

## 中文摘要

(NSC 87-2411-h-009-012)

易鵬 交大外文系 副教授

關鍵字: 巴洛克, Crashaw, Herbert, Greville

本計劃原希望以兩年時間一方面探索詩與藝術以不同方式突破經驗或軀體極限以通往宗教或神聖的領域。並且，第二年藉著巴洛克詩與藝術刺探極限及感官軀體之實驗，做為反省做為後現代極限思考的 VR 與 hypertext 實驗，是否可與巴洛克形成某一程度的類比或對比關係，而由此建立對於後現代 VR 及 hypertext 實驗之歷史意義及整體走向的參考框架。

第一年計劃之初，首先著重對於十七世紀宗教詩人如 Richard Crashaw 與 George Herbert 的研究。在研究過程中發現 Crashaw 與 Herbert 之差別與兩人的宗教歸屬有其密切關連; Crashaw 的羅馬天主教歸屬使得他與歐陸巴洛克藝術有其神似之處，兩另一方面 Herbert 另

繼新教徒理念，使其在詩藝實驗過程中，必須面對所有文藝復興以降之英國詩人所必須要處理的宗教改革的問題，以及宗教改革在文字與語言層面如何解決感官崇拜、軀體探索的問題。此一階段是設法進一步了解英國詩人及作家如何轉化、批判、改寫歐陸影響。此一問題的釐清事實上有若干重要意義: 首先，在計劃之初所觸及約有關國族想像與文化脈絡的問題，事實上在宗教思想抗衡之外，也扮演著重要但隱逸的角色。英國詩人如 Spenser 或 Sidney 在建詩藝及鋪陳理論過程中(更不用說當時之思想家及教當家如 Roger Ascham 及 Richard Mulcaster) 詩之自主性與國族的獨特性是有其密切關連。其次，相對於在歐陸之

更為慘烈的新教與天主教之思想與實際之爭戰，英國從其地理環境乃至伊莉莎白均: 法接受類似歐陸之征戰動亂情節。所以在教廷的反宗教改革的理念下所推動的感官及軀體實驗，在落實於英國的宗教與藝術的思考框架上，落必形成一個複雜而又隱含內化衝突與糾結，甚至自我矛盾的過程。也就是說，巴洛克的基題，在英國當時的宗教與政治氣氛下，創作可能以神似於歐陸藝術方式展現於作品中以作為樹立君王權威神格，其政教欲望典範地位，但更可能以相當複雜糾結甚或隱晦不明的方式再現。不論何種方式，國族想像與民族特質似乎是隱含的動力來源之一，而這些課題，至少在英國詩人身上，最終匯及於語言問題上。

而此一特匯再現方式，一方面在國族想像的推波助瀾下，將與文藝復興的大傳統，如詩畫或互通或競爭、各有擅場等課題作用，更與自嘲嘲傳統作用(嘲傳統之嘲不僅在於普遍與否，而是決遍其不得不自外於大傳統的特性)，以不同的面遍--以不同的- 在方式--隱現於作品中。此一結果將對不同再現媒介之間關係、其體現方式等問題均有所介發: 感官與及極限實驗，介其是以隱性方式實踐其可能性，它與國族想像及「本國語言」想像有其密切關連，而這使再現媒介之間關係、體現方式等問題「其所牽涉之政治與語言利益而更發尖銳。有關上述課題的初步理解，可以目前之研究對象做為實例加以說明。在就十

六、十七世紀英國詩人所做的通盤審視過程，發現 Sidney 的傳記作者同時也是 Sidney 圈子中一份子的 Fulke Greville(Lord Brooke)可提供上述問題的初步解供。根據 Yvor Winters 在其 *Forms of Discovery* 之中所揭囊屬於英國本土簡樸風格(plain style) (如 Wyatt，而最後風成於 Ben Jonson) 是相對於外來的佩托托克(Petrarchan)十四行詩傳統。而 Greville 特匯之處在於其 *Caelica* 詩 I 中一方面展現另繼自 Sidney 十四行詩傳統的 I 複富麗風格，但詩 I 後半部卻返樸歸真似的回到簡樸的、宗教的並且似乎是有些自相矛盾的 Calvinist 清教徒式的寫作風格及內到。Greville 可說是不同於 Sidney、史賓賽的傳統但後介 Jonson 成就的人物。只是 Greville 所只用的是一種內化的諷刺及自我顛覆。這也就與 Erasmus 在 *The Praise of Folly* 中作法有神似之處(P 參考 Robert M. Adams 在他所之 Norton N Erasmus 之 *The Praise of Folly and Other Writings* 最後批評選中 Bakhtin 部份。Adams 選為 Bakhtin 在 *Rabelais and His World* 中有關 the carnival H 論與 Erasmus 之 *The Praise of Folly* 有其間接關連)。但 Erasmus 的理性及一切崇簡等訴求終究：法在歐陸的政教衝突中實現，但是卻在英國以詩求的愚人頌方式再現。

所以 Greville 十四行詩作品中，我 I 可以找到在莎士比亞、Sidney、或史賓賽或如 Svetlana Alpers 所繪述，相對於單一身上，不用說其它如 Crashaw 或其他亞重視覺與具象表現和文字藝術之間關係的詩人，所重視的視覺表現。而且，前者如何與文字形成特匯互動關係：文

字本質，屬於文字的特徵，如何替代、替解感官視覺特質；文字或文字所替現的理性、文字所替現的論述、理性論述，理性(宗教)改革論述，如何替代替解感官視覺的宗教及其它層次之宰制力等更是 H 論 Greville 作品的重要切入點。

在研究 Greville 十四行詩過程中，有幾個值得亞意的問題，藉由不同理論及作品的補充，可以累積進一步研究的動力：1) Greville 回歸語言質樸本身，事實上是在突顯出回到語言本身也是對於視覺感官帝國宰制力量一種抗爭舉措：退一步的回到語言本身，也是有其海闊天空的企圖：回到文字本身及理性而非過度修辭之訴求，可有其政治目的：政治(化)Ekphrasis 或 Ekphrasis(之)政治。而這一現象質樸風格或以單純化、回到源純的語言來實現質樸風格，也有可能返樸歸真的革純意圖。2) 此一 2 修語言，也代表另一種方式的 Ekphrasis 樸 2 的語言革純、2 - 的語言革純，是進一步原考視覺與感官革純：在真正徹底指出，思想(或文字)指源如何可與視覺及感官活動、軀體擴展，能與視覺活動等量齊觀。在這裏我 I 可看到文字思想與視覺之間關係。文字思想如何投射足夠代表本身之視覺以及視覺如何爭替自夠的思想方式，視覺思考。3) Greville 作品，也 3 可以與 Calvinism 有密切關連 3 歐藝術作品相互 3 述。在 3 歐風格的藝術作品中所發展出來的不論是風景繪畫，或如 Svetlana Alpers 所繪述，相對於單一視點的，3 歐多重視點之繪畫，或如 Kristeva 在 *The Dark Sun* 之中所提到有關 Holbein 以其 u 限的繪畫語言來與

mourning 與 melancholia 面對面，是否也感等問題。有可能與 Greville 所發展出來之 *u* 制 *u* 而這些有待思索的領域方可做為測限語言形成某種關係。也就是說，極 *u* 測 VR 與 hypertext 可能性的測金石，即限樸實語言改革(改革經由語言，如果宗是說，VR 與 hypertext 與國族想像、族教改革註定要接受妥協)所隱協的事實 群之慮野等問題之間關係可進一步慮上與失落感及其中之回復機制(i.e. 野。同時，語言與 VR 之間的 Ekphrasis、repetition)，與透視法的寓言化有關。接 語言與 hypertext 之間的 Ekphrasis 野可以下來的寓作定必須回到 Crashaw 與 詳細推敲:語言，後現代語言革純與實驗，或當代藝術之實驗必須重新探視 *u* Herbert 去重新考慮 Greville 的中介角 驗，或當代藝術之實驗必須重新探視 *u* 色及他所慮出之國族想像、極限藝術式 限2 - 的革純活動與國族想像、語言定文字革純和在另一傳統下之 Crashaw 位與選同、失落感和其克敲機制的顯與 Herbert 形成慮一種關係。同時也須考 性政治氣氛究敲有何關係。就如同2 修慮 Crashaw 與 Herbert 的差慮，與前二者 *u* 欲的語言實驗方可能與後現代敲和 Greville 慮別之意義為何，而他I 所有 測有其關連。

人與歐陸之傳統又是什麼關係，其中是否牽涉到國族想像、極限藝術與失落

參考敲目:

Alpers, Svetlana. *The Art of Describing: Dutch Art in the Seventeenth Century*. Chicago: U of Chicago P, 1983.

Erasmus, Desiderius. *The Praise of Folly and Other Writings*. Ed. Robert M. Adams. New York: Norton, 1989.

Greville, Fulke. *Certaine Learned and Elegant Workes of the Right Honorable Fulke Lord Brooke written in his Youth, and Familiar Excercises, with Sir Philip Sidney . . . (1633)* Facsimile ed. by A. D. Cousins. New York: Scholar's Facsimile and Reprints, 1990.

---. *The Prose Works of Fulke Greville, Lord Brooke*. Ed. John Gouws. Oxford: Clarendon, 1986.

---. *The Remains, Being Poems of Monarchy and Religion*. Ed. G. A. Wilkes. Oxford: Oxford UP, 1965.

---. *Selected Poems of Fulke Greville*. Ed. Thom Gunn. Chicago: U of Chicago P, 1968.

---. *The Selected Writings of Fulke Greville*. Ed. Joan Rees. London: Athlone, 1973.

Kristeva, Julia. Trans. Leon S. Roudiez. "Holbein's *Dead Christ*"  
*Black Sun: Depression and Melancholia*. New York: Columbia UP,  
1989. 105-138.

Winters, Yvor. "Aspects of the Short Poems in the English  
Renaissance." *Forms of Discovery: Critical and Historical Essays  
on the Forms of the Short Poems in English*. Alan Swallow, 1967.  
1-120.

Key Words: Baroque, Crashaw, Herbert, Greville

Within the span of two years the project intends to study the redefinition and rupture of bodily, experiential, and even disciplinary boundaries on the subject's way towards the sacred and the religious. In the second year, I aim to further utilize the Baroque modes of remapping of experiential and disciplinary boundaries as test cases for postmodern experimentation of VR and hypertexts. The main purposes of viewing these latter experiments in light of the Baroque experience is both to gauge the difference between the Baroque remapping and the postmodern innovation and to highlight the underlying historical, political, and even religious agenda in VR and hypertexts by bringing in the 17<sup>th</sup> century endeavors. At the beginning of the first year, I have made preliminary studies of Richard Crashaw and George Herbert. The difference in religious leanings is clearly revealed in the different poetic styles of the two poets: Crashaw's Roman Catholic sympathy gravitates him towards the ecstatic spirit of the Baroque but on the other hand, Herbert, the devout Protestant parson and religious poet, has to face the overdetermined and knotty question of idolatry, verbal or otherwise, in his effort to create pious artwork worthy of appreciation but nevertheless purged of self-indulgence or excess.

The immediate aim of this stage of study is to clarify the manners in which English religious poets of the 17<sup>th</sup> century transplant and revitalize the continental

influence. This objective will help us gain further understanding of the questions of national imaginary and particular cultural re-contextualization. Within the purview of English poets, such as Sidney and Spenser, the re-contextualizations and national imaginaries, in response to overt religious conflicts between England and the Catholic Church, intervene poetically. In the critical or poetic works of Sidney or Spenser, the autonomous identity of the poetic output is closely related to the fashioning of national identity (the educational ideals of Roger Ascham and Ricard Mulcaster would be the more obvious examples). The political and religious conviction of the successors of Queen Elizabeth could not be seen as inducements to an atmosphere that fosters the relatively unrestrained artistic spectacle of the counterreformation.

On the other hand, the absence or the avoidance of open conflict in the continental style within the island forces the Baroque drive, together with its political and cultural undercurrents, to adopt other guises. One of the ways to re-enact or sublimate the religious and political polemics is to internalize and to turn inwardly in such a manner that the introspection and contemplation verge on a kind of verbal S-M, a self-perpetuating irony applied to others as well as to oneself. That is to say, the Baroque impulse often than not appears in the

re-contextualization. And all these complexes, in my opinion, culminate in ambivalence that bespeaks the complex intertwining of national imaginary and the ambiguity and self-irony of the poetic language.

The uniqueness of this poetic representation lies in the fact that its connection with the great tradition of *ekphrasis* and the innovative drive of the Baroque period is manifested through a *minor tradition* of internalization and (self-)irony (its minority does not depend on its widespread presence but lies in its self-perpetuating ironies that forces its verbal life totally incapable of staking out its own territorial rights). This particular twist of the event re-configures the already complicated crisscrossing of different artistic areas prevalent in the period: the probing of the limits of experience, or even the probing of the boundaries for their own worth is undertaken in a submerged and internalized fashion, i.e. in a verbal way. Coupled with the national imaginary and religious considerations, the problems of border-crossing become extremely acute in the works of the 17<sup>th</sup> century religious poets. A preliminary understanding of the complex inward turn is best exemplified in one of the less-known figures of the Sidney circle, i.e. Fulke Greville, Lord Brooke, the author of a biography of Sidney, sonnets, and “treatises”—long poems—on political and religious issues.

works of the English writers in an cultural

According to Yvor Winters’ *Forms of Discovery*, the so-called plain style indigenous to the English soil is a poetic tradition that stands apart from the imported sophistication of Petrarchan sonnets. The reason that the sonnet sequence of Fulke Greville deserves attention is because the poet not only inherits the rich style of the Shakespearean sonnets but also he so weaves the wealth of imageries into a density of syntax and ironies that despite the excessive richness, the works resettle into an austere plainness. In my view, this amounts to a realization of Calvinist style and content in Greville’s poetic works. This can be compared to what Erasmus is doing in his famous *The Praise of Folly*. Although the claims of reason, won through the carnivalesque (as Robert M. Adams has reminded us of the pertinence of Bakhtin’s discussion of Rabelais in the critical excerpts included in the Norton critical edition of *The Praise of Folly and Other Writings*), is ultimately a defeated ideal, Greville’s poetic works can be looked upon as a realization in the particular English climate of an Erasmian “praise of folly.” It is in this sense that Greville can be looked upon as a poet that stands at the threshold of 17<sup>th</sup> century, rounding off the chapter that begins with Spenser and starting another one that will include the 18<sup>th</sup> century.

It would be not difficult to find important concerns that have already

<p>reached maturity in Shakespeare, Sidney, and Spenser. The questions of verbal idolatry and the interaction or agon between language and other artistic media long established in the 17<sup>th</sup> century are further developed in Greville's poems. For him the question lies in clarifying the manner in which language re-presents other sensory experiences; for him the central concern is to grasp the way language, the language of reason, or reason manifested in the poetic discourse, comes to unsettle the spectacle of sensory or artistic display.</p> <p>In the process of studying the sonnets and long treatises of Fulke Greville, I have noticed several noteworthy traits of the poet: 1) The return to the plain style is actually a critique of the imperialism of sensory excess, a kind of <i>political ekphrasis</i>. The call for going back to the words themselves carries its own dose of polemics: the return to words themselves is itself a political move, a political puritanism. 2) This reformation or revolution in poetic language is a move towards <i>thinking</i> through various sensory modes, whether they be auditory or visual. It proclaims that the primacy of verbal thinking and of thoughts expressed in words are equal to or take precedence over visual or other sensory experiments. Here we can glimpse a decisive view on the battle between verbal and visual</p>	<p>experience. 3) The spiritual kinship between Greville and Northern artists can be helpful in our appreciation of both the poet and Northern artists. The link between the two perhaps lies in the common strain of Calvinism in both. The multiple viewpoints, in contrast to one-point perspective of the Southern art, described by Svetlana Alpers in her <i>The Art of Description</i>, and the minimalism of an Northern artist like Holbein, in the face of mourning and melancholia, analyzed by Kristeva in <i>The Dark Sun</i>, are related to the austere plainness of Greville. I think we can look upon the minimalism and verbal asceticism of Greville as mechanisms of repetition, acts of allegorizing the perceptual law of one-point perspective, of meditating on human depravity and inconstancy.</p> <p>The next step is to bring this battery of concerns into the exploration of VR and hypertexts with the aim of seeing our mapping of the political and religious terrain of the Baroque is imaginatively re-negotiated by VR ventures. In short, we will further study how the re-plotting of disciplinary and experiential territories by the revolutionary VR and hypertext ventures can be compared to and profited from our earlier understanding of ekphrasis and verbal asceticism in Greville's works.</p>
---	---