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Nelson, T. G. A. (1985). "Sir John Harington and the Renaissance Debate over Allegory." Studies in Philology **82**(3): 359-379.

The critical apparatus which Sir John Harington attached to his translation of Orlando Furioso (1591) includes, among other things, an elaborate allegorical exegesis of Ariosto's poem, together with a theoretical explanation and justification of the allegorical method. In "A Preface, or rather a Briefe Apologie of Poetrie, and of the Author and Translator," Harington gives an example (taken without acknowledgement from the Dialoghi d'Amore of Leone Ebreo) of the pluri significance of allegorical fictions, in the shape of a fivefold interpretation of the myth of Perseus and the Gorgon. "Gorgon in Greeke," Harington reminds his readers, "signifieth earth." Accordingly, the Gorgon is interpreted in several different senses: historically, as "a tyrant in that countrey"; morally, as "sinne and vice, a thing base & earthly"; and allegorically in three different senses. Perseus is "a wise man, sonne of Iupiter, endewed with vertue from aboue," "the childe of God killing and vanquishing the earthlinesse of this Gorgonically nature," "the angelicall nature, daughter [sic] of the most high God . . . , killing & ouercoming all bodily substance," and so on.

Neuse, R. (1991). Chaucer's Dante : Allegory and Epic Theater in The Canterbury Tales. Berkeley, University of California Press.

Richard Neuse here explores the relationship between two great medieval epics, Dante's Divine Comedy and Chaucer's Canterbury Tales. He argues that Dante's attraction for Chaucer lay not so much in the spiritual dimension of the Divine Comedy as in the human. Borrowing Bertolt Brecht's phrase "epic theater," Neuse underscores the interest of both poets in presenting, as on a stage, flesh and blood characters in which readers would recognize the authors as well as themselves. As spiritual autobiography, both poems challenge the traditional medieval mode of allegory, with its tendency to separate body and

soul, matter and spirit. Thus Neuse demonstrates that Chaucer and Dante embody a humanism not generally attributed to the fourteenth century.

Newmark, K. (1991). "Ingesting the Mummy: Proust's Allegory of Memory." Yale French Studies(79): 150-177.

Norman, J. S. (1988). Metamorphoses of an Allegory : The Iconography of the Psychomachia in Medieval Art. New York, P. Lang.

Nugent, S. G. (1985). Allegory and Poetics : The Structure and Imagery of Prudentius' "Psychomachia". Frankfurt am Main, P. Lang.

Nunes, M. L. (1982). "Time and Allegory in Machado de Assis's "Esau and Jacob"." Latin American Literary Review **11**(21): 27-38.

Time in its subjective and chronometric dimensions of past, present and future and the changing of a political and social order, the end of the Brazilian Empire, are the thematic pillars of Esau and Jacob. The narrative process through which the story is told is of primary interest and importance to the major themes while the theme of love is closely linked to the human quest for perfection or fulfillment. Self-love is equivalent to non fulfillment and reflects itself in vanity, social climbing, avarice, ambition, and political unscrupulousness. My discussion will focus on Machado's use of time and its relevance to an interpretation of the only novel in which the Brazilian master experimented with the ancient form of allegory.

Nuttall, A. D. (1967). Two Concepts of Allegory : A Study of Shakespeare's The Tempest and the Logic of Allegorical Expression. London, Routledge & K. Paul.

The fundamental subject of A. D. Nuttall's bold and daring first book, *Two Concepts of Allegory*, is a particular habit of thought—the practice of thinking about universals as though they were concrete things. His study takes the form of an inquiry into certain conceptual questions raised, in the first place, by the allegorical critics of *The Tempest*, and, in the second place, by allegorical and quasi-allegorical poetry in general. The argument has the further consequence of suggesting that allegory and metaphysics are in practice more closely allied than is commonly supposed. This paperback reissue includes a new preface by the author.

O'Brien, R. V. (1999). "Astarte in the Temple of Venus: An Allegory of Idolatry." Studies in Philology **96**(2): 144-158.

Spenser scholars often notice the strange atmosphere of the Temple of Venus in book 4 of *The Faerie Queene* (4.10.37-56), an atmosphere that is at once sinister and delightful. One scholar points to the "wretched and frightened lovers" around the base of the statue and writes that "the whole dubious place has in it as much of menace and treachery as of delight." Readers may find the joyous hymn for Venus Genetrix delightful, but this hymn is the plea of a "tormented" lover (44), which does little to lighten the temple's sinister

atmosphere. The Temple of Venus remains a "place of perill" (9) that tests Scudamor much as heroes are tested in medieval romances. As in the Bower of Bliss, then, the delights in the Temple of Venus are seductions to be resisted; but what, precisely, is being resisted? The allegory of the episode remains unclear. In the first half of this essay, I will argue that the temple's seductive atmosphere is specifically one of idolatry and that Spenser creates this atmosphere by alluding to the worship of Astarte, Venus's Semitic form. (There are differences between Astarte, Asherah and Ashtoreth, but they were often confused. I will use "Astarte" to refer to the goddess's conflated form.) In the last half of the essay, I will attempt to explain the episode's moral allegory by exploring the atmosphere of idolatry created through this allusion.

O'Connor, J. J. (1990). "Terwin, Trevisan, and Spenser's Historical Allegory." Studies in Philology **87**(3): 328-340.

The Despair episode in Book I of *The Faerie Queene* can be, and has generally been, read as a personal psychological conflict. If Redcross is seen as an Everyman, a miles Christi, his confrontation with Despair represents a crucial moment in his struggle for personal salvation. Such a view works neatly into sixteenth-century religious and literary concerns. The Redcross-Despair debate contains biblical and theological overtones, many of them inevitably Lutheran or Calvinist or Roman Catholic. Moreover, the episode is closely linked with works by such major writers as Marlowe, Shakespeare, and Donne. Both Dr Faustus and Hamlet face the prospect of suicide, which is the central topic of Biathanatos. It is easy for modern readers of Spenser to see Redcross as a typical Renaissance Englishman tangled in a web of his own religious and psychological perplexities.

Orgel, S. (1977). "Inigo Jones: An Allegory Recovered." Journal of the Warburg and Courtauld Institutes **40**: 314.

Osgood, C. G. (1931). "Comments on the Moral Allegory of the Faerie Queene." Modern Language Notes **46**(8): 502-507.

Packman, Z. M. (1976). "Ethics and Allegory in the Proem of the Fifth Book of Lucretius' 'De Rerum Natura'." The Classical Journal **71**(3): 206-212.

Padelford, F. M. (1923). "The Spiritual Allegory of *The Faerie Queene*, Book One." Journal of English and Germanic Philology **22**: 1-17.

Padelford, F. M. (1924). "The Allegory of Chastity in 'The Faerie Queene'." Studies in Philology **21**(2): 367-381.

Padelford, F. M. (1970). The Political and Ecclesiastical Allegory of the First Book of *The Faerie Queene*. New York, AMS Press.

Parker, P. (1960). The Allegory of *The Faerie Queene*. Oxford, Clarendon Press.

Parnell, P. E. (1955). "Moral Allegory in Lyly's "Loves Metamorphosis"." Studies in Philology **52**(1): 1-16.

Patey, D. L. (1986). ""Love Deny'd": Pope and the Allegory of Despair." Eighteenth-Century Studies **20**(1): 34-55.

Paxson, J. J. (1999). "Queering "Piers Plowman": The Copula(tion)s of Figures in Medieval Allegory." Rhetoric Society Quarterly **29**(3, The Erotics of Rhetorical Copulas, Archaic to Early Modern): 21-29.

Paxson, J. J. and J. P. Brownlow (1993). "Excavating Epochal Allegory." PMLA **108**(5): 1175-1176.

Pedrotti, L. (1986). "The Scandal of Countess Rostopčina's Polish-Russian Allegory " The Slavic and East European Journal **30**(2): 196-214.

Pendergast, J. S. (1996). "Christian Allegory and Spenser's "General Intention"." Studies in Philology **93**(3): 267-287.

The Faerie Queene must be read according to and against two distinct matrixes, the religious and the secular. When Spenser writes in the proem to Book I that he wishes to "moralize my song," he is affirming that his text is underdetermined and in need of stabilization by the subject of the song, Queen Elizabeth. To "moralize" is to bring into alignment with a system of understanding higher than and prior to that of the secular song which Spenser has written. The allegorical model needed for this stabilization requires substituting a supranatural Truth (the only type of Truth capable of "moralizing") for a secular, mortal truth, that is, the praise of Queen Elizabeth, the proposed subject of the poem.

Pendergast, J. S. (2006). Religion, Allegory, and Literacy in Early Modern England, 1560-1640 : The Control of the Word. Aldershot, England ; Burlington, VT, Ashgate.

Using as a primary focus the manner in which Protestant and Catholic paradigms of the Word affect the understanding of how meaning manifests itself in material language, this book develops a history of literacy between the middle of the sixteenth century and the middle of the seventeenth century. The author emphasizes how literacy is defined according to changing concepts of philological manifestation and embodiment, and how various social and political factors influence these concepts. The study looks at literary texts such as The Fairie Queene, early Shakespearean comedies, sermons and poems by John Donne, Latin textbooks and religious primers, and educational and religious treatises which illustrate how language could be used to perform spiritual functions. The cross section of texts serves to illustrate the pervasive applicability of the author's theories to early modern literature and culture, and their relationship to literature. The texts also illuminate two matrices that the author argues are central to the study of sixteenth- and seventeenth-century literature: Protestant reading and exegetical strategies in contrast with Catholic strategies, and secular versus spiritual literacies.

Peterson, T. E. (1996). "The Allegory of Repression from Teorema to Salò." Italica **73**(2): 215-232.

The history of Pasolini's cinema, like his poetry, is full of upheavals and reversals of direction. The two films I discuss here, *Teorema* (1968) and *Salò o le 120 giornate di Sodoma* (1975), form a bridge of sorts over five other features—*Porcile*, *Medea*, and the "Trilogy of Life." And while both are what I call allegories of repression, they are stylistically quite opposite (as one might expect given Pasolini's 1975 "abjuration" of his intervening "Trilogy") and thus recommend themselves to a comparative study. I use the term "repression" both in its political sense, as a putting down by force or censorship, and in its psychological sense, as "a process by which unacceptable desires are excluded from consciousness and left to operate in the unconscious." "Allegory" is understood as a narrative legible on two distinct levels and having a philosophical or didactic purpose: "it is what a text means to us when we turn its words, like a mirror, upon ourselves, how we understand it when we have domesticated it and made it our own, and that is the special quality of the memorative meditatio" (Carruthers 168). If, then, *Teorema* and *Salò* are allegories of repression, how do they compare structurally and in terms of their deeper message? And if repression seems to prevail in these films of deviance and domination, what space is left for freedom and hope, and for the proletariat and the youth, Pasolini's usual symbols of liberation and growth?

Petrolle, J. (2008). Religion without Belief : Contemporary Allegory and The Search for Postmodern Faith. Albany, State University of New York Press.

Shows there is a strong religious impulse in postmodern literature and film.

Piehl, P. (1971). The Visionary Landscape: A Study in Medieval Allegory. Montreal, McGill-Queen's University Press.

Plaks, A. H. (1976). Archetype and Allegory in the Dream of the Red Chamber. Princeton, N.J., Princeton University Press.

Plato and C. Biffle (1988). A Guided Tour of Five Works by Plato : With Complete Translations of Euthyphro, Apology, Crito, Phaedo (Death Scene), and Allegory of the Cave. Mountain View, Calif., Mayfield Pub. Co.

This accessible supplement makes Plato's texts come alive for students by showing them how to read, think critically, and write about these key classic works. Engaging interactive devices draw students into an intimate philosophical encounter that they can model in later work in philosophy.

Plazzotta, C. and L. Keith (1999). "Bronzino's 'Allegory': New Evidence of the Artist's Revisions." The Burlington Magazine **141**(1151): 89-99.

Post, C. R. (1971). Mediaeval Spanish Allegory. Hildesheim, G. Olms.

Powell, F. Y. (1910). Some Words on Allegory in England. London, Bedford Press.

Quilligan, M. (1979). The Language of Allegory: Defining the Genre. Ithaca, Cornell University Press.

"Quilligan has a number of stimulating new insights into the nature of allegory both medieval and modern. Much of her discussion focuses on *The Faerie Queen* and *Piers Plowman*, but she does not neglect Hawthorne and Melville, while Nabokov and Pynchon receive two particularly astute readings. Along with valuable literary criticism, this book gives us an idea of a whole new revival of the theory of allegory."--Virginia Quarterly Review

Quilligan, M. (1991). The Allegory of Female Authority : Christine de Pizan's Cite des Dames. Ithaca, Cornell University Press.

The first professional female writer, Christine de Pizan (1363-1431) was widowed at age twenty-five and supported herself and her family by enlisting powerful patrons for her poetry. Her *Livre de la Cit des Dames* (1405) is the earliest European work on women's history by a woman. An allegorical poem that revises masculine traditions, it asserts and defends the authority of women in general and of its author in particular. In this generously illustrated book, Maureen Quilligan provides a persuasive and penetrating interpretation of the *Cit*.

Raabe, P. (1990). Imitating God : The Allegory of Faith in Piers Plowman B. Athens, University of Georgia Press.

The author offers a new reading of the B-text of "Piers Plowman" that challenges many of the prevailing critical assumptions about this enigmatic poem. In particular, she takes issue with the theory that Langland's paradoxical allegories reflect his religious skepticism and literary anxiety.

Rajan, T. (1998). "The Phenomenological Allegory: From "Death and the Labyrinth" to "The Order of Things"." Poetics Today **19**(3): 439-466.

Rampley, M. (1997). "From Symbol to Allegory: Aby Warburg's Theory of Art." The Art Bulletin **79**(1): 41-55.

This paper argues for a reevaluation of Aby Warburg by attending to the theoretical concerns underpinning his study of the Renaissance. It argues that Warburg's oeuvre has an overarching perspective, namely, an engagement with the emergence of specifically "modern" culture based on rationalization and the "disenchantment" of nature. This suggests parallels with Max Weber, Ferdinand Tönnies, and others. Consequently, Warburg appears as more than a gatherer of philological, historical, and art historical information. Instead, his work takes its place among the widespread and influential philosophical, anthropological, and cultural-theoretical analyses of modernity dominating early twentieth-century German intellectual life.

Rathborne, I. E. (1945). "The Political Allegory of the Florimell-Marinell Story." ELH **12**(4): 279-289.

Regalado, N. F. (1993). "Allegories of Power: The Tournament of Vices and Virtues in the Roman de Fauvel." Gesta **32**(2): 135-146.

While mythological characters of ancient history and legend glorify the medieval prince, the female Figures of Classical personification allegory carry the weight of moral exhortation and political advice in medieval political discourse. The Tournament of Vices and Virtues staged by Chaillou de Pesstain in the expanded version of the Roman de Fauvel in Paris, Bibliothèque Nationale MS fr. 146 (ca. 1317) is a showy political admonition addressed to Philip V. Music, miniatures, and text are manipulated within the spatial values of a dynamic nine-folio page layout to represent a moral and political spectacle within a well-delineated framework of space and time. Details of jousting protocol and armor appealed to contemporary taste for chivalric feats while the armed female Virtues and Vices recall other representations of women knights. Inversion of gender roles, moreover, takes on moral meaning in the context of the Fauvel, where hybrid forms symbolize the opposition of right and wrong. Represented as despicable Figures in other sections of the Paris fr. 146 Fauvel through stock images of moral discourse, the Vices are recast in the tournament as impressive chivalric warriors to convey political counsel. Historical reference is suggested by selection of specific vices and contextualization of the Tournament of Vices and Virtues in Paris and in 1316; it is confirmed by compilation in Paris fr. 146 of the Fauvel with topical poems by Geoffroi de Paris and an anonymous metrical chronicle for the years 1300-1316. Personification allegory thus joins historical circumstance to moral generalization to display the legitimate foundations of political power.

Reid, R. L. (1982). "Spenserian Psychology and the Structure of Allegory in Books 1 and 2 of "The Faerie Queene"." Modern Philology **79**(4): 359-375.

Reinke, D. R. (1973). "From Allegory to Metaphor: More Notes on Luther's Hermeneutical Shift." The Harvard Theological Review **66**(3): 386-395.

Reitinger, F. (1999). "Mapping Relationships: Allegory, Gender and the Cartographical Image in Eighteenth-Century France and England." Imago Mundi **51**: 106-130.

Among the allegorical maps of early modern times, those relating to romantic attachments, sexual relationships and marriage have long excited curiosity among students of literature and the history of cartography. These maps describe states of married and non-married life, irrespective of social acceptability, and chart the course for the prospective matrimonial traveller. Profoundly allegorical, closely tied to contemporary social and literary trends, and full of word play, the maps are not always easy to understand. The aim in this paper is to provide a comprehensive overview of the genre of 'sentimental' allegorical maps and an analysis of the literary and political situations which gave rise to them. Their key role in gender issues and in the promotion of new

ideals of femininity in France and England from the seventeenth to the nineteenth century is examined.

Richard Hamilton, G. (1957). "Dante's "Allegory of Poets" and the Mediaeval Theory of Poetic Fiction." Comparative Literature 9(2): 118-128.

In recent years, Dante scholars and critics have shown fruitful interest in Dante's conception of the art of poetry. They have found in his theory and in his own practice a mode of figurative expression which demands and rewards interpretation based on the conventions and traditions of the poet's own period. What may once have seemed a limiting approach to this mediaeval poetry is now seen to be an indispensable one, if the reader wishes to possess as much as he can of what Dante, in the full and conscious control of his learning and art, intended to give. Because Dante is a mediaeval poet, and writes about poetry in the vocabulary of his age, the terms *allegoria* and *allegorica interpretatio* must be accepted, however complex their history in the Middle Ages and however confused and disparaging the term "allegory" has become in modern criticism. It is precisely because the mediaeval idea of allegorical interpretation has such a complex history, and was extended to such varied aspects of human experience, that its application now to works of mediaeval art and poetry involves the constant risk of oversimplification and confusion. Some of the best recent criticism of Dante's poetry raises questions about his allegorical method, and about figural representation in mediaeval poetry generally, which call for further study. I hope that one who is not a Dante scholar, but a student of the Latin Middle Ages and its theory of poetry, may without presumption speak usefully of Dante's terms as they apply to his and other poetry of that period.

Rigby, S. H. (1996). Chaucer in Context : Society, Allegory, and Gender. Manchester, U.K. ; New York

New York, Manchester University Press ;

Distributed exclusively in the USA by St. Martin's Press.

Everyone knows of the Canterbury Tales, acknowledged as one of the leading texts of the English Canon. Consensus about them ends there. Amongst the most written about works of English literature, they still defy categorisation. Was Chaucer a poet of profound religious piety or a sceptic who questioned all religious and moral certainties? Do his pilgrims reflect the actual society of his day, or were they a product of an already well-established literary tradition and convention? Was he a defender of women or a misogynist, who reproduced the antifeminism characteristic of his time? Did his writings present a challenge to the dominant social outlook of late Medieval England or reinforce the status quo? This stimulating new book surveys and assesses these competing critical approaches to Chaucer's work, emphasising the need to see Chaucer in historical context; the context of the social and political concerns of his own day. Writing as a historian, Rigby brings refreshing new insights to this contested old chestnut and Chaucer, and his Tales, are revealed to us as Chaucer's contemporaries would have seen them.

Rigolot, F. (1994). "Magdalen's Skull: Allegory and Iconography in Heptameron 32." Renaissance Quarterly **47**(1): 57-73.

Rollinson, P. B. (1981). Classical Theories of Allegory and Christian Culture. Pittsburgh, Pa., Duquesne University Press :London :Harvester Press.

Roman, Z. (2000). "Allegory, Symbolism, and Personification in Selected "Night Songs" by Liszt, Mahler, and Strauss." Studia Musicologica Academiae Scientiarum Hungaricae **41**(4): 407-439.

Roper, D. and G. Bird (1967). "Allegory and Novel in Golding's "The Spire"." Wisconsin Studies in Contemporary Literature **8**(1): 19-30.

Despite high praise from a few, most critics have been disappointed by Golding's latest novel, *The Spire*. I share this view, but think the failure an instructive one and would like to examine it more closely than has so far been attempted. The allegory is complex, and some of the episodes are so elliptically presented that even the facts of the narrative are often misread.

Rosenberry, E. H. (1960). "Hawthorne's Allegory of Science: "Rappaccini's Daughter"." American Literature **32**(1): 39-46.

Rosengarten, D. (1977). ""The Lady from the Sea": Ibsen's Submerged Allegory." Educational Theatre Journal **29**(4): 463-476.

Ibsen's dramaturgy is virtual prestidigitation; ideas and themes serve as surrogates for rabbits and shells. Indeed, the case for Ibsen's literary longevity rests on the fact that the would-be interpreter of the plays must contend with carefully constructed ambiguities, subtle shifts in the author's point of view, and an annoying sense of always seeming to be on the verge of interpretive synthesis without ever arriving at it. Frustrating though these problems may be, lovers of Ibsen would hardly have it any other way. Boredom is often a chief by-product of lucidity; Ibsen's plays rarely lull us into soporific recognition of certainties. This explains, in part, the generally negative reaction to *The Lady from the Sea* by modern critics. Their position holds that the relative tidiness of the play's conclusion is a severe stumbling block in the path of appreciation. In addition, some critics feel that many elements of the play are strewn carelessly and uneconomically around the tidy and obvious main points.

Rosenthal, L. (2005). Gender, Politics, and Allegory in the Art of Rubens. Cambridge ; New York, Cambridge University Press.

Lisa Rosenthal examines the intertwined relationship between paintings of family and marriage, and of war, peace, and statehood by the Flemish master. Drawing extensively upon recent critical and gender theory, she alters our view of Rubens' works and of the interpretive practices through which we engage them. Rosenthal's study offers new interpretations of canonical images, simultaneously bringing into view other powerful but less familiar works. Her focus on gender serves as a catalyst that creates an original way of reading

visual allegory, and presents a dynamic multivalence undiscovered by traditional iconographic methods.

Roskill, M. (1987). "Van Dyck at the English Court: The Relations of Portraiture and Allegory." Critical Inquiry **14**(1): 173-199.

Anthony van Dyck's period of service to the Stuart court stretches from 1632, when he was appointed "principalle Paynter in ordinary to their Majesties" and knighted, to his death at the end of 1641. After an earlier visit of a few months, beginning in December 1610, van Dyck had gone to Italy to improve himself; there he had defected from the service of James I. On his return to England this was forgiven, and in the early years he was mainly employed in making portraits of the royal family and household. Later he was again absent from England, spending an entire year beginning in July 1634 back in Antwerp. During the last six years van Dyck spent in England, his clientele widened further.

Ross, C. S. (1981). "Angelica and the Fata Morgana: Boiardo's Allegory of Love." MLN **96**(1): 12-22.

Ross, D. J. A. (1948). "Allegory and Romance on a Mediaeval French Marriage Casket." Journal of the Warburg and Courtauld Institutes **11**: 112-142.

Rudman, D. (2000). "The Commissioning Stories of Saul and David as Theological Allegory." Vetus Testamentum **50**(4): 519-530.

There is a scholarly tendency to regard the stories of the commissioning of Saul and David as simply as folk traditions concerning Israel's first two kings. This article argues that by concentrating on the fairytale elements of these narratives, scholars have overlooked the allegorical function of Saul and David's occupations as reflections on the perceived situation between Yahweh and his people, and on the different purposes for which Saul and David were commissioned. Just as Saul is sent in search of his father's wandering donkeys, so he is intended as the one who will return a wandering Israel to Yahweh. Just as David cares for his father's sheep, protecting them from predators, so he is commissioned as the one who will protect Yahweh's people from the surrounding nations. Each story is carefully crafted for its context and serves a distinct literary-theological purpose.

Russell, J. (1967). "Allegory and "My Kinsman, Major Molineux"." The New England Quarterly **40**(3): 432-440.

At five-year intervals, beginning in 1954, Professor Roy Harvey Pearce has encouraged Hawthorne critics to descend with the writer into history rather than pull away and judge his tales in psychological contexts where history is not given first importance. He has brought "My Kinsman, Major Molineux" forward as his chief example because of a recent, almost exclusive concentration on Robin, his dream-experience, and the initiation rites the boy apparently goes through. One of the contributors to that criticism, Seymour Gross, later summed it up rather interestingly by referring to an American Imago article written by a psychiatrist.

This specialist felt that Robin at the end of the story was about to regress-to return to his woods-and as Gross remarks, "The psychiatrist stands alone; in the dozen or so other interpretations of the story . . . all agree that some rite de passage has been effected." This is a temperate way of disagreeing, and ought to be, for readers will remember that Hawthorne left the outcome debatable. Robin did express a wish to go home, but Hawthorne let the last words lie with the old gentleman who seemed to be acting as the boy's mentor. "Some few days hence, if you wish it," the man had said, "I will speed you on your journey. Or, if you prefer to remain with us, perhaps... you may rise in the world without the help of your kinsman, Major Molineux." The "if's" and "or's" show that neither regression nor psychological growth can be proved.

Russell, J. S. (1988). Allegoresis : The Craft of Allegory in Medieval Literature. New York, Garland Pub.

Whitt, J. (1994). Allegory and the Modern Southern Novel. Macon, Ga., Mercer University Press.

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