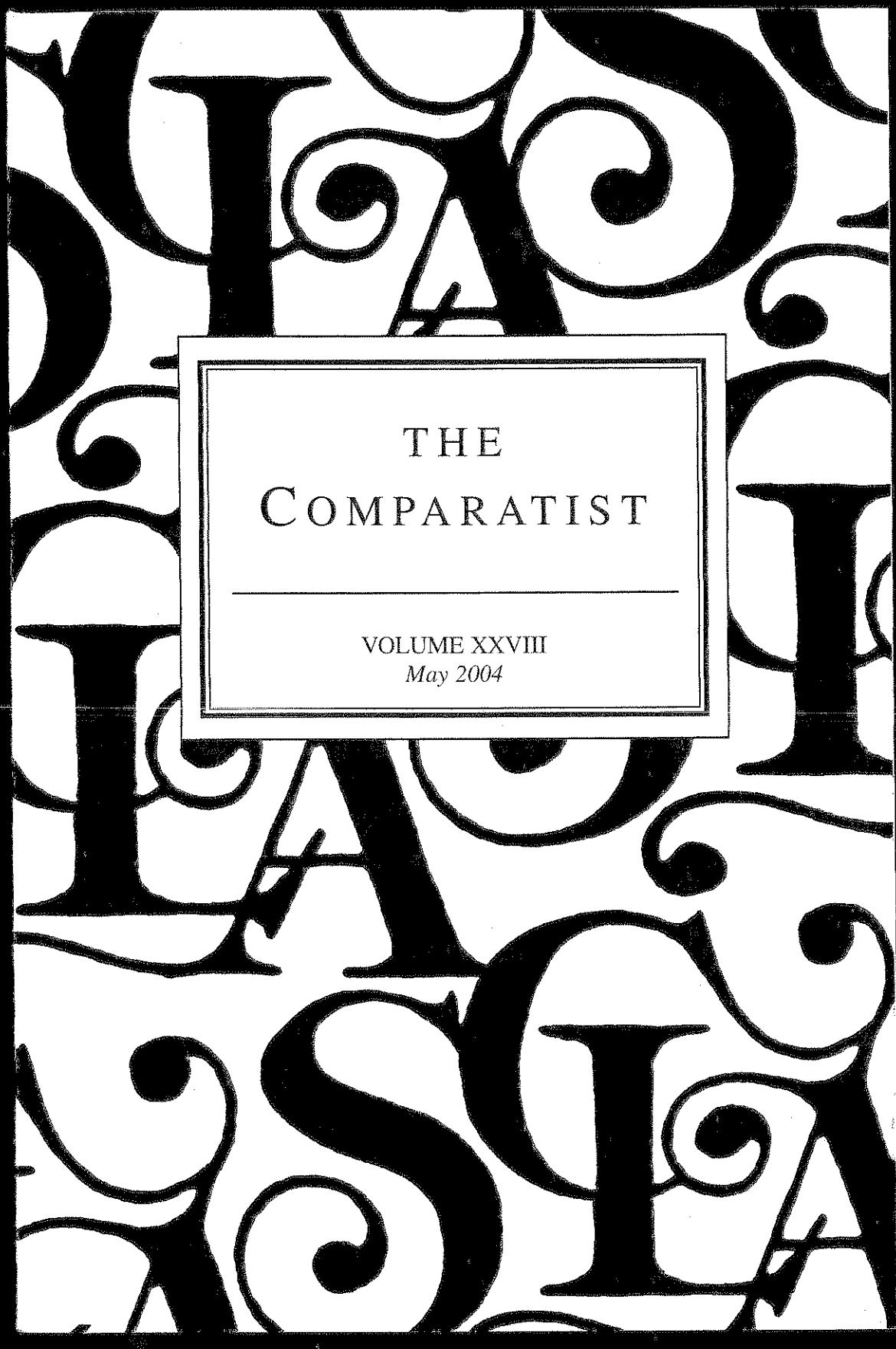

THE COMPARATIST

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always rely on many people for ateful to our anonymous review- tional polish and precision to the man, my colleague in Philosophy ul in acquiring the essay by An- , the SCLA's Vice President and uable assistance with the one by naging Editor for this issue, gave and her lively, inquiring mind. o, our previous Managing Editor, f Nebraska as a doctoral candi- ocate this year's printer. Here at of the English Department; Dan- Arts and Sciences (CAS); Dee ffrey Chamberlain, Chair of Mod- nished support that, along with this issue possible.

I with pleasure and gratitude the ith whom I have come in contact te editors and review editors, the the SCLA board members, our tates and the world, the plenary conferences, and the managing oducing the journal. It has been, est established permanent float- hat I have ever known. My very , my successor as editor, who has next year's issue, to be supported ina State University.

John Burt Foster, Jr.

COMPANIONS WITH TIME: MILTON, TASSO, AND RENAISSANCE DIALOGUE

W. Scott Howard

Hence loathed Melancholy
Of Cerberus, and blackest Midnight born,
In Stygian cave forlorn
'Mongst horrid shapes, and shrieks, and sights unholy,
Find out some uncouth cell,
Where brooding Darkness spreads his jealous wings,
And the night-raven sings;
There under ebon shades, and low-browed rocks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.[1]
(John Milton, "L'Allegro," 1-10)

Hence vain deluding Joys,
The brood of Folly without father bred,
How little you bestead,
Or fill the fixed mind with all your toys;
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sunbeams,
Or likest hovering dreams
The fickle pensioners of Morpheus' train.
(John Milton, "Il Penseroso," 1-10)

> Can one identify a work of art, of whatever sort, but especially a work of discursive art, if it does not bear the mark of a genre, if it does not signal or mention it or make it remarkable in any way? (Jacques Derrida, "The Law of Genre," 64)

Since their side-by-side debut in *Poems of Mr. John Milton Both English and Latin Compos'd at several times* (1645), Milton's well-loved 'twin' poems "L'Allegro" (i.e. 'the cheerful man') and "Il Penseroso" (i.e. 'the contemplative man') have raised questions about their generic characteristics. Readers have not unreasonably sought to affiliate the texts with an apparently inexhaustible array of artistic forms, themes, and cultural discourses.[2] This aporia concerning the companion poems' situation within and against identifiable literary conventions affirms at least one important point: that "L'Allegro" and "Il Penseroso" constitute (both separately and together) a hybrid genre. Given such professed indeterminacy as well as their widely acknowledged metrical and tropological mirroring of one another,"L'Allegro" and "Il Penseroso" remarkably have not yet been examined in relation to the one Renaissance literary form that

epitomizes both the mixing of genres and the dramatization of intertextuality: the dialogue.[3]

Although a complete analysis of Milton's companion poems as hybrid texts lies beyond the scope of this article, I propose to investigate their participation in a tradition of sixteenth- and seventeenth-century English verse dialogue informed by Torquato Tasso's foundational "Discorso dell'arte del dialogo" (1585), an essay with which Milton was familiar. The details of Milton's life and works provide ample evidence of his esteem for Tasso[4], whose influence (from the 1630s onwards) was significant and has been studied at length with regard to the poets' respective ideas about the heroic epic, the pastoral mode, and the heroic sonnet, but not concerning Renaissance dialogue.[5] *Comus* (1634), for example, owes a considerable debt to Tasso's pastoral drama, *Aminta* (1573), which may have also influenced *Samson Agonistes* (1671). The origin of the twin poems[6] has been placed as early as 1629 and as late as 1638, which suggests that "L'Allegro" and "Il Penseroso" could indeed have emerged from a pivotal moment in Milton's career when he was reading and responding to Tasso's works. At least one early modern text—a dialogue of the dead published in 1762—emphasizes Milton's affinity for Tasso's dialogues: *Il Tasso. A dialogue. The Speakers John Milton, Torquato Tasso. In which, New Light is thrown on their Poetical and Moral Characters* (Keener 285). According to C. P. Brand (205-308) and Carnes Lord and Dain A. Trafton, Tasso's dialogues and accompanying discourse on the genre were very popular texts "throughout Europe during [his] lifetime and well into the seventeenth century" (9). Jon Snyder claims that Milton "is Tasso's most legitimate literary heir" and that "seventeenth-century theorists of dialogue took his work as a common point of departure" (183).

Many of Milton's readers have understood his companion pieces as autobiographical self-fashionings that reflect the young poet's inevitable choice between secular and sacred realms of experience. Louis Martz, for example, holds that the poems "develop a linear, sequential effect, moving from youthful hedonism toward the philosophic, contemplative mind" (46)—an interpretation both resilient and widely influential. Such views, however convincing on their own terms, subordinate the achievement of "L'Allegro" and "Il Penseroso" to the trajectory of the poet's life and later works, especially *Paradise Lost*, which has received much critical study as a dialogic text[7] while Milton's earliest poems have not. I agree with John Shawcross that "L'Allegro" and "Il Penseroso" can and should be valued in their own right "as ludic pieces rather than as 'serious', 'biographical', or 'psychological' statements" (95). In this essay I will accordingly assert that Milton's twin poems neither express an autobiographical, linear process of the poet's maturation from innocence (the world of "L'Allegro", or Mirth personified) to experience (the world of "Il Penseroso", or Melancholy personified) nor confront their readers with a dualistic choice between one or the other sensibility. As works of dialectical dialogue, "L'Allegro" and "Il Penseroso," I believe, involve their respective characters and implied readers in a persistent critique of ideas and

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experiences of either mirth or melancholy as formulated through binary oppositions. The texts' dialogical representation of that disputation stages two important themes: the inter-involvement of both existential conditions, and the action of the reasoning process. For Milton's companion poems underscore not only the many epistemological and metaphorical crossings between discourses of both mirth and melancholy, but (most importantly) the social dynamics of shared inquiry—so central to the genre and modes of Renaissance dialogue—wherein the movement of thought may be apprehended as a manifestation of physical and intellectual activities that unfold within the tract of human time.

Derrida's question in the third epigraph to this essay leads to a premise confirmed by the ceaseless inter-animation of Milton's twin poems: that the discursive conditions for a text's conformity to and transgression against any generic taxonomy are seldom visible as such within the work itself. Derrida offers his formulation of the 'genre-clause' as a trope for those allusive/elusive principles:

> The clause or floodgate of genre declasses what it allows to be classed. It tolls the knell of genealogy or of genericity, which it however also brings forth to the light of day. Putting to death the very thing that it engenders, it cuts a strange figure; a formless form, it remains nearly invisible, it neither sees the day nor brings itself to light. (65)

As if poised on either side of the genre-clause, "L'Allegro" and "Il Penseroso" devise their formal and thematic identities, differences, and inter-relationships through mutual renunciations and invocations, as proclimed by the prologues to each poem, given in my epigraph. "L'Allegro" banishes the "loathed Melancholy" (1) of "Il Penseroso" in order to invoke the "goddess fair and free, / In heaven yclept Euphrosyne, / And by men, heart-easing Mirth" (11-13). And "Il Penseroso" reciprocally banishes the "vain deluding Joys" (1) of "L'Allegro" in order to invoke the "goddess, sage and holy, / [. . .] divinest Melancholy" (11-12).

This rhetoric of mutual exclusion engenders, both between and within the works, identity and difference, spatiality and temporality. The "horrid shapes" (4) of Melancholy inform the condition of Mirth's possibilities, just as the "gaudy shapes" (6) of Mirth influence Melancholy's appearances and transformations. And the concluding, internalized "prophetic strain" (174) that the figure of "Il Penseroso" envisions within that poem's place of repose—the "peaceful hermitage" (168)—hinges upon a complementary world of externalized motion and change—"Towered cities [. . .] / And the busy hum of men" (117-18)—that the figure of "L'Allegro" pursues across a pastoral landscape. Neither text can do without the other even as each strives for autonomy. "L'Allegro" and "Il Penseroso" thus enact a relentless dialectic of question and answer, commandment and resistance that begins with a single word—"Hence"— simultaneously signifying both spatial and temporal connotations: that is, away "from here, from this place" and "from this time onward" (*OED* 1:1289). Milton's *hence*, I argue, therefore serves as a master trope of dialogism

between and within these two works that individually and collectively craft the poetic dialogue as a vehicle for the historical imagination.

I will argue more specifically that Milton engages with the genre of dialectical dialogue as a means for imagining, between and within "L'Allegro" and "Il Penseroso," a pattern for history marked by discursive contiguity and contrariety. That pattern, which traces formal and thematic crossings between and within the texts, outlines Milton's emerging idea of history as a dynamic, often violent, cultural process shaped by contiguous cycles of degeneration and contrary acyclical paths toward progress. While Milton's historical imagination has been theorized in terms comparable to those I have just advanced,[8] his twin poems have not yet been investigated for their mutual contribution to the poet's historiographic sense. Rather than subordinating one work to the other and thereby positing a choice of *either/or*, I wish to see the nature of the texts' companionship in terms of *both/and*. The poems' continuous transcription and transposition of their generic and modal forms and themes thus signals an open, temporal dialectic between two interdependent, fundamental states of being (mirth and melancholy) articulated through two inter-involved literary matrices ("L'Allegro" and "Il Penseroso") of social discourse. This essay therefore posits "L'Allegro" and "Il Penseroso" as inherently sociable, dialogic texts that explore complementary and contradictory passions of body and mind, which, from Milton's point of view, together drive the wayward course of human action.

I. On Dialogue: From Genre to Mode

> The art that uses only speech by itself or verse [that is, rhythmical speech], the verses being homogeneous or of different kinds, has as yet no name; for we have no common term to apply to the [prose] mimes of Sophron and Xenarchus and to the Socratic dialogues, nor any common term for mimesis produced in verse, whether iambic trimeters or elegiacs or some other such metre. (Aristotle, *Poetics*, 1447b, 540)

> The writer of a dialogue must be an imitator no less than the poet; he occupies a middle ground between poet and dialectician. (Torquato Tasso, "Discourse on the Art of the Dialogue," 33)

> The chronotope in literature has an intrinsic *generic* significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time. The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic. (M. M. Bakhtin, *The Dialogic Imagination*, 84-85)

Studies in the field of dialogue often begin with an apology for two factors: 1) because works within the genre take so many different shapes and moods, a standard definition is perhaps impossible to achieve; and 2) a pervasive lack of theory about the genre (since Aristotle's *Poetics*)

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further complicates any attempt to situate the art form within literary tradition. John Dryden, for example, offers the following extenuation in his "Life of Lucian" (1711):

> I will not here take notice of the several kinds of dialogue, and the whole art of it, which would ask an entire volume to perform. This has been a work long wanted, and much desired, of which the ancients have not sufficiently informed us, and I question whether any man now living can treat it accurately. (*The Works of Lucian* 45-46)

The dizzying heterogeneity of dialogue's avatars in the Renaissance and early modern eras—including prose works, such as Petrarch's *Secretum* (*c.* 1342), John Heywood's *Witty and Witless* (*c.* 1556), and Thomas Becon's *The Sicke Mannes Salue* (1560), and also verse dialogues, such as Francois Villon's "Le Debat de Villon et Son Cuer" (*c.* 1489), Anne Bradstreet's "A Dialogue Between Old England and New" (1650), and Henry Vaughan's "The Evening-watch" (1650)—suggests first of all that the genre may be most productively studied as a mode (rather than a strict form) of literary discourse. Within the context of this essay, an epistemological shift from genre to mode, I believe, pays tribute to the most enduring characteristic of literary dialogue whether in prose or verse: the representation of intertextual processes of communication.

Dialogue, thus apprehended, conveys the transformation of shared inquiry into literary discourse. Virginia Cox constructs a useful formulation, in this regard, of dialogue as a matrix between language, social practice, fiction, and cognition:

> by duplicating its primary communication with a fictional double, the dialogue has the effect of calling attention to the act of communication itself. In a genre like the manual, or the encyclopedia, the *personae* of persuasion—the "addresser" and "addressee"—are conventionalized to the maximum and, effectively, subsumed in the message. In the dialogue, quite the opposite happens: the act of persuasion is played out before us, and we cannot simply absorb the message without reflecting on the way in which it is being sent and received. (5-6)

As Cox notes further, this self-reflexivity underscores dialogue's inherent double structure, which, as it may be multiplied almost endlessly, allows for creative interpolations between and within texts as well as between works and readers. Dialogue hence may be posited as a genre that is always-becoming-other and a literary mode that remains open to the continual incorporation of newly printed voices. The linguistic reflexivity proper to dialogue, therefore, works within and against the principles of mimetic art to achieve what Robert Siegle calls a "consitutive poetics": "how a culture—whether in literature, cultural coding in general, science, or philosophy—composes its identity and that of its individuals and constitutes the 'world' within which it takes place" (12). For dialogue's staging of intertextuality involves a double turning: both inward (toward the dynamics of fictive discourse) and outward (toward the dynamics of

social discourse); in each direction the linguistic movement follows the open, dialectical paths of companionate conversation (Mukarovsky 93).

Provoked by a lacuna in Aristotle's *Poetics*—as illustrated by the first quotation at the head of this section—concerning dialogue's inclusion within (or exclusion from) a theory of mimesis, writers and critics of the genre have sought to define dialogue as a means for conveying the activity of human reasoning: as plot is to drama, so debate is to dialogue. In tandem with that premise, theorists have further articulated dialogue according to either didactic or dialectical modes of discourse. In the foremost Renaissance statement on literary dialogue, "Discourse on the Art of the Dialogue," Tasso expresses a preference for dialectical dialogues (as illustrated by the second quotation above) on the grounds that such open rhetorical structures engage readers in the processes of questioning and reasoning—hence (for Tasso) the affinity between dialogue, poetry, and philosophy (i.e. dialectics). Milton's "L'Allegro" and "Il Penseroso," I assert, do exactly that by involving their readers in a disputation of the formal and tropological inter-relationships between and within the poems. Milton stages in these two works an intertextual drama about the action of debate and thereby invests each text with a principle of temporality comparable to Bakhtin's notion of the "chronotope" (illustrated by the third quotation at the top of this section). While Derrida's idea of the genre-clause highlights the intrinsic undecidability of any literary form, Bakhtin's theory of the chronotope (84-85) grounds the problem of classifying genres in a fundamental dialectical modality—hence, temporality—of literary experience that remains open to change. Tzvetan Todorov argues a similar point: that all genres emerge from the modal conditions for their own ongoing reconfigurations at the crossroads between individual speech acts and historically institutionalized discursive practices: "[t]here has never been a literature without genres; it is a system in constant transformation, and historically speaking the question of origins cannot be separated from the terrain of the genres themselves" (15). "L'Allegro" and "Il Penseroso," though each balanced on either side of an irreducible (if irreconcilable) generic companionship, together entangle their readers in an invigorating experience of spatio-temporal modalities of interpretation.

This dialectical and modal quality of dialogue has not infrequently been critiqued.[9] Virginia Cox, for example, distinguishes "true" from "false" dialogues—that is: "dialogues which are genuinely dialectical and those which are monologues in disguise" (2)—and thereby joins a conversation shared by Dryden, Pallavicino, and Tasso (among many others). All of these writers and theorists express a preference for the dialectical or philosophical dialogue, as opposed to the didactic or rhetorical dialogue, because of the reader's more active, hermeneutic role in fully dialogic, open works. In "A Defense of 'An Essay of Dramatic Poesy'" (1668) Dryden describes his method in writing "An Essay of Dramatic Poesy" (1668) as "sceptical, according to that way of reasoning which was used by Socrates, Plato, and all the Academics of old"; he also characterizes his "dramatic essay" as "a opinions, all of them left doul general" (124). In 1662 Sforza historian, classified dialogues reader's role. He reasoned tha ingly limit a reader's independ work. Pallavicino also noted a as "a court-case conducted in t plays the roles of arbitrator a

These arguments recapitu Tasso[10] whose epistemology of in Aristotle's poetic theory (a tween the mimesis of plot and that is, of human reasoning:

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izes his "dramatic essay" as "a dialogue sustained by persons of several opinions, all of them left doubtful, to be determined by the readers in general" (124). In 1662 Sforza Pallavicino, a Jesuit literary theorist and historian, classified dialogues according to a text's construction of the reader's role. He reasoned that some dialogues are didactic and accordingly limit a reader's independent inquiry of matters disputed within the work. Pallavicino also noted another type of dialogue that he describes as "a court-case conducted in the absence of a judge" in which the reader plays the roles of arbitrator and interpreter (344).

These arguments recapitulate theoretical insights first advanced by Tasso[10] whose epistemology of dialogue works within and against the gap in Aristotle's poetic theory (as addressed above) to fashion a bridge between the mimesis of plot and the representation of intellectual action—that is, of human reasoning:

> Imitation represents either the actions of men or their discussions, and although few deeds are performed without words and few discourses without activity, at least of the intellect, nevertheless I judge deeds to be very different from discourses. Discourses are proper to speculative men and deeds to active men, and there are, therefore, two chief kinds of imitation: one of action and active men and the other of speeches and men who reason. (19)

Tasso's foundational achievement grows from this elegant analogy between the imitation of action in drama and of discourse in dialogue. Whereas Aristotle in *Poetics* (i.e. passages 1450a-b) draws distinctions between the mimesis of character, thought, diction, song, and spectacle in order to isolate and elevate the importance of plot and the arrangement of incidents (544), Tasso seeks to join a theory of representation with the dynamic reciprocity between action, character, thought, and rhetorical context that is most essential in dialogue, as illustrated so fully by Plato's dialogues, for example. For Tasso the whole fabric of dialogue—not merely the figuration of speech acts, but of the entire narrative framework as well—is constitutive of the action of shared intellectual inquiry.

This heightened sensitivity to inter-relationships between language, genre, and culture makes Tasso's theory of dialogue inherently sociable, self-reflexive, and modal because, as he asserts, distinctions between types of dialogues derive not only from the topics debated, but—more importantly—from the ways in which those matters are explored and mediated by author, text, context, characters, and reader. Tasso thus posits dialogue, either in prose or verse, as a social matrix, or vehicle, for bridging the gap between public and private discourses and accordingly, as he argues in the following passage, determines both civil/moral and speculative ends to the dialogical representation of discussion:[11]

> Discussions can be directed toward contemplative matters or toward actions; if they are directed toward actions, they deal with choosing and avoiding, if toward contemplative matters, with knowledge and truth.

> Accordingly, some dialogues ought to be called civil and moral, while others should be called speculative. (23)

In both cases, Tasso's preference resides with dialogues that provoke readers to grapple with dialectical questions and that also self-reflexively foreground that provocative quality within the narrative structure of the discussion that is mediated through figural language: "one imitates not only the disputation but also the characters of those who are disputing" (41). Dialogue therefore is a hybrid mode for Tasso, one that claims a middle ground between poetry and philosophy, or between tropological and dialectical discourses: the "writer of a dialogue must be an imitator no less than the poet; he occupies a middle ground between poet and dialectician" (33).

Tasso's chief contribution to the theory of dialogue, I believe, is his reflection that the genre's social, poetic, and philosophical dimensions together may shape a hybrid mode of discourse aptly suited to apprehending the temporality of the reasoning process. In this regard, Tasso's idea of dialogue complements Bakhtin's formulation of the chronotope in dialogic literature. For Tasso, as for Bakhtin, literary dialogue fuses temporal and spatial registers: "Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope" (Bakhtin 84). Just as Bakhtin devises the chronotope as the site of and sign for a crossroads between temporality and spatiality in texts that convey the experience of "*living* artistic perception" (243)—a phenomenal register that infuses limned kairos[12] with the otherness of the Other (Sipiora 1-22; Kermode 44-64; Mecke 201, 205)—Tasso also theorizes dialogue as a means for scripting the drama of intertextuality and the elusive, bewildering heterogeneity of thoughts apprehended in the action of their public and private transformations.

That, I will argue, is precisely what it's like to read *both* "L'Allegro" *and* "Il Penseroso" when the poems are conceptualized as comprising one dialectical dialogue—engaged modally by way of two texts and a plurality of voices/discourses—rather than posited as two distinct works that make very different interpretive demands upon their readers. Stanley Fish asserts that "*L'Allegro* is easier to read than *Il Penseroso*" because "the availability of alternative readings [in "L'Allegro"] operates to minimize our responsibility to any one of them and therefore to any consecutive argument" while the hermeneutic "activities required [in "Il Penseroso"] are consistently strenuous" (*Is* 113, 125, 126). Such claims, however, recast arguments—first advanced by Allen (3-23) and Martz (31-59) and more recently articulated by Swaim ("Myself" 83-84)—that subordinate the secular (and temporal) "innocence" of "L'Allegro" to the spiritual (and eternal) "experience" of "Il Penseroso." In fact, Fish's thesis ultimately recapitulates Martz's comprehension of the poems as autobiographical works that portray Milton's maturation from "youthful hedonism toward the philosophic, contemplative mind" (46). Whereas Martz

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examines the "rising" poet's growth within the language of the poems, Fish projects the same developmental logic upon the texts' interpreters (125).

Although many readers have defended the singularity of "L'Allegro" and "Il Penseroso," arguing that Milton's twin poems are in many ways without precedent in English literary history (Carey, 2nd ed. 134), I myself would place the texts within a capacious English tradition of poetic dialogue that includes, for example, Edmund Spenser's *The Shepheardes Calender* (1579), Margaret Cavendish's "A Dialogue Between An Oake, And A Man Cutting Him Downe" (1653), and Andrew Marvell's "A Dialogue between the Soul and Body" (1681). Such a tradition of Renaissance and early modern English verse dialogue indeed exists,[13] but has yet to be addressed thoroughly by modern scholarship. Prominent studies in the field—such as those by Osmond, Snyder, Wilson, Ong, Merrill, and Purpus—focus primarily (if not exclusively) upon the history and trajectory of English prose dialogue.

Before proceeding, in the next section, to a reading of "L'Allegro" and "Il Penseroso" vis-à-vis the tradition and theory of poetic dialogue thus far presented, it will be useful to refine one step further the notion of chronotopic dialogism. Bakhtin postulates several permutations of the chronotope, including what he calls the "chronotope of encounter" in which "the temporal element predominates" and which "is marked by a higher degree of intensity in emotions and values" (243). The intertextual pyrotechnics between and within "L'Allegro" and "Il Penseroso" could indeed be described as such an encounter, or inter-involvement; but the complementary contradictions that shape the twin poems' fiery relationships may also be evaluated more precisely in terms of Milton's own political rhetoric—in particular, according to what I wish to identify as his tropes of "contiguity" and "contrariety" that also inform the poet's early ideas of historical cycles of repetition and variation.

In *Areopagitica* (1644), for example, Milton formulates both of these concepts to support his central claim that printing and public discourse should not be suppressed, but licensed: "For this is not the liberty which wee can hope, that no grievance ever should arise in the Commonwealth, that let no man in this World expect; but when complaints are freely heard, deeply consider'd, and speedily reform'd, then is the utmost bound of civill liberty attain'd, that wise men looke for" (*Complete Prose* 2:487). Milton's immediate occasion for writing this tract—as Sirluck elaborates (53-136; 158-81)—was the Parliamentary ordinance of 14 June 1643 that restricted the licensing of printing. Milton's critique of that statute importantly turns upon a defense of public dialogue and debate engendered by texts that provoke a wide range of interpretations, each of which is figured as a stone employed in the foundations for a new commonwealth:

> And when every stone is laid artfully together, it cannot be united into a continuity, *it can but be contiguous in this world*; neither can every peece of the building be of one form; nay rather the perfection consists in this, that out of many moderat varieties and brotherly dissimilitudes that are not

> vastly disproportionall arises the goodly and the gracefull symmetry that commends the whole pile and structure. [my emphasis] (2:555)

The political architecture for England's 'democratic' future, asserts Milton by way of this analogy, rests upon a principle of discursive contiguity—that is, of divergent opinions expressed and disputed freely regarding matters civil, domestic, or ecclesiastical. To follow Milton's homology one step further: those differing opinions, like the stones to which they are likened, may touch irregularly upon one another to create, by way of their disproportionate overlaps and gaps, "the goodly and the gracefull symmetry that commends the whole pile and structure."

Public disputation also holds intrinsic value because, from Milton's point of view, the knowledge of good and evil are distinct yet imbricate —that is, contiguous with each other—as he also affirms in *Areopagitica*: "It was from out the rinde of one apple tasted, that the knowledge of good and evill as two twins cleaving together leapt forth into the World" (2: 514). This complementary yet contradictory relationship between good and evil thus posited as active forces in the world signals both the persistence and hoped for purification of original sin through a related key principle of contrariety: "Assuredly we bring not innocence into the world, we bring impurity much rather: that which purifies us is triall, *and triall is by what is contrary*" [my emphasis] (2:515). Milton's pivotal tropes of contiguity and contrariety, in this one tract, concern slightly different (though certainly interrelated) dimensions of human communication and interaction: the first, discourse; the second, experience. Milton's paradoxical idea of contiguity thus involves rhetorical principles of difference and similarity, dissonance and harmony, autonomy and unity, etc., all of which drive the action of public debate. Contrariety, on the other hand, marks for Milton "the dynamics of meaning" (Shoaf 2)—that is, a transition from dialogue to interpretation, from disputation to a reasoned judgement based upon the experience gained from "complaints [that] are freely heard, deeply consider'd, and speedily reform'd."

Both of these tropes also work within the logic of European mannerism often associated with Milton's early texts, including "L'Allegro" and "Il Penseroso" (Daniells 23, 39). Mannerism, according to Roy Daniells, "canvasses the elements of a fixed traditional pattern [and] unexpectedly combines them to achieve effects of dissonance, dislocation, and surprise" (11). On a formal level, Milton's companion poems indeed enact a mannerist system of metrical equivalence and differentiation, mirroring and distortion between one text and the other, as many critics have observed—especially with regard to the poems' opening ten lines that each present a variation of the canzone (Carey, 2nd ed. 134). The works also relentlessly transfer and transmogrify several prominent images. One example would be the lark of "L'Allegro"—who "begin[s] his flight, / And singing startle[s] the dull night" (41-42)—that antithetically complements the nightingale of "Il Penseroso," Milton's "Sweet bird that shunn'st the noise of folly" (61). Another one would be the "Towers, and battlements" (77) of "L'Allegro"—"Where perhaps some beauty lies, / The cynosure of neighbouring eyes"

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cynosure of neighbouring eyes" (79-80)—that inversely mirror "the studious cloister" (156) of "Il Penseroso" where "the high embowed roof, / With antique pillars' massy proof, / And storied windows richly dight, / [Cast] a dim religious light" (157-60). Parallel images such as these (as well as themes) that asymmetrically cross and transform from one poem to the other have been convincingly examined many times,[14] but only in terms of epistemological and mimetic distinctions between "L'Allegro" and "Il Penseroso" not with regard to the modal role of dialectical dialogue within each of the texts and between them both.

Milton's tropes of contiguity and contrariety illustrate (more precisely than the notion of stylistic mannerism) the inter-involved processes of communication at work throughout the twin poems and thereby underscore, within the context of Milton's political rhetoric, the relevance of Tasso's theory of dialectical dialogue. The following section offers an analysis of the intertextual activity of contentious inquiry set forth simultaneously (on both spatial and temporal levels of discourse) between and within the companion poems by the single word that initiates each work. That word is hence. Milton's formulation of *hence*, I argue, signals the chronotope of contiguity and contrariety between and within "L'Allegro" and "Il Penseroso."

II. Contiguity and Contrariety Between and Within "L'Allegro" and "Il Penseroso"

> Through these two poems the images are properly selected, and nicely distinguished; but the colours of the diction seem not sufficiently discriminated. I know not whether the characters are kept sufficiently apart. No mirth can indeed be found in his melancholy; but I am afraid that I always meet some melancholy in his mirth. They are two noble efforts of imagination. (Samuel Johnson, *Lives of the Most Eminent English Poets*, 1:143-44)

Samuel Johnson's oft-cited appraisal of Milton's twin poems implies a preference for the "good," Aristotelian melancholy of "Il Penseroso"—a judgment that prevails in the history of both works' critical reception. "Il Penseroso" wins every time when the debate between the poems is mediated by any one of five binary taxonomies that predominate in close readings (since Johnson's pronouncement) of the relationship between "L'Allegro" and "Il Penseroso": mirth/melancholy, secular/spiritual, day/night, innocence/experience, and time/eternity. There are, of course, variations upon these general hermeneutic strategies as well as critiques of such dualistic structures.[15] David Miller, for example, notes that both works "are more complex than such categories indicate, and together they yield a sense of unity that is not just the unity of complement" (32). Yet even Miller's attempt to read "L'Allegro" and "Il Penseroso" in terms of "a unified vision" (32) recapitulates a privileging of the "superiority of the pattern set by 'Il Penseroso'" (36) because, as he concludes, Milton attains in that poem "the top rung of the earthly Platonic ladder" (37). This subordination of "L'Allegro" to "Il Penseroso" across the spectrum of

readings consequently engenders a series of right-hand values that may each be substituted into seemingly endless iterations of antitheses between the texts: cheerful/contemplative, body/mind, outside/inside, external sight/internal sight, active/passive, natural/supernatural, left (sinister)/right (virtuous), etc. In this fashion, historically critical reception generally posits the texts' preludes as mutually exclusive invocations: each poem repudiates the other in order to secure its own proper place and state of being. "L'Allegro" expels Melancholy—"Hence loathed Melancholy"—so that Mirth may celebrate "in the chequered shade" (96) on a "sunshine holiday" (98); and "Il Penseroso" equally drives away Mirth—"Hence vain deluding Joys"—so that Melancholy may "keep [her] wonted state" (37) in a land of "arched walks [and] twilight groves, / And shadows brown that Sylvan loves" (133-34).

Such interpretations, however, turn upon a spatial connotation of the one word that initiates both works—the hinge that announces as it renounces: hence. According to the *OED*, as early as 1275 "hence" has signified: "I. Of place. 1. (Away) from here, from this place; to a distance" (1:1289). Critics of Milton's companion poems tend to favor this spatial definition in support of readings that conclusively praise the eternal "studious cloister" (156) of "Il Penseroso" above the temporal, "unreproved pleasures free" (40) of "L'Allegro." Yet that preference for a spatial connotation of this pivotal word in both texts excludes three other primary meanings of "hence" that have all been in English language use since 1597, a point not yet addressed by the poems' readers.[16] While many individual words and phrases in Milton's texts have spurred essay- and book-length studies—including "civil-suited" from "L'Allegro" (Corns 76)—Milton's renderings of "hence" and "henceforth" across the spectrum of his poetic works have not. A comprehensive study of those syntactical and rhetorical contexts—a project far beyond the scope of this essay—would certainly yield rich insights.

As the *OED* indicates, "hence" has four primary cases, the third and fourth of which are variations upon the first two. The word's spatial definition therefore operates within and against the temporal: "II. Of time. 4. From this time onward, henceforward, henceforth" (1:1289). The first and second cases underwrite/overwrite one another and thereby condition the possibilities for the third and fourth primary connotations, the third being temporal and the fourth spatial: "III. Of issue, result, consequences, etc. 5. From this, as a source or origin. IV. 8. *Comb.* a. with sb., as *hence-departure, -going*; b. with pa. pple., as *hence-brought, -got*, etc.; hence-meant, intended, purposed, planned from this place. *Obs.* or *arch*" (1:1289). These four cases of "hence," I submit, together shape the chronotopic dialogism of contiguity between and contrariety within "L'Allegro" and "Il Penseroso" and thereby engender prologues for each poem that are not spatial and mutually exclusive invocations, but temporal-and-spatial, mutually inclusive invocations-and-renunciations. Milton's *hence* thus commences a dialectical dialogue of question and answer, call and response between and within each text to the extent that each poem

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The manifold spatial and temporal connotations of Milton's *hence* further emphasize the social matrix within which the two poems' companionable conversation unfolds. Once apprehended as the dialectical and chronotopic point of departure for each poem, the texts' prologues may then easily be seen as mutually inclusive, dialogic invocations- and-renunciations. Each poem thus begins by calling forth its opposite in order to "banish" it to the other text: "L'Allegro" invokes "loathed Melancholy" (1) and commands it to "Find out some uncouth cell" (5), and "Il Penseroso" charges the "vain deluding Joys" (1) of Mirth to disperse and "Dwell in some idle brain" (5). In this fashion the prologues' rhetoric of mutual exclusion informs a dialectical and contiguous movement from one poem to the other, whereby the identity of one touches upon the other's alterity through a myriad of symmetrical and asymmetrical formal and tropological parallels and distinctions from the beginning to the ending of both works. (The tradition of printing "L'Allegro" and "Il Penseroso" as companion poems that appear back-to-back heightens the reader's perception of that intertextual contiguity. One edition in particular, edited by Trent and Tinker, exaggerates that relationship by inverting the works' appearance, so that the reader must turn the book over and upside-down to continue reading from one text to the other).

Just as "L'Allegro" opens by ostracizing Melancholy to the space and temporality of "Il Penseroso," "Il Penseroso" exiles Mirth to the temporality and space of "L'Allegro": "the offending mood is condemned to a perpetual tempo which is opposite that which is [striven] for in the poem" (Folsom 40). While this first manifestation of the texts' dialectical contiguity has been widely noted by critics, the concomitant contrariety between and within each work has not received attention. The drama of "L'Allegro" and "Il Penseroso" grows more complex, as the four meanings of "hence" would indicate. Each prologue thus initiates a dynamic conversation involving not only contiguous relationships between the two poems, but also contrary forces within each text, because each work's identity depends upon the other's dialogical difference. Facilitated by the multiple cases of Milton's *hence*, the poems' reciprocal exclusions paradoxically generate, within each text, the inclusion of each work's opposite. Not only are both texts equally shaped from within by their own unsuccessfully restricted contraries, but they are each also inter-involved with the contiguous contraries of one another's Other. Self-definition becomes self-division and mutual inter/intra-inscription. The appearance of the "horrid shapes" of Melancholy first articulated in the prologue to "L'Allegro" (4) inform the condition of Mirth's "gaudy shapes" pronounced by the prologue to "Il Penseroso", just as the sensibility of Mirth's "fancies fond" (6) described by "Il Penseroso" inflect the mood of Melancholy's "brooding Darkness" within the context of "L'Allegro."

This dialectical and dialogic multi-voicing between and within the poems reaches points of intensity during each work's narratives about different types of towers and enclosed structures. Indeed, many critics observe that the towers mark the epistemological centers of both poems.[18] Towers and other tower-like enclosures appear in three sections of "L'Allegro" (41-8; 77-80; 117-44) and in two passages of "Il Penseroso" (85-130; 155-74). Space and time converge upon these architectural structures, as they are each composed of the contiguous and contrary stones of the other text's enclosures: Mirth's presence in the towers of "L'Allegro" turns upon the co-presence of Melancholy just as Melancholy's agency in the enclosed structures of "Il Penseroso" involves the collaboration of Mirth. Neither poem can isolate either entity in a pure form because each text and state of being depends upon the existence of its contrary. The inter-involvement of Mirth and Melancholy in these passages thus enacts an intertextual and dialectical drama of that ongoing disputation and the vigilant reader's active discernment of the inextricable differences and similarities between and within both poems and psychological states.

The first tower in "L'Allegro" (41-48) is identified as the "watch-tower in the skies" (43) of the lark—that is, the emissary of Mirth. However, this passage also announces the first appearance, outside of the prologue, of Melancholy's "brooding Darkness" (6) as the contrary presence within "L'Allegro" that conditions the possibility of Mirth's "light fantastic toe" (34). In this regard, the lark—the harbinger of Mirth's "sunshine holiday" (98)—begins its flight before the sun has risen, startling (and passing through) "the dull night" (42)—a region not unlike the "blackest Midnight" (2) of Melancholy as articulated in this poem's prologue—thereby flying in the shadow of the "jealous wings" (6) of Mirth's inner contrary. Melancholy's internal presence tempers the lark's cheerful song, which arrives "in spite of sorrow" and not in a pure strain, but "*Through* the sweet-briar, or the vine, / Or the *twisted* eglantine" [my emphasis]. The lark's aria is thus one of both morning and mourning, a melody mediated by contiguous and contrary moods.

The central persona of "L'Allegro" later sees, from an external point of view and during the light of day, "Towers, and battlements [. . .] / Bosomed high in tufted trees" (77-78); but the possibility of Mirth's presence there is undermined through a subtle qualification—"Where *perhaps* some beauty lies" (79) [my emphasis]—that also suggests the unsuccessfully repressed influence of Mirth's inner contrary. As the setting of "L'Allegro" shifts from day to night, the poem's primary speaker enters the psychological space and temporality of "Towered cities [. . .] / And the busy hum of men" (117-18) where Mirth figures forth in various pleasing forms, including "pomp, and feast, and revelry, / With mask, and antique pageantry" (127-28). These apparitions of Mirth, though, are also noted to be somewhat dubious—"Such sights as youthful poets *dream* / On summer eves by *haunted* stream" (129-30) [my emphasis]—because even here the contrary presence of Melancholy

shapes each of Mirth's avatars, to immortal verse" (136-37) t with "eating cares" (135). In f "immortal verse / Such as the n deteriorates into a perversion since they are filtered by the "wanton" and then "giddy" (14 the chains that tie / The hidde

Just as the central person the essence of Mirth, the prin meet a pure form of Melanch same problem with each conju may be apprehended without t Passages in "Il Penseroso" tha likewise stage the most pron intertextual discourse betwee est" Melancholy's "saintly visa sight" (12-14), the central guidance of a number of figu substitute (albeit imperfectly) (31), "calm Peace, and Quiet, / the mute Silence" (54-55) and, / Riding near her highest noon star—riding near the height primary speaker of "Il Pense each promise certain knowlec "black staid wisdom's *hue*" "counterfeit" (80) resemblanc (73-76, 77-84, 85-120) to a undermined by the unsuccess

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shapes each of Mirth's avatars, including the "soft Lydian airs, / Married to immortal verse" (136-37) that are qualified by direct juxtaposition with "eating cares" (135). In fact the height of Mirth in this passage—"immortal verse / Such as the meeting soul may pierce" (137-38)—rapidly deteriorates into a perversion of harmonious music; those very notes, since they are filtered by the co-presence of Melancholy, become first "wanton" and then "giddy" (141) and finally dissonant: "Untwisting all the chains that tie / The hidden soul of harmony" (143-44).

Just as the central persona of "L'Allegro" seeks an encounter with the essence of Mirth, the primary speaker of "Il Penseroso" desires to meet a pure form of Melancholy; both figures, however, confront the same problem with each conjured representative: neither state of being may be apprehended without the other's dialogic and contrary influence. Passages in "Il Penseroso" that involve towers or tower-like structures likewise stage the most pronounced moments in that dialectical and intertextual discourse between and within both works. Because "divinest" Melancholy's "saintly visage is too bright / To hit the sense of human sight" (12-14), the central persona of "Il Penseroso" requests the guidance of a number of figures and symbolic objects that may each substitute (albeit imperfectly) for Melancholy, such as the "pensive nun" (31), "calm Peace, and Quiet, / Spare Fast" (45-46), "Contemplation, / And the mute Silence" (54-55) and, most importantly, "the wandering moon, / Riding near her highest noon" (67-68). The moon serves as a counterfeit star—riding near the height of its power, its noon—that leads the primary speaker of "Il Penseroso" through a series of encounters that each promise certain knowledge of Melancholy, but which deliver only "black staid wisdom's *hue*" (16) [my emphasis]—that is, merely "counterfeit" (80) resemblances of Melancholy. Each of these attempts (73-76, 77-84, 85-120) to apprehend the essence of Melancholy is undermined by the unsuccessfully negated contrary presence of Mirth.

After several attempts to hide "from day's garish eye" (141) and the contrary influence of Mirth, the central persona of "Il Penseroso" arrives at the poem's concluding tower-like structures—first "the studious cloister" (156) and then "the peaceful hermitage" (168). Yet even here Mirth's dialogic presence within Melancholy's various forms tinges (however slightly) the primary speaker's experience. In the cloister, "storied windows" (159) cast "a *dim* religious light" (160) [my emphasis] and the "full-voiced choir" sings not with melancholic sorrow, but "with *sweetness*" that dissolves the central persona "into ecstasies" (164-65) [my emphasis]. The primary speaker of "Il Penseroso" then imagines "spelling / Of every star that heaven doth shew" (170-71) in the hermitage "Till old experience do attain / To *something like* prophetic strain" (173-74) [my emphasis]. Mirth's dialogical contrariety thus influences each and every attempt to discover Melancholy's pure characteristics as Milton's twin poems continue their relentless dialectic of question and answer, commandment and resistance.

III. Milton's "Hence" and the Historical Imagination

> These delights, if thou canst give,
> Mirth with thee, I mean to live.
> ("L'Allegro," 151-52)
>
> These pleasures Melancholy give,
> And I with thee will choose to live.
> ("Il Penseroso," 175-76)
>
> Twin-born book, rejoicing in a single cover but with a double title-page, bright with that unlaboured neatness which a boyish hand once gave you —an earnest, but not too poetic hand—while he wandered in play through the shades of Italy or the green fields of England, roaming about, untainted by the crowd, in unfrequented places, giving himself up to the music of his native lute; or, presently, thundering out to the bystanders a song from far away, strumming a Daunian string, his feet hardly touching the ground (John Milton, "To John Rouse, Librarian of Oxford University," 1-12)

From beginning to end "L'Allegro" and "Il Penseroso" dramatize a dialectical dialogue concerning a range of inter-relationships between various ideas and experiences of two states of being: mirth and melancholy. Not only do the poems represent that meandering path of inquiry within each work, but they also stage the action both of that disputation and of the reader's reasoning process through formal and thematic intertextual crossings—convolute/involute patterns that I have analyzed vis-à-vis Milton's tropes of contiguity and contrariety. The poems' concluding, conditional requests addressed to Mirth and Melancholy, I assert further, continue that incessant, dialogic inter-animation; for "These delights" and "These pleasures" each partake of one another's qualities. Mirth's "delights" are, to the primary speaker of "Il Penseroso," "gaudy shapes" (6) and "gay motes that people the sunbeams" (8), as the prologue to that text declares; likewise, Melancholy's "pleasures" are, to the central persona of "L'Allegro," "horrid shapes" (4) of "brooding Darkness" (6), as the prologue to that work proclaims. Each text is thus a nodus of delights, pleasures, and shapes contiguous and contrary—the meaning of (or choice for) either: *both/and*. As Shawcross (25-26) and Hurley (19-32) observe, the companion poems, in this regard, echo the tenor of Democritus Junior's (i.e. Robert Burton's) "The Authors Abstract of Melancholy," which, while not a verse dialogue, celebrates the intertwining of joy and melancholy through the variable refrain: "All my joyes to this are folly, / Naught so sweet as melancholy" (1: lxix, 7-8).

Milton's twin poems perform a dramatic work for body, mind, and soul in which the incessant activity of interpretation plays the key role. "L'Allegro" and "Il Penseroso" are therefore sociable, dialogic texts that explore complementary and contradictory passions that together shape the course of human action in the world. The poems accordingly conclude with the language of living conditionally on the cusp of immanent/imminent change—"I mean to live
like the rhetoric of Eve's last sp

> but now lead on;
> In me is no delay; with thee to
> Is to stay here; without thee her
> Is to go hence unwilling; thou t
> Art all things under heaven, all
> Who for my wilful crime art ba
> This further consolation yet sec
> I carry hence; though all by me
> Such favour I unworthy am vo
> By me the promised seed shall

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minent change—"I mean to live" and "I [. . .] will choose to live"—much like the rhetoric of Eve's last speech to Adam in *Paradise Lost*:

> but now lead on;
> In me is no delay; with thee to go,
> Is to stay here; without thee here to stay,
> Is to go hence unwilling; thou to me
> Art all things under heaven, all places thou,
> Who for my wilful crime art banished hence.
> This further consolation yet secure
> I carry hence; though all by me is lost,
> Such favour I unworthy am vouchsafed,
> By me the promised seed shall all restore. (12: 614-23)

As Eve and Adam accept their charge from Michael "To leave this Paradise" (12:586) they realize that they stand literally and symbolically on the verge of history. When they go "The world [is] all before them" (12: 646); each of their steps forward generates time and space, new actions and new worlds, as Eve's apt articulations of "hence" here reveal. She describes their departure first in terms of time and then space—"to go hence" and "banished hence"—then also with regard to time and space together—"I carry hence"—because within her rests the promise of "A paradise within" (12:587) that may only unfold within the drama of human time. Here Milton's *hence*, as in the companion poems, simultaneously looks backward and forward, instantiating temporality and spatiality, and thereby signifies a matrix in the work of literary art within and against which figural discourse may strive to constitute historicity.

Milton's *hence* in "L'Allegro" and "Il Penseroso," though far less portentous than in the above passage from *Paradise Lost*, engenders similar consequences for the primary speakers of the twin poems, both of whom are poised, as the texts conclude, on the fold between at least two visions of England's history and of the poet's own life as well.[19] In December, 1645, Milton gave a copy of his first book of verse, *Poems of Mr. John Milton Both English and Latin . . .*, to the Bodleian Library, but the text was lost in transit (Carey, 2nd ed. 302). Milton then sent a second copy in January, 1647, accompanied by an ode in Latin—his longest poem of the 1640s, "Ad Joannem Rousium Oxoniensis Academiae Bibliothecarium" ["To John Rouse, Librarian of Oxford University"]—that alludes to the 1645 volume of poems as a "Twin-born book, rejoicing in a single cover but with a double title-page," as the third epigraph for this section illustrates. Many critics have dwelled upon the significance of Milton's cryptic phrases "Twin-born book" and "double title-page." Louis Martz, for example, hears in these lines allusions to not only "the two title pages [in the book] [. . .] but at the same time [. . .] the double wreath of laurel that the poet has won for his performance in two languages" (32). Stella Revard also underscores a similar reading of Milton's "double book" (1) in her study of his indebtedness, in "L'Allegro" and "Il Penseroso," to the

traditions of classical ode and hymn (91-127). David Norbrook sees more than biographical or literary references in such self-conscious language, observing that the ode to John Rouse "indicates how much thought Milton gave to the speech-acts of publishing and disseminating his poems" (164) at a time when the poet was seeking to create distance between one politicized image of himself and another: "the engaged writer of the 1640s from the more conservative figure who emerges in some of the earlier poems" (163).

On the one hand, Milton was educated as a Renaissance humanist and, as Martz, Revard, and Norbrook assert, might therefore have wished, in 1645, to align himself more favorably with the politically conservative court of Charles I by invoking, through the volume's indebtedness to classical literature, "the courtly culture of the 1630s from [the perspective of] the turbulence of the 1640s" (Norbrook 162). Such a nostalgic rhetorical gesture would imply a cyclical model of history wherein the poet recovers the moral and political teachings of classical thought in the service of improving and sustaining existing systems of religious and civil government. On the other hand, Milton had, by 1645, gained a reputation (owing to his anti-episcopal and divorce tracts) as an iconoclastic critic of the established church and state, one who would excoriate, as he argues in *Of Reformation Touching Church-Discipline In England: And the Causes that hitherto have hindered it* (1641), "the faults and blemishes of *Fathers*, *Martyrs*, or Christian *Emperors*" in order to "vindicate the spotlesse *Truth* from an ignominious bondage" (1: 535) and thereby deliver England from the danger of recapitulating cycles of historical degeneration and further political corruption.

Both the biographical/literary and political interpretations of Milton's phrases "Twin-born book" and "double title-page" [from his ode to John Rouse] thus emphasize, I would add, the poet's self-conscious and dialogical negotiation between at least two methods of historical reflection and figuration: the one, cyclical; the other, iconoclastic. Martz and Revard perceive Milton working back from 1645 to fashion, through the volume's overall composition, a forward-looking "portrait of an aspiring young poet even as [the book] arranges in sequence the poems that introduce him to the world" (Revard 1). Compared with those views that claim aesthetic and rhetorical synthesis, Norbrook, sensing anxiety and crisis in Milton's deliberations concerning his conflicting personal and public images, accordingly posits an epistemological break in the politics behind the debut collection of verse . . . *Compos'd at several times*, as the book's title itself playfully recognizes. Milton's *hence* in "L'Allegro" and "Il Penseroso" also serves, I submit, as a pivotal trope in the design of his "Twin-born book" with a "double title-page," and thereby signals a dialectical and dialogical movement between and within diametrically opposed yet mutually inclusive artistic, biographical, and political sensibilities that together shaped the emerging poet's historical imagination.

University of Denver

[1] All parenthetical reference except for the book-and-line citati

[2] On the topic of generic tran works, see respectively: Lewalski the literary forms associated with medieval debate; eclogues and th lude; rural excursions; the argum ode; and the lyric (Carey, 2nd ed. 223-338). Critics have also often works by the young poet, such as: Excellent;" Prolusion 7, "Learning "Ad Patrem;" "Elegy 6;" and *Co* tion"). There has also been conside two separate works, or one long p Grace 124-30; Allen 3-23).

[3] To the best of my knowledg ion poems within the tradition of I a passing allusion in one sentence following essays by Babb (1940) a seroso" to a genre closely related cally situate the works within the c and Aristotelian melancholy (Hur those interpretations inevitably sut to the Aristotelian sensibility of "I should be read progressively beca the secular world of youthful inno philosophical meditation and reli 'debate' thus invoked by such arg knowledge what some critics have or dialogical tensions between th (Finch and Bowen; Patterson, "Co of the art of debate during his edu 25) and Christ's College, Cambrid

[4] In December, 1638, while (a close friend and biographer o "Mansus," before leaving the city 76; Arthos 92-108). In "Mansus followers" and expresses his own At least three of Milton's prose *Commonplace Book* (1631?-1667 and *Of Education* (1644). We a Milton's library contained six of of Poetry" (1587).

[5] Machacek; Rhu 77-98; Ka

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NOTES

[1] All parenthetical references to Milton's poetry include line numbers only, except for the book-and-line citations from *Paradise Lost*.

[2] On the topic of generic transformation in *Paradise Lost* and Milton's prose works, see respectively: Lewalski 3-24, 254-79; and Fish (*How* 215-55). Some of the literary forms associated with the twin poems include: poetic contests and the medieval debate; eclogues and the pastoral tradition; character-writing; the interlude; rural excursions; the argumentative verse essay; the hymn, invocation, and ode; and the lyric (Carey, 2nd ed. 134-36; Revard 91-127; Woodhouse and Bush 223-338). Critics have also often linked "L'Allegro" and "Il Penseroso" to other works by the young poet, such as: Prolusion 1, "Whether Day or Night is the More Excellent;" Prolusion 7, "Learning brings more Blessings to Men than Ignorance;" "Ad Patrem;" "Elegy 6;" and *Comus* (Hunter 4:191-98; Patterson, "Recombination"). There has also been considerable discussion as to whether the texts constitute two separate works, or one long poem (Carey, 2nd ed. 136, Christopher; Phelan; Grace 124-30; Allen 3-23).

[3] To the best of my knowledge, only one critical text places Milton's companion poems within the tradition of Renaissance dialogue yet only does so by way of a passing allusion in one sentence (Merrill 28). On the other hand, many studies, following essays by Babb (1940) and Samuel (1958), link "L'Allegro" and "Il Penseroso" to a genre closely related to the dialogue—medieval debate—and specifically situate the works within the context of Renaissance quarrels between Galenic and Aristotelian melancholy (Hurley 19-58; Carey, 1st ed. 131). However, all of those interpretations inevitably subordinate the Galenic melancholy of "L'Allegro" to the Aristotelian sensibility of "Il Penseroso" on the grounds that Milton's poems should be read progressively because they portray his own striving to leave behind the secular world of youthful innocence ("L'Allegro") in favor of a life devoted to philosophical meditation and religious service ("Il Penseroso"). The tradition of 'debate' thus invoked by such arguments is somewhat one-sided and does not acknowledge what some critics have more recently perceived to be either dialectical or dialogical tensions between the two texts that complicate binary taxonomies (Finch and Bowen; Patterson, "Constraint" 14; Council; Miller). On Milton's study of the art of debate during his education at both St. Paul's School, London (1620-25) and Christ's College, Cambridge (1625-32), see Hunter 2:121-25 and Ong 114.

[4] In December, 1638, while in Naples, Milton met Giovanni Battista Manso (a close friend and biographer of Tasso) for whom he wrote a poem in Latin, "Mansus," before leaving the city to continue his travels through Italy (Parker 173-76; Arthos 92-108). In "Mansus," Milton praises Tasso as one of "Phoebus's followers" and expresses his own wish to "find such a friend" (Carey 2nd ed. 269). At least three of Milton's prose works include several references to Tasso: the *Commonplace Book* (1631?-1667?), *The Reason of Church-Government* (1641-42) and *Of Education* (1644). We also know, according to Boswell (238-39), that Milton's library contained six of Tasso's works, including "Discourses on the Art of Poetry" (1587).

[5] Machacek; Rhu 77-98; Kates; Hunter 8:51-52; Prince 34-57.

[6] Hunter 4: 191; Woodhouse and Bush 2.1: 224-27.

[7] Kietzman; Carrithers and Hardy; Lieb, *Sinews* 76-97; Lieb, "Celestial Dialogue."

[8] Loewenstein 8-50; Guibbory 169-211.

[9] Macovski 3-40;, Gorak 1; Snyder 1-38; Wilson 1-21; Merle Brown 1-19; Purpus.

[10] On Tasso's education at the University of Padua in 1560 and the influence of Sperone Speroni and Carlo Sigonio on his theory of dialogue, see Lord and Trafton 1-3 and Solerti 1:53-64.

[11] Tasso's concern with interrelated modes (i.e. civil/moral and speculative) as well as themes (i.e. action and contemplation) parallels quite strikingly Milton's complex attitude toward the social inter-involvement of mirth and melancholy in "L'Allegro" and "Il Penseroso" and thereby signals the presence, in each of these works, of dialectical tensions between actio/contemplatio and negotium/otium, as exemplified in dialogues by Plato, Cicero, and More, as well as in other literary discourses (e.g. satire) and traditions (e.g. utopian writing and pastoral poetry). The affinities and distinctions between mirth and melancholy in Milton's twin poems could also be traced back to Petrarch's thematic in his *Secretum*, which inaugurates the Renaissance tradition of literary dialogue, or to Augustine's *Confessions*, which directly informed Petrarch's self-reflexive stylistics. On Petrarch's dialogues, see Quillen 182-216 and Sturm-Maddox 101-30. On the dialectic between the vita activa and the vivere civile, see Pocock 49-80.

[12] By "limned kairos," I mean the fullness of time as figured forth and thereby apprehended on a phenomenological level of the text's intertextual drama.

[13] George Puttenham, in *The Arte of English Poesie* (1589), associates English verse dialogue with the Western tradition of pastoral poetry that begins with *The Idylls* of Theocritus and *The Eclogues* of Virgil. In them he observes "in base and humble stile by maner of Dialogue, uttered the private and familiar talke of the meanest sort of men, as shepheards, heywards and such like" (26). The earliest poetic dialogue recorded in *Early English Books* (1475-1700) is "A fruytful short dialogue uppon the sentence, knowe before thou knitte" (1569) by C. Pyrrye [STC, 2nd ed. #20523].

[14] Woodhouse and Bush 2.1: 223-338; Brooks 50-66.

[15] For permutations of these antitheses, see, for example Burnett 13 and Swaim, "Cycle and Circle" 431. For challenges to binary readings of the twin poems, see Eric Brown; Finch and Bowen; Patterson, "Constraint" 14; Gerard Cox 28; Council; and Miller.

[16] Patterson, though, has noted a somewhat related significance of "hence" in what she calls Milton's 'logic of recombination' between "L'Allegro," "Il Penseroso," and *Comus* ("Recombination" 76); but her study does not address the temporal and spatial role of the word's generative connotations between and within the companion poems.

[17] This rhetorical redoubling al
epistemology of divorce. When divor
2:229), the resulting separation parac
both parties, just as "when by [God's
of Chaos" (2:273). Each of the twin
"apt and cheerfull conversation" (2:2
between the two texts, but contrary
identity depends upon the other's di

[18] Finch and Bowen 15; Wooc
17.

[19] On the topic of Milton's se
see Swaim, "'Myself a True Poem"

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Bush 2.1: 224-27.

Lieb, *Sinews* 76-97; Lieb, "Celestial Dia-

-211.

r 1-38; Wilson 1-21; Merle Brown 1-19;

iversity of Padua in 1560 and the influence
his theory of dialogue, see Lord and Traf-

ed modes (i.e. civil/moral and speculative)
plation) parallels quite strikingly Milton's
-involvement of mirth and melancholy in
reby signals the presence, in each of these
ctio/contemplatio and negotium/otium, as
ro, and More, as well as in other literary
. utopian writing and pastoral poetry). The
and melancholy in Milton's twin poems
ematic in his *Secretum*, which inaugurates
gue, or to Augustine's *Confessions*, which
ve stylistics. On Petrarch's dialogues, see
01-30. On the dialectic between the vita
49-80.

he fullness of time as figured forth and
gical level of the text's intertextual drama.

of English Poesie (1589), associates En-
adition of pastoral poetry that begins with
es of Virgil. In them he observes "in base
ttered the private and familiar talke of the
ywards and such like" (26). The earliest
sh Books (1475-1700) is "A fruytful short
ore thou knitte" (1569) by C. Pyrrye [STC,

-338; Brooks 50-66.

itheses, see, for example Burnett 13 and
hallenges to binary readings of the twin
n; Patterson, "Constraint" 14; Gerard Cox

somewhat related significance of "hence"
mbination' between "L'Allegro," "Il Pen-
6); but her study does not address the tem-
ative connotations between and within the

[17] This rhetorical redoubling also complements a key formulation in Milton's epistemology of divorce. When divorce follows the rule of charity (*Complete Prose* 2:229), the resulting separation paradoxically creates interdependent autonomy for both parties, just as "when by [God's] divorcing command the world first rose out of Chaos" (2:273). Each of the twin poems' prologues accordingly welcomes an "apt and cheerfull conversation" (2:235) involving not only contiguous relationships between the two texts, but contrary forces within each work because each poem's identity depends upon the other's dialogical difference.

[18] Finch and Bowen 15; Woodhouse and Bush 2.1: 241-338; Miller 34; Allen 17.

[19] On the topic of Milton's self-fashioning in his 1645 collection of poems, see Swaim, "'Myself a True Poem'"; Revard 91-127; and Martz 31-59.

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THE MY
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Andre

Martin Heidegger closely associ
Friedrich Hölderlin's. But where
ed? *Why*, as Hans-Georg Gadan
center" of Heidegger's thought?
terms, *why* did Heidegger regar
in Hölderlin's poetry—a deci
representational thinking and

In my view, the dialogue th
involves at key points the proble
expressed in Hölderlin's poet
thing," as Heidegger puts it in *W*
ing?] (*Vorträge* 131), compels H
guage into the realm of thought"
unanticipated proximity. Their
to succeed, Heidegger insists, "
gapes purely and decisively" (13
thinking can only properly be cla
moteness. Poetry and thought ar
"to say the *same* in different wa
sive myth contained in Hölderli
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names the holy" (*Was ist Metap*

The following discussion wil
specific intellectual relationship
ter of course, only certain sign
closely. My reflections shall focu
rather on the overall constellati
ship at issue here. Discussion
thinker in his dialogue with the
promise an appropriate determi
the least among these motives
the very beginning, were invol
clear that Heidegger's "Hölderl

With Heidegger's first Hölderli
thinker's key partner in the sea
This approach, which thereafte
ginated with a certain kind of pl