

Andover,  
New Jersey,  
September 11, 1962.

Dear Kit,

How.

Plans are, if the wars permit~~m~~ : I'm to give four talks, and to talk with any students that are minded to consult with me on them and allied subjects.

I approach the assignment considerably sans absence of unease.  
your class's

As for the Sonnets, I wonder what you'd think of ~~him~~ doing a bit of something like the first three pages or so of Shaila Rubin's thesis on Corneille? Other instances are~~x~~ in Phil. of Litry Form, first paragraph in review of a book by John Dewey (review entitled: "Liberalism's Family Tree"). Another such list is indicated on pp. 262-3 of P&C (Hermes edition). But the most ambitious one<sup>is</sup> on p. 184 of Rhetoric of Religion, as explained on pp. 183-196.

You might divide the field, having each student deal with but a relatively few of the Sonnets so far as such a "cycle of terms" is concerned (though being required, I should assume, to read the entire sequence). Then there might be class discussion as to how the various local "cycles" could be adjusted to one another. The opening numbers, for instance, would certainly ~~have~~ have "Beauty" as a major term, with ideas of youth, age, and posterity deriving from it (along with notions of Beauty as rose, treasure, etc.). The student or students dealing with these particular sonnets would thus deal with many secondary terms ~~which~~ which would not belong in the over-all summarization. The main set would be the big abstractions, I think, rather than images: "Beauty, Love, Fortune, Time," etc. Reduction to imagery would be treated as a secondary process. (For instance, in my RR chart: whereas I mention "Temptation," an application to Genesis must note how ~~imposed~~ this abstraction gets personified in the serpent.)

If, on the other hand, you wanted to take a play, I think that a similar but somewhat different job would involve asking how the play builds up the arrows of our expectation (how each scene is designed to mould our sympathies, our desires for success or vengeance, our apprehensions, etc.), as per my bizz on Julius Caesar in Phil of Litry Form. Every scene could be shown to have advanced the "argument" by so-and-so much. (Again, with imagery treated as secondary, ~~it~~ though decidedly present!).

That's about the sum total of my knowledge as to how to approach Will S. Nacherly, I'd wanna do a mighty minimum of the toil. But I'd love to sit in and get eddicated by you and your brood on some such text.

Meanwhile, we're glad to hear that Tommy made the Northwest Passage successfully - and we're looking forward fondly to seeing you both, both of whom, I hope, feel more cheerful than I do.

Sincerely,

K.B.