celestial but implicitly social; terms explicitly social but implicitly celestial; terms speciously social but actually celestial; terms speciously celestial but actually social. The last five could all be treated as variants of the bridging principle (which is, under another guise, the principle of *identification*).

The "celestial" here need not be a very high order of godhead. Any term for supernatural motivation (be it justified or not) would meet the requirements. Thus we could include under this head even the "preternatural" figures, Peter Quint and Miss Jessel, that symbolize the "spirit" of the motivation in Henry James's ghost story, "The Turn of the Screw." And especially, in accordance with our previous consideration of "mystery" and "mystification," we should be on the lookout for occasions when expressions for motives on their face "divine" are better explained as stylizations of motives belonging to the social hierarchy.

And would not the Venus of Shakespeare's *Venus and Adonis* be better explainable in social terms than theologically? Though she is nominally a goddess courting a mortal, no one would think seriously of reading the poem as he might read a mystic nun's account of courtly intercourse between her and the Celestial Bridegroom, nor as theologians interpret the Canticles. Venus is not a "goddess" in any devout sense. She is a distinguished person compelled to demean herself by begging favors of an inferior. Viewing the poem from this standpoint,

judging by its courtly style, and getting stray hints through its imagery, we would take the underlying proportion to be: goddess is to mortal as noblewoman is to commoner. The "divine" attributes here are but those of social preferment. This would be a "fustian" goddess, though she stands somewhat "enigmatically" for an aspect of noble status in general rather than for any particular noblewoman.

We do not intend to plead for a set of perfect correspondences, based on this substitution of social superiority for "divinity." If hard pressed, one could work out such an interpretation. Venus would stand for the upper class, Adonis for the middle class, the boar for the lower classes (as seen through middle-class eyes using courtly spectacles). The horses might represent the potent aspect of the middle class, though ambiguously noble (like all love-making, because of its "divine" elation). The figure of the boar could, roundabout, identify the lower classes with the dregs, with moral evil. In this particular poem the boar (hence the lower classes) could be the evil embodiment of the homosexual offense that seems involved in Adonis' unresponsiveness. Or it could stand for offensiveness generally; and in accordance with the usual workings of the scapegoat mechanism, offensiveness which is situate within is hunted without, so that there is odd intercourse between hunter and hunted. We say so much, to show how a "socioanagogic" interpretation might be filled out, if one were hard pressed.

But we would settle for much less. We would merely contend that one should view this poem in terms of the hierarchic motive, or more specifically, in terms of the social order, as befits any inquiry into the rhetoric of courtship. Whereupon we should lay much stress upon the notable inversion whereby a superior is depicted begging favors of an inferior. And we would not let the brilliance of the erotic imagery blind us to the underlying pattern here, a pattern in which the erotic enigmatically figures, but which "in principle" is not erotic at all, at least in the narrowly sexual sense of the term. (Our stand would be different if you widened the term to include dialectical motives in general, a realm of ultimate principle, as with the Socratic erotic.)

Looking at the poem "socioanagogically," we would now lay stress upon lines that might otherwise be lost beneath the imagery of ardent wooing. Thus, we note that Adonis is "forc'd to content, but never to obey." Or Venus says,

What bargains may I make, still to be sealing?
To sell myself I can be well contented,
So thou wilt buy and pay and use good dealing.

Or when she forbodingly sees the hounds bleeding from their encounter with the boar,

Look, how the world's poor people are amaz'd
At apparitions, signs, and prodigies,
Whereon with fearful eyes they long have gaz'd,
Infusing them with dreadful prophecies;

So she at these sad sighs draws up her breath,
And, sighing it again, exclaims on Death.

Venus is here belittled astronomically, a "goddess" looking at premonitions of Adonis' death like "the world's poor people" staring at the heavens. The passage continues a theme of apotheosis (with Adonis meteorologically exalted) that was introduced at the moment when Adonis finally abandoned her. Coleridge made much of the passage, Richards reminds us, as an instance of "imagination":

Look, how a bright star shooteth from the sky,
So glides he in the night from Venus's eye.

Here is signalized a New Order, in which not Venus but Adonis is celestial. The passive superiority he had possessed, in his indifference to her, here blazes into an act. His cult of acquisition (as huntsman) is raised to the very heavens.

To see such developments as dominantly sexual is indeed to be sex-ridden. Rather, one should scrutinize them for certain principles of courtship, a social manifestation, which by the same token figures a hierarchic motive. The vocabularies of social and sexual courtship are so readily interchangeable, not because one is a mere "substitute" for the other, but because sexual courtship is intrinsically fused with the motives of social hierarchy.

Thus, when this poem is viewed "socioanagogically," it will be seen to disclose, in enigmatically roundabout form, a variant of revolutionary challenge. By proxy it demeans the old order, saying remotely, in sexual imagery, what no courtly poet could have wanted to say, or even have thought of saying, in social or political terms. Yet as evidence that the poet had such qualified reversals on his mind, note how the work ends, on Venus' prophecy of a topsy-turvy world where love (among its other turbulent conditions)

... shall be sparing and too full of riot,
Teaching decrepit age to tread the measures;
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures;
It shall be raging mad and silly mild,
Make the young old, the old become a child. <

It shall be cause of war and dire events,
And set dissension 'twixt the son and sire; <
Subject and servile to all discontents,
As dry combustious matter is to fire. ...

Granted: We here come upon paradoxes that lead back into ultimate problems of motives, rooted in situations beyond or prior to social hierarchy. The indeterminately dialectical and natural grounds whereby certain motives readily become convertible (as with relations between love and the hunt, or between sexual appetite and food) seem to be epitomized in the transformations of Venus, as with the antinomian yet intimate relation between love and war. (In the poem the principles are sexualized, as a marriage between Venus and Mars, a love match that is itself a kind of war, as Venus says that Mars was "servile" to her "coy disdain.") We grant that the motivation behind the reversals on which the poem ends could not be exhaustively discussed in terms of social order alone. Yet the ultimate motives, whatever they may be, get poignancy and direction from the social order (that is, from the social hierarchy), so far as the medium of their formal artistic expression is concerned. And we may fittingly note that the poem does not arrive at this prophecy of upheaval until Adonis has died for his affront (an affront which, while involving a principle of social reversal, was stated in terms suited to a pre-Reichian kind of "sexual revolution").

In his *De Vulgari Eloquentia*, Dante selects love, valor, and welfare (*Venus, Virtus, Salus*) as the three themes worthy of heroic verse. Clearly this poem, though somewhat perversely, meets Dante's requirements. Perhaps all three could be reduced to some one recondite ultimate term. But as regards social motives, note that the poem hinges about a question of pride. The jenny (in this poem the paradigm of a woman wooed normally, as judged by courtly standards of those times) is "proud, as females are, to see him woo her." The palfrey, having broken loose, was "proud" in his freedom from the master's constraint. Such pride obviously reflects fluctuant relations of inferiority and superiority (con-

cerns the hierarchic motive, quite as in the myths of the celestial revolt). Thus, subtly, if you grant that her "divinity" is more social than celestial, Venus has been unsexed, that is, outclassed. The class she represents has given up its austere status. Its courtly devices have become suspect. Adonis says to her, "I hate not love, but your device in love."

We do not assume that the poem's concealment of a social allegory in a sexual enigma was consciously contrived. True, scholars who favor the "fustian" theory are tirelessly examining pure poetry for evidence of disguised allusions to prominent contemporary personages. But even where such allusions were deliberately inserted by poets and discerned by readers, such tactics would not argue deliberateness in the sort of expression we are here studying. These identifications can be implicit, and "unconscious." *elemental (unconscious) & natural need*

To get at the sort of thing we are here considering, one must first reject all speculations in keeping with the typical empiricist question: "What do I see when I look at this object?" A poetic observation involves no naked relation between an observed object and the observer's eye. The topics that the poet uses are "charismatic." They glow. You may argue that the medievalist was wrong when he anagogically interpreted the poet's image as a concealment that enigmatically figured the mysteries of the celestial hierarchy. But by combining Marx and Carlyle, with hints from Empson, we should at least see how right the medievalist was in his conviction that the poet's symbols *are* enigmatic, that they stand for a *hidden* realm, a *mystery* (though its "divinity," like that of the Roman Emperor or "Pontifex Maximus" of a secular realm, may be derived from a social hierarchy).

Even the world of natural objects, as they figure in poetry, must have secret "identification" with the judgments of status. (Thus, music and leisure by the sea are profoundly mood-laden, bringing as they do the culminations of social order to confront the abyss of an ultimate order.) The veil of Maya is woven of the strands of hierarchy—and the poet's topics glow through that mist. By "socioanagogic" interpretation we mean the search for such implicit identifications. Though admitting that one can go far wrong in the particular here, we would insist that such analysis is demanded "in principle." The poet's symbol *is* enigmatic, and its enigma *does* derive from its bearing upon "mystery," which in turn is a hierarchic experience, as thinkers in the strongly hierarchized middle ages clearly understood. Marxists today, when under a cloud,

of Dukes

call their criticism "sociological," thus fusing it with a modern liberalist science. But what of the relations to an earlier medieval pattern of thought, polemically rediscovered in Marx's theory of "mystification"? "Socioanagogic" interpretation would seem to be the name for the Marxist insight, if one sought a "neutral" approach midway between Marx's rage against "mystification" and Carlyle's adulation of "mystery."

The four medieval kinds of interpretation are defined in the first question, articles eight and nine, of Aquinas' *Summa Theologica*, where Aquinas distinguishes three "spiritual" meanings in addition to the literal meaning. The literal meaning of Scripture is not in the figure, but in that which is figured. For instance, with a metaphor like "God's arm," the literal sense would be "God's operative power." Of the three spiritual senses: Insofar as the Old Law is said by Christians to figure the New Law, the interpretation of the Old Testament becomes "allegorical"; insofar as the acts of Biblical persons are said to provide a model of conduct for all men, the sense is "moral" or "tropological"; and the sense is anagogical insofar as the things of Scripture "signify what relates to eternal glory."

Since we are looking for elements of "social mystery" rather than of "celestial" mystery, hence our term, "socioanagogic." The new equivalent of "moral" or "tropological" criticism would probably be found in a concern with the poem as a ritual that does things for the writer and reader: re-forming, stabilizing, heartening, purifying, socializing, and the like. Any sense in which one order is interpreted as the sign of another would probably be the modern equivalent of the "allegorical." For instance, our psychoanalytic interpretation of Venus as mother; or a flat equating of Venus, Adonis, and the boar with three different social classes. Allegorical and moral senses lead into the socioanagogic insofar as the emphasis is placed upon the hierarchic mystery (the principle of secular divinity, with its range of embarrassment, courtship, modified insult, standoffishness, its possible meteorological dignifications, its scenic embodiment in the worldly equivalent of temples, ritual vestments, rare charismatic vessels, and the like). In brief, the socioanagogic sense notes how the things of books and of the book of Nature "signify what relates to worldly glory."

The scholastics had this jingle for distinguishing the four senses:

*Littera gesta docet; quid credas allegoria;
Moralis quid agas; quo tendas anagogia.*

The notion of trend, tendency, direction as the distinctive element of the anagogic in itself suggests how the concept of anagoge could be secularized.

The Paradigm of Courtship: Castiglione

Perhaps the best text for our purposes is *The Book of the Courtier*, by Baldassare Castiglione, a contemporary of Machiavelli, and like him concerned with the principles of the Prince. By its gradations, it builds a ladder of courtship dialectically, into a grand design that, in its ultimate stage, would transcend the social mystery, ending Platonically on a mystic, mythic vision of celestial mystery. The work is usually studied as a handbook of manners, or book of etiquette, which had a strong influence on the courtly style of Elizabethan poets. But we would stress rather its nature as a series of formal operations for the dialectical purifying of a rhetorical motive. When viewed thus formally, it is seen to contain a range of persuasiveness usually found but in fragments. And by observing its various kinds of persuasion thus brought together in a unity, we can better detect their significance where they are found only in fragments.

The book tells of four dialogues that supposedly took place on four successive evenings at the Court of the Duke of Urbino, in 1507. The duke being absent, the conversations are held in the presence of the duchess. A dozen members of the court participate in the dialogue. At first they talk of discussing, as a "pastime," the "sweet disdain" that the lover suffers "in the person beloved"; but it is finally decided "to shape in words a good courtier, specifying all such conditions and particular qualities, as of necessity must be in him that deserveth this name."

The first book lists the major endowments which the perfect courtier must have. Here are such items as noble birth, good fortune, skill at arms, good horsemanship, gracefulness, ability to "laugh, dally, jest, and dance," to speak and write well, to play musical instruments (particularly since at court the women's "tender and soft breasts are soon pierced with melody, and filled with sweetness"); the courtier should also be accomplished in drawing and painting (one speaker remarks that in Greece painting had been "received in the first degree of liberal arts, afterwards openly enacted not to be taught to servants and bondmen"). Objections are raised to some of these points. For instance, one speaker