
Northrop Frye Newsletter

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Contents

- 1 "The Legacy of Northrop Frye"
- 1 Frye Conference in Korea
- 2 Norrie Stories
- 2 Frye's Books
- 16 Frye Fables
- 21 Frye Bibliography
- 26 Frye Medal

"The Legacy of Northrop Frye: An International Conference"

"The Legacy of Northrop Frye: An International Conference" was held in Toronto, October 29-31, 1992. The 300 or so people who registered for the conference heard fifty papers related to the legacy of Frye's religious, social, cultural, and theoretical ideas and were treated to a piano recital by James Carscallen; a composition by James Reaney and John Beckwith ("In the Middle of Ordinary Noise"), commissioned for the occasion; a Frye exhibition at the E.J. Pratt Library; and a film by Harry Rasky, *The Great Teacher: Northrop Frye*.

A. C. Hamilton, Hayden White, Linda Hutcheon, James Reaney, Helen Vendler, Angus Fletcher, and Robert Denham gave plenary addresses. Julia Kristeva, Margaret Atwood, and the Honorable Robert Rae, Premier of Ontario, made presentations at the banquet on October 30. Plans are underway to publish a selection of the conference papers, to be edited by Alvin Lee, the program chair, and Robert Denham.

Frye Conference in Korea

The Third International Conference of Canadian Studies, devoted to "The Legacy of Northrop Frye in the East and West," was held at the Sookmyung Women's University, Seoul, Korea, on May 22, 1992. The conference was sponsored by the Canadian Studies Center and the Department of English of the university, in cooperation with the Canadian Embassy in Seoul.

A.C. Hamilton of Queen's University delivered the keynote speech, "Northrop Frye as a Canadian Critic." Participants at the conference also heard the following papers: "Northrop Frye and Korean Literature" by Han Yong Woo (Chonbuk National University), "Northrop Frye and Endo Shusaku: Myth, Creative Imagination, and Salvation" by Shunichi Takayanagi (Sophia University, Tokyo), "Northrop Frye and Shakespeare" by Brother Anthony (Sogang University), "Northrop Frye

and the Development of English Verse” by Russell M. Goldfarb (Western Michigan University), “An Archetypal Reading of Henry James’ *The Golden Bowl*” by Clare Goldfarb (Western Michigan University), and “The Teachings of Children’s Literature in Canada” by Mary Hamilton (Sookmyung Women’s University).

My thanks to A.C. Hamilton for supplying me with a copy of the program and other information about the conference. --Ed.

Norrie Stories

Jane Widdicombe, Frye’s secretary for almost 25 years, has begun a collection of personal anecdotes and stories told by and about Frye. Over the years she has heard a number of stories, amusing and otherwise, about Frye, some of them originating at the High Table in Burwash, others from his classes and lectures tours. Realizing that the oral tradition about Frye will pass away before too many years, she would like to preserve as much of it as possible, and so would appreciate hearing from anyone who has an interesting story about Frye—humorous, sober, or otherwise worth preserving. Her goal is to bring out a collection of these anecdotes in due course. Send materials to her at: P. O. Box 545, Nobleton, Ontario L0G 1N0

Frye’s Books

For the past ten years or so, I have been trying to assemble the various editions and translations of Frye’s books. Like keeping up with the bibliography, this seems to be a pastime without end and, what with pirated editions appearing from time to time and translations going out of print before they make their way into the indexes, a task difficult to complete. In the process of compiling the following list, for example, I learned that four of Frye’s books have been translated into Korean; and I’ve not yet been able to get copies of these. The list below, while incomplete, contains all of Frye’s books, including edited volumes and separately published monographs, that I have been able to identify. Except for the entries with asterisks, the copies are in my own collection. I have not listed a number of the books that have been reprinted with covers different from their originals or other slight variations. Page sizes are to the nearest centimeter. “*Signed*” indicates that the copy is autographed by Frye. If readers of the *Newsletter* are aware of other editions or translations, I would be pleased to learn about them. (Ed.)

Books

1. **Fearful Symmetry**

1 *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1947. 462 pp. 23.5 x 15.5 cm. Illustrations follow pp. 3, 74, 140, 208, 300, and 386. Casebound. *Signed*.

1a *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1958. 462 pp. 23.5 x 15.5 cm. Illustrations follow p. 54. Paperback. *Signed*.

1b *Fearful Symmetry: A Study of William Blake*. Boston: Beacon Press, 1962. 462 pp. 20.5 x 13.5 cm. Incorporates several minor changes and contains a preface written for this edition. Illustrations follow pp. 3, 74, 140, 208, 300, and 386. Paperback.

1c *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1969. 462 pp. 21.5 x 13.5 cm. Same text as 1b, but with a preface written for this edition. Illustrations follow p. 54. Casebound. *Signed*.

1d *Fearful Symmetry: A Study of William Blake*. Princeton, NJ: Princeton University Press, 1969. 462 pp. 21.5 x 13.5 cm. Paperback.

1e *Agghiacciante simmetria: Uno studio su William Blake*. Trans. Carla Plevano Pezzini and Francesca Valente, with the assistance of Amleto Lorenzini. Milan: Longanesi, 1976. 492 pp. 21.5 x 14.5 cm. Contains, in addition to the preface of 1c, another preface written in 1975 for this translation. Illustrations follow p. 64. Stiff paper wrappers. *Signed*.

2. Anatomy of Criticism

2 *Anatomy of Criticism: Four Essays*. Princeton, NJ: Princeton University Press, 1957. x + 383 pp. 23.3 x 15.3 cm. Casebound. *Signed*.

2a *Analyse der Literaturkritik*. Trans. Edgar Lohner and Henning Clewing. Foreword by Edgar Lohner. Stuttgart: W. Kohlhammer Verlag, 1964. 380 pp. 21 x 13 cm. Paperback. *Signed*.

2b *Anatomy of Criticism: Four Essays*. New York: Atheneum, 1965. 383 pp. 21 x 13.3 cm. Paperback.

2c *Anatomie de la critique*. Trans. Guy Durand. Paris: Gallimard, 1969. 454 pp. 22.5 x 13.7 cm. Stiff paper wrappers. *Signed*.

*2d *Anatomia della critica: Quattro saggi*. Trans. Paola Rosa-Clot and Sandro Stratta. Turin: Einaudi, 1969. 484 pp. No index in this translation. Paperback. *Signed*.

2e *Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1971. x + 383 pp. 21.6 x 13.8 cm. Paperback.

2f *Anatomia della critica: Quattro saggi*. Trans. Paola Rosa-Clot and Sandro Stratta, revised with the help of Amleto Lorenzini. Turin: Einaudi, [1972]. 484 pp. 18.1 x 10.7 cm. No index in this translation. 2nd edition of 2d. Paperback.

2g *Anatomia criticii*. Trans. Domnica Sterian and Mihai Spariosu. Bucharest: Editura Univers, 1972. 473 pp. 19.9 x 12.9 cm. Includes a preface by Vera Calin. Paperback.

2h *Anatomia da crítica*. Trans. Péricles Eugénio and Silva Ramos. Sao Paulo: Editora Cultrix, [1973]. 362 pp. 19.3 x 12.9 cm. Stiff paper wrappers. *Signed*.

2i *Anatomia de la critica: Cuatro ensayos*. Trans. Edison Simons. Caracas: Monte Avila Editores, 1977. 500 pp. 17.4 x 11.9 cm. Paperback. *Signed*.

2j *Anatomija kritike: Cetiri eseja*. Trans. Giga Garcan. Zagreb: Naprijed, 1979. 407 pp. 19.9 x 12.3 cm. Casebound. *Signed*.

2k *Hihyo no kaibo*. Trans. Hiroshi Ebine et al. Tokyo: Hosei University Press, 1980. viii + 529 + 34 pp. 18.7 x 12.5 cm. Includes a sketch of Frye's career by Hisaaki Yamanouchi, a bibliography of books by and about Frye, and translator's notes and acknowledgements. Casebound. *Signed*.

2l *Anatomy of Criticism: Four Essays*. Korean Student Edition. N.p.: United Publishing and Promotion Co., Ltd., 1984. x + 383. 22.6 x 14.9 cm. "The Korean Student Edition is exclusively authorized by Princeton University Press for manufacture and distribution in the Republic of Korea." Paperback.

2m *Anatomy of Criticism: Four Essays*. Markham, Ontario: Penguin, 1990. x + 383 pp. 19.8 x 12.8 cm. Paperback.

2n *Anatomy of Criticism: Four Essays*. Taipei: Bookman Books, Ltd n. d. x + 383 pp. 20.7 x 14.7 cm. "This is an authorized Taiwan edition published under special arrangement with the proprietor for sale in Taiwan only." Paperback.

3. The Educated Imagination

3 *The Educated Imagination*. Toronto: Canadian Broadcasting Corporation, 1963. 68 pp. 20.3 x 12.4 cm. Casebound.

3a *The Educated Imagination*. Toronto: Canadian Broadcasting Corporation, 1963. 68 pp. 20.3 x 12.7 cm. Paperback. *Signed*.

3b *The Educated Imagination*. Bloomington: Indiana University Press, 1964. 156 pp. 20.2 x 13.3 cm. Casebound. *Signed*.

3c *The Educated Imagination*. Bloomington: Indiana University Press, [1966]. 156 pp. 19.9 x 12.9 cm. Paperback. *Signed*.

3d *The Educated Imagination*. Ed. Hisaaki Yamanouchi. Tokyo: Tsurumi shoten, 1967. viii + 135 pp. 18.2 x 12.7 cm. Paperback. *Signed*.

3e *Kyōyō no tame no sōzōryōko*. Trans. Toro Egawa and Masahiko Maeda. Tokyo: Taiyosha, 1969. 188 pp. 18.5 x 12.7 cm. Casebound. *Signed*.

3f *Pouvoirs de l'imagination: essai*. Trans. Jean Simard. Montreal: Editions HMH, 1969. 168 pp. 20.5 x 14 cm. Stiff paper wrappers. *Signed*.

3g *L'immaginazione coltivata*. Trans. Amleto Lorenzini and Mario Manzari. Milan: Longanesi, 1974. 125 pp. 18.4 x 11.8 cm. Stiff paper wrappers. *Signed*.

4. Fables of Identity

4 *Fables of Identity: Studies in Poetic Mythology*. New York: Harcourt, Brace & World, 1963. 265 pp. 20.2 x 13.5 cm. Paperback. *Signed*.

4a *Favole d'identità: Studi di mitologia poetica*. Trans. Ciro Monti. Turin: Einaudi, 1973. ix + 346 pp. 18 x 10.5 cm. Paperback. *Signed*.

4b *Doitsusei no gunwa*. Trans. Tetso Maruko et al. Tokyo: Hosei University Press, 1983. iv + 469 + 9 pp. 18.7 x 12.5 cm. Includes translator's notes and epilogue. Casebound.

5. T. S. Eliot

*5 *T. S. Eliot*. Edinburgh: Oliver and Boyd, 1963. 106 pp. Paperback.

*5a *T. S. Eliot*. New York: Grove, 1963. 106 pp. Paperback.

*5b *T. S. Eliot*. New York: Barnes & Noble, 1966. 106 pp. Paperback.

5c *T. S. Eliot*. Edinburgh: Oliver and Boyd, 1968. 106 pp. 18.2 x 11.4 cm. Revised ed. Paperback. *Signed*.

5d *Eliot*. Trans. Jesús Diaz. Madrid: Ediciones y Publicaciones Españolas, 1969. 173 pp. 17 x 11 cm. Paperback. *Signed*.

5e *T. S. Eliot*. New York: Capricorn Books, 1972. 106 pp. 18.4 x 10.9 cm. Paperback.

5f *T. S. Eliot: An Introduction*. Chicago: University of Chicago Press, 1981. 109 pp. 20.3 x 13.1 cm. Includes updated bibliography of secondary sources. Paperback. *Signed*.

5g *T. S. Eriotto*. Trans. Hikaru Endo. Tokyo: Shimizukobun-do, 1981. xvi + 150 + 71 pp. 20.8 x 14.6 cm. Casebound in slipcase.

5h *Eliot*. Trans. Gino Scatasta. Bologna: Il Mulino, 1989. 126 pp. 20.4 x 12.3 cm. Paperback.

6. The Well-Tempered Critic

6 *The Well-Tempered Critic*. Bloomington: Indiana University Press, 1963. 160 pp. 20.3 x 13.3 cm. Casebound. *Signed*.

6a *The Well-Tempered Critic*. Bloomington: Indiana University Press, 1965. 160 pp. 19.9 x 13 cm. Paperback.

6b *Il critico ben temperato*. Trans. Amleto Lorenzini and Mario Manzari. Milan: Longanesi, 1974. 141 pp. 18.4 x 11.7 cm. Stiff paper wrappers. *Signed*.

6c *Yoi bihyoka*. Trans. Michico Watanabe. Tokyo: Yashio shuppansha, 1980. 151 pp. 18 x 12.7 cm. Casebound in slipcase.

6d *The Well-Tempered Critic*. Markham, Ontario: Fitzhenry & Whiteside, [1983]. 160 pp. 18.4 x 12.4 cm. Paperback.

6e *The Well-Tempered Critic*. Bloomington: Indiana University Press, [1983]. 160 pp. 18.4 x 12.4 cm. Paperback.

7. A Natural Perspective

7 *A Natural Perspective: The Development of Shakespearean Comedy and Romance*. New York: Columbia University Press, 1965. ix + 159 pp. 20.2 x 13.5 cm. Casebound. *Signed*.

7a *Shakespeares Vollendung: Eine Einführung in die Welt seiner Komödien*. Trans. Hellmut Haug. Munich: Nymphenburger Verlagshandlung, 1966. 195 pp. 20.6 x 13 cm. Paperback. *Signed*.

7b *A Natural Perspective: The Development of Shakespearean Comedy and Romance*. New York: Harcourt, Brace & World, [1969]. ix + 159 pp. 20.3 x 13.3 cm. Paperback. *Signed*.

7c *Shakespia kikeki to romance no hatten*. Trans. Kansai Ishihara and Hitoshi Ichikawa. Tokyo: Sansyusya, 1987. 241 pp. 18.7 x 12.5 cm. Casebound.

8. The Return of Eden

8 *The Return of Eden: Five Essays on Milton's Epics*. Toronto: University of Toronto Press, 1965. viii + 145 pp. 20.2 x 13.7 cm. Casebound. *Signed*.

8a *Five Essays on Milton's Epics*. London: Routledge & Kegan Paul, 1966. vii + 158 pp. 18.4 x 12 cm. Casebound. *Signed*.

8b *The Return of Eden: Five Essays on Milton's Epics*. Toronto: University of Toronto Press, 1965. viii + 145 pp. 20.2 x 13.5 cm. Paperback. *Signed*.

9. Fools of Time

9 *Fools of Time: Studies in Shakespearean Tragedy*. Toronto: University of Toronto Press, 1967. vii + 121 pp. 20.2 x 13.5 cm. Casebound.

9a *Fools of Time: Studies in Shakespearean Tragedy*. Toronto: University of Toronto Press, 1973. vii + 121 pp. 20.2 x 13.5 cm. Paperback. *Signed*.

9b *Tempo che opprime, tempo che redime: Riflessioni sul teatro di Shakespeare*. Trans. Valentina Poggi and Maria Pia De Angelis. Bologna: Il Mulino, 1986. 197 pp. 21.2 x 13.3 cm. Part 1 (pp. 13-113) is a trans. by Valentina Poggi of *Fools of Time*. Part 2 (pp. 115-197) is a trans. by Maria Pia De Angelis of *The Myth of Deliverance*. Paperback.

10. The Modern Century

10 *The Modern Century*. Toronto: Oxford University Press, 1967. 123 pp. 18.4 x 11.7 cm. Casebound. *Signed*.

10a *Le siècle de l'innovation: essai*. Trans. François Rinfret. Montreal: Editions HMH, 1968. 162 pp. 19.7 x 12.5 cm. Paperback.

10b *La culture face aux media: essai*. Trans. François Rinfret. Tours: Maison Mame, 1969. 115 pp. 21 x 10.9 cm. Paperback. *Signed*.

10c *The Modern Century*. London: Oxford University Press, 1969. 123 pp. 20.3 x 13.3 cm. Paperback. *Signed*.

10d *Cultura e miti del nostro tempo*. Trans. Vittorio Di Giuro. Milan: Rizzoli, 1969. 120 pp. 20.6 x 14.8 cm. Stiff paper wrappers. *Signed*.

10e *Gendai bunka no hyaku nen*. Trans. Hiroshi Ebine. Tokyo: Otowa shobo, 1971. 152 pp. 18.6 x 12.5 cm. Casebound. *Signed*.

10f *The Modern Century*. Ed. Toshihiko Shibata. Tokyo: Tsurumi shoten, 1971. ii + 138 pp. 18.1 x 12.7 cm. Paperback.

10g *The Modern Century*. New edition. Includes Frye's 1990 address, "The Cultural Development of Canada." Toronto: Oxford University Press, 1991. 135 pp. 18.5 x 11.5 cm. Paperback.

11. A Study of English Romanticism

11 *A Study of English Romanticism*. New York: Random House, 1968. vi + 180 pp. 18.3 x 10.7 cm. Paperback. *Signed*.

11a *A Study of English Romanticism*. Chicago: University of Chicago Press, 1982. vi + 180 pp. 20.2 x 13 cm. Paperback. *Signed*.

11b *A Study of English Romanticism*. Brighton, Sussex: Harvester Press, 1983. vi + 180 pp. 20.2 x 13 cm. Paperback.

11c *Igirisu Romanshyugi no Shinwa*. Trans. Michiko Watanabe. Tokyo: Yashio suppansha, 1985. 245 pp. 18 x 12.7 cm. Casebound in slipcase.

12. The Stubborn Structure

12 *The Stubborn Structure: Essays on Criticism and Society*. Ithaca: Cornell University Press, 1970. xii + 316 pp. 21.1 x 13.9 cm. Casebound.

12a *The Stubborn Structure: Essays on Criticism and Society*. London: Methuen, 1970. xii + 316 pp. 21.1 x 13.9 cm. Casebound. *Signed*.

12b *The Stubborn Structure: Essays on Criticism and Society*. Ithaca: Cornell University Press, [1971]. xii + 316 pp. 21.1 x 13.7 cm. Paperback. *Signed*.

12c *La estructura inflexible de la obra literaria: Ensayos sobre crítica y sociedad*. Trans. Raphael Durbán Sánchez. Madrid: Taurus, 1973. 411 pp. 21 x 13.2 cm. Paperback. *Signed*.

12d *The Stubborn Structure: Essays on Criticism and Society*. London: Methuen, 1974. xii + 316 pp. 21.1 x 13.7 cm. Paperback.

12e *L'ostinata struttura: saggi su critica e società.* Trans. Leonardo Terzo and Anna Paschetto. Rev. by Amleto Lorenzini. Milan: Rizzoli, 1975. 267 pp. 21.7 x 13.9 cm. Paperback. *Signed.*

12f *The Stubborn Structure: Essays on Criticism and Society.* London: Methuen, 1980. xii + 316 pp. 21.5 x 13.4 cm. Issued as Methuen Library Reprint. Casebound. *Signed.*

13. The Bush Garden

13 *The Bush Garden: Essays on the Canadian Imagination.* Toronto: Anansi, 1971. x + 256 pp. 21.5 x 13.7 cm. Casebound. *Signed.*

13a *The Bush Garden: Essays on the Canadian Imagination.* Toronto: Anansi, 1971. x + 256 pp. 21.5 x 13.5 cm. Paperback. *Signed.*

14. The Critical Path

14 *The Critical Path: An Essay on the Social Context of Literary Criticism.* Bloomington: Indiana University Press, 1971. 174 pp. 20.1 x 13.5 cm. Casebound. *Signed.*

14a *The Critical Path: An Essay on the Social Context of Literary Criticism.* Bloomington: Indiana University Press, 1971. 174 pp. 19.8 x 13 cm. Paperback. *Signed.*

14b *O caminho crítico: Um ensaio sobre o contexto social da crítica literária.* Trans. Antônio Arnoni Prado. Sao Paulo: Editora Perspectiva, 1973. 169 pp. 20.5 x 11.3 cm. Paperback. *Signed.*

14c *Hihyo no michi.* Trans. Hiroichiro Doke. Tokyo: Kenkyusha, 1974. 212 pp. 18.7 x 12.8 cm. Casebound. *Signed.*

14d *The Critical Path: An Essay on the Social Context of Literary Criticism.* Brighton, Sussex: Harvester Press, 1983. 174 pp. 21.5 x 13.7 cm. Paperback.

14e *El camino crítico: Ensayo sobre contexto social de la crítica literaria.* Trans. Miguel MacVeigh. Madrid: Taurus, 1986. 21 x 13.4 cm. 149 pp. Paperback.

15. The Secular Scripture

15 *The Secular Scripture: A Study of the Structure of Romance.* Cambridge: Harvard University Press, 1976. vii + 199 pp. 20.5 x 14 cm. Casebound. *Signed.*

15a *The Secular Scripture: A Study of the Structure of Romance.* Cambridge: Harvard University Press, 1976. vii + 199 pp. 20.4 x 13.8 cm. Paperback. *Signed.*

15b *La scrittura secolare: Studio sulla struttura "romance."* Trans. Amleto Lorenzini. Bologna: Il Mulino, 1978. 191 pp. 21.3 x 13.1 cm. Paperback. *Signed.*

15c *Le escritura profana: Un studio sobre la estructura del romance.* Trans. Edison Simons. Barcelona: Monte Avila, 1980. 235 pp. 17.4 x 11.9 cm. Paperback.

16. Spiritus Mundi

16 *Spiritus Mundi: Essays on Literature, Myth, and Society*. Bloomington: Indiana University Press, 1976. xvi + 296 pp. 20.8 x 13.8 cm. Casebound. *Signed*.

16a *Spiritus Mundi: Essays on Literature, Myth, and Society*. Bloomington: Indiana University Press, 1976. xvi + 296 pp. 21.5 x 13.4 cm. Paperback. *Signed*.

16b *Spiritus Mundi: Essays on Literature, Myth, and Society*. [Markham, Ontario]: Fitzhenry & Whiteside, [1983]. xvi + 296 pp. 21.5 x 13.4 cm. Paperback.

16c *Spiritus Mundi: Essays on Literature, Myth, and Society*. [Richmond Hill, Ontario]: Fitzhenry & Whiteside, [1991]. xvi + 296 pp. 21.5 x 14 cm. Paperback.

17. Northrop Frye on Culture and Literature

17 *Northrop Frye on Culture and Literature: A Collection of Review Essays*. Ed. Robert D. Denham. Chicago: University of Chicago Press, 1978. viii + 264 pp. 20.1 x 13 cm. Casebound. *Signed*.

17a *Northrop Frye on Culture and Literature: A Collection of Review Essays*. Ed. Robert D. Denham. Chicago: University of Chicago Press, 1978. viii + 264 pp. 20.4 x 13 cm. Paperback.

18. Creation and Recreation

18 *Creation and Recreation*. Toronto: University of Toronto Press, 1980. 76 pp. 21.5 x 13.7 cm. Paperback. *Signed*.

19. The Great Code

19 *The Great Code: The Bible and Literature*. New York: Harcourt Brace Jovanovich, 1982. xxiii + 261 pp. 23.2 x 15.2 cm. Casebound. *Signed*.

19a *The Great Code: The Bible and Literature*. Toronto: Academic Press, 1982. xxiii + 261 pp. 23.2 x 15.2 cm. Casebound.

19b *The Great Code: The Bible and Literature*. London: Routledge & Kegan Paul, 1982. xxiii + 261 pp. 23.2 x 15.2 cm. Casebound.

19c *The Great Code: The Bible and Literature*. San Diego: Harcourt Brace Jovanovich, 1983. xxiii + 261 pp. 20.3 x 13.3 cm. Paperback.

19d *The Great Code: The Bible and Literature*. Toronto: Academic Press, 1983. xxiii + 261 pp. 20.3 x 13.3 cm. Paperback.

19e *The Great Code: The Bible and Literature*. San Diego: Harcourt Brace Jovanovich, 1983. xxiii + 261 pp. 20.3 x 13.3 cm. Type has been slightly reduced for this edition, the book is printed on lighter stock, and the frontispiece has been reproduced on the inside front cover. Paperback.

19f *The Great Code: The Bible and Literature*. London: Ark Paperbacks, 1983. xxi + 261. 19.7 x 12.8 cm. Paperback.

19g *Le Grand Code: La Bible et la littérature*. Trans. Catherine Malamoud. Preface by Tzvetan Todorov. Paris: Editions du Seuil, 1984. 339 pp. 20.4 x 13.8 cm. Paperback.

*19h *Veliki kod(eks): Biblija i književnost*. Trans. Novica Milic and Dragan Kujundzic. Belgrade. Prosveta, 1985. 283 pp.

19i *Il grande codice: la Bibbia e la letteratura*. Trans. Giovanni Rizzoni. Turin: Einaudi, 1986. 306 pp. 20.4 x 12.3 cm. Paperback.

19j *De Grote Code: De Bijbel en de literatuur*. Trans. L, on Stapper. Intro. by W. Bronzwaer. Nijmegen: SUN, 1986. 351 pp. 22 x 13.8 cm. Paperback.

19k *El gran código: una lectura mitológica y literaria de la Biblia*. Trans. Elizabeth Casals. Barcelona: Editoria Gedisa, 1988. 281 pp. 22.5 x 15.3 cm. Paperback.

19l *The Great Code: The Bible and Literature*. Markham, Ontario: Penguin, 1990. xxiii + 261 pp. 21 x 13.8 cm. Paperback.

19m *Den store kode: Bibelen & litteraturen*. Trans. Ole Lindegård Henriksen. Intro. by Jan Ulrik Dyrkjøeb. Århus, Denmark: Aros, 1991. 351 pp. 13 x 20 cm. Stiff paper wrappers.

20. Divisions on a Ground

20 *Divisions on a Ground: Essays on Canadian Culture*. Ed. James Polk. Toronto: Anansi, 1982. 199 pp. 21.5 x 13.5 cm. Casebound.

21. The Myth of Deliverance

21 *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies*. Toronto: University of Toronto Press, 1983. viii + 90 pp. 21.4 x 13.8 cm. Paperback.

21a *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies*. Brighton, Sussex: Harvester Press, 1983. viii + 90 pp. 21.5 x 13.6 cm. Casebound.

21b *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies*. Brighton, Sussex: Harvester Press, 1983. viii + 90 pp. 21.4 x 13.9 cm. Paperback.

21c *Tempo che opprime, tempo che redime: Riflessioni sul teatro di Shakespeare*. Trans. Valentina Poggi and Maria Pia De Angelis. Bologna: Il Mulino, 1986. 197 pp. 21.2 x 13.3 cm. Part 1 (pp. 13-113) is a trans. by Valentina Poggi of *Fools of Time*. Part 2 (pp. 115-197) is a trans. by Maria Pia De Angelis of *The Myth of Deliverance*. Paperback.

21d *The Myth of Deliverance: Reflections on Shakespeare's Problem Comedies*. Intro. A. C. Hamilton. Toronto: University of Toronto Press, 1992. 21.4 x 13.8 cm. Paperback.

22. Harper Handbook to Literature

22 [With Sheridan Baker and George W. Perkins]. *Harper Handbook to Literature*. New York: Harper & Row, 1985. ix + 563 pp. 20.9 x 13.9 cm. Paperback.

23. Northrop Frye on Shakespeare

23 *Northrop Frye on Shakespeare*. Ed. Robert Sandler. Markham, Ontario: Fitzhenry & Whiteside, 1986. vi + 186. 22.7 x 15 cm. Casebound.

23a *Northrop Frye on Shakespeare*. Ed. Robert Sandler. New Haven: Yale University Press, 1986. vi + 186 pp. 22.7 x 15 cm. Casebound.

23b *Northrop Frye on Shakespeare*. Ed. Robert Sandler. Markham, Ontario: Fitzhenry & Whiteside, 1986. vi + 186. 22.8 x 15.1 cm. Paperback.

23c *Northrop Frye on Shakespeare*. Ed. Robert Sandler. New Haven: Yale University Press, 1986. vi + 186 pp. 22.6 x 15 cm. Paperback.

23d *Shakespeare et son théâtre*. Trans. Charlotte Melançon. Paris: Boréal-Express, 1988. 272 pp. 21.4 x 13.7 cm. Paperback.

23e *Shakespeare: Nove lezioni*. Trans. Andrea Carosso. Turin: Einaudi, 1990. x + 201 pp. 25 x 12.3 cm. Paperback.

24. Northrop Frye on Education

24 *Northrop Frye on Education*. Markham, Ontario: Fitzhenry & Whiteside, 1988. 211 pp. 22.7 x 15 cm. Casebound.

24a *Northrop Frye on Education*. Ann Arbor: University of Michigan Press, 1988. 211 pp. 22.7 x 15 cm. Casebound.

24b *Northrop Frye on Education*. Markham, Ontario: Fitzhenry & Whiteside, 1990. 211 pp. 22.7 x 15 cm. Paperback.

25. Mito metafora simbolo

25 *Mito metafora simbolo*. Trans. Carla Pezzini Plevano and Francesca Valente Gorjup. Rome: Editori Riuniti, 1989. 218 pp. 21.5 x 14.4 cm. Paperback.

26. Myth and Metaphor

26 *Myth and Metaphor: Selected Essays, 1974-1988*. Ed. Robert D. Denham. Charlottesville: University of Virginia Press, 1990. xviii + 386 pp. 23.5 x 15.3 cm. Casebound.

26a *Myth and Metaphor: Selected Essays, 1974-1988*. Ed. Robert D. Denham. Charlottesville: University of Virginia Press, 1992. xviii + 386 pp. 23.4 x 15.1 cm. Paperback.

27. Words with Power

27 *Words with Power: Being a Second Study of "The Bible and Literature."* New York: Harcourt Brace Jovanovich, 1990. xxiv + 342 pp. 22.5 x 15 cm. Casebound.

27a *Words with Power: Being a Second Study of "The Bible and Literature."* Toronto: Viking, 1990. xxiv + 342 pp. 22.5 x 15 cm. Casebound.

27b *Words with Power: Being a Second Study of "The Bible and Literature."* Toronto: Penguin, 1992. xxiv + 342 pp. 21 x 14 cm. Paperback.

27c *Words with Power: Being a Second Study of "The Bible and Literature."* New York: Harcourt Brace Jovanovich, 1992. xxiv + 342 pp. 21 x 14 cm. Paperback.

28. Reading the World

28 *Reading the World: Selected Writings, 1935-1976*. Ed. Robert D. Denham. New York: Peter Lang, 1990. xvi + 416 pp. 22.7 x 15 cm. Casebound.

29. The Double Vision

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Frye's Fables

In the previous two newsletters I reprinted what I thought were all of the pieces of short fiction written by Frye—the six "fables" that were published in *Acta Victoriana* and *Canadian Forum* in the late 1930s and early 1940s. But in the Frye papers at Victoria University I have discovered two additional works of short fiction. The first, "Interpreter's Parlour," is preceded by a cover sheet entitled "Four

Dialogues,” and it is numbered “II.” Numbers I and III are typescripts of the published stories “The Ghost” and “Face to Face.” The second story, “Incident from the Golden Bough,” is apparently the fourth in this series of “dialogues,” although it is not so numbered. In any case, “Interpreter’s Parlour” and “Incident from the Golden Bough” are published here with the kind permission of Jane Widdicombe, executrix of the Frye Estate.

Interpreter’s Parlour

“It is a little too easy,” said the poet, “to criticize modern poetry for being deliberately obscure and unintelligible. Anyone who can see anything intelligible in the contemporary scene is to be congratulated, and poets have to record that contemporary scene. More than that, poets struggle to achieve synthesis, order, creative form. And a synthesis of contemporary life, to be authentic, has to reflect the difficulty of making one at all at such a time. So any poetry really attuned to the beat of the world today must be difficult. In my own poetry, I admit I have never shirked the necessity of being difficult, and I dare say that the terrific concentration has been a bit too much for you. Isn’t that so?”

“I’m afraid so. Take this one here, for instance—I can’t fit it together at all, somehow—“

ARX

A
gold
Ra-
 diance, di
Vine, -in (e)

Prunes and prisms.

“Now that is an excellent example of what I’ve just been saying,” said the poet. “Nothing there but a few crabbed words, seemingly, yet it’s an entire essay on comparative religion.”

“Is it?”

“You certainly wouldn’t think so, would you? But it is. You see, every great religion thinks in terms of two leading ideas, heaven and earth: heaven because it’s the source of *light*, earth because it’s the source of *life*. So every god worshipped as a supreme being is connected both with the sun and with the coming of rain to a waste land.”

“Yes, but—”

“The first three lines work out the solar part of the symbolism. Ra, you remember was the Egyptian *sun* god. The connection of ‘gold’ with the sun is pretty easy, except that you have to realize that it represents the *diffusion* of the light among men. Gold is the basis of all commerce and trade, and of course I’m taking it for granted that gold became the standard of coinage because it originally represented the sun.”

“Oh.”

“But of course trade only accounts for part of the communications among men: the rest comes mainly from writing, which is based on the alphabet. The ‘A’ symbolizes the alphabet, only to link it with the solar symbolism you have to assume that the alphabet (which began in Egypt, of course, connecting up with Ra) was derived from some sort of lunar calendar, there being twenty-eight days in a lunar month and almost that many letters in the alphabet. That represents the *reflection* of the sun’s light, and marks the extreme limit of its diffusion.”

“I see.”

“And that’s why the formal characteristics of those three lines are so sharp and clear. ‘A’ is a direct rhyme to ‘Ra’, and as Ra is a *god*, that’s a pretty easy assonance with ‘gold’. The next two lines, dealing with the fertility side of the symbolism, are harder. They have to be. Life, in contrast to light, is tangled, tortured and mysterious. That’s why the important words are broken up and concealed. The god is *divided* among men, you see, which is why the word ‘divine’ is broken. That gives you the word ‘vine’, which is an obvious fertility symbol, and the connection of ‘vine’ with the ‘gold’ above suggest the Golden Bough which Aeneas took when he, like the Ra of this poem, descended to a lower state of existence.”

“Well —”

“And just as the first three lines suggest the fixity of heaven by the oracular echolalia of assonance and rhyme, so the rest of the poem is based on alliteration, reminiscent of the powerful repeated rhythms of the fertility dance. That accounts for the repetition of ‘di’ and ‘ine’, and, of course, the two ‘pr’ sounds below. But the ‘e’ of the second ‘ine’ is in parenthesis, which means that you are free to take just the ‘in’ part of it and connect it with the Ra who brings *rain*.”

“I couldn’t have figured all that out in a million years. What are the prunes and prisms for?”

“They represent the fact that all religions degenerate into automatic routine morality. The phrase is used by Dickens to symbolize the most rigid kind of conventional propriety. In fact, the words depend for their effect, even in Dickens, on the sound-associations of ‘prude’ and ‘precision.’ The unimaginative and needless repetition of the ‘ine’ sound above warns you what’s coming. And then, of course, a prune is a dried-up and sterile fruit, which shows the exhaustion of the fertility impulse, and the prism is the distortion and fragmentary breaking-up of the clear radiance of the light-god Ra. The words also suggest that the reasons for the exhaustion of a religious impulse are its tendency to become a formal and unintelligible ritual on the one hand and to break up into sects and heresies on the other—in other words, runes and isms.”

“That’s got it all, I guess. Oh—the title.”

“Well, although a prism bends or bows a clear light, the connection with the rain above irresistibly suggests ‘rainbow’. And a rainbow is the symbol of hope and promise, as you remember from the story of the Flood. ‘Arx’ means both the *ark* of Noah and the *arc* of the rainbow. So, although you seem to have a straight linear descent from the sunlight of summer, down through the dying earth of the autumn into the prunes and prisms of the apparently sterile winter, still the breaking up of the snows into the *floods* of spring revives the spirit of hope, so that we come back in a circle after all. That’s why the poem has twelve syllables, representing the sun’s passage through the Zodiac and the cycle of seasons.”

“Thank you very much. It must be very interesting.”

Incident from the Golden Bough

“Good morning, my friend,” said the Phrygian, a middle-aged man of very respectable appearance. “You must be the Athenian stranger, to judge from your costume. I am very glad to see you this morning: I consider it a favourable omen. Perhaps I had better say why without wasting our time. My daughter is to be married today, and according to the ancient usage of this country she must spend her first night in the temple and be offered to a passing stranger before she goes to her husband. That passing stranger, we are told, was originally Attis, our god of the dying and reborn year. But Attis’ own appearances have become rather irregular in this degenerate age. He was accustomed to appear in the form of well-known but not highly esteemed human proxies, and it is necessary for us to

improve on this a little by making sure that the passing stranger is a genuine stranger and neither too fascinating nor too repulsive to a timid virgin. You are a man of the world or you would not be a traveller, and whatever your own religious beliefs may be, I am sure you would be anxious to respect so wholly delightful a custom. My daughter, I may say, has often been called the most beautiful girl in Phrygia.”

“I congratulate you on a good voice and a pleasant manner,” said the Greek. “Otherwise, the speech does not greatly differ from the last eight speeches I have heard in the last eight days from fathers with marrying daughters. I have no doubt that your daughter will be a vast improvement on the eight giggling and scratching little wretches I have so far encountered, but I suspect that all the demons or this damp cold weather are waiting for me in your temple as well as in the others. Wherefore, may I consign to the Phrygian gods of blight and pestilence, whatever their names may be, all Phrygians who do not understand that travellers are frequently weary.”

“Too bad,” said the other, “but you seem to have come in an off-season, and strangers are scarce. That makes the demand a bit insistent, and then there’s a silly superstition that it’s bad luck to have a refusal. I don’t believe it, of course, but my neighbors do. They feel that a stranger should represent Attis in some way, even as a sacrifice, perhaps.”

“I know, I know,” said the Greek. “I wasn’t refusing, and I’ve heard that identical threat eight times before. I’ll be there: I’ve learned that I’ve got to be there. By the way, I don’t have to attend this wedding. I haven’t so far.”

“Well, no,” said the Phrygian. “You have to be a stranger. But my future son-in-law’s house will be deserted this afternoon, and if you go along there now and speak to him you can have a bed if you feel you need sleep for your ninth ordeal.”

“You have a heart after all,” said the Athenian.

The house was pointed out and the Greek proceeded toward it. It was some distance out of the city, and his way led through a wood. He had not gone far into this when he became aware of a young man, with a kind of soft and radiant beauty, standing in front of him, holding a small branch of pine. He jerked the branch and the Greek stopped.

“Are you a man or a god?” asked the Greek, staring.

“God,” said the other. “Attis. They make a big fuss over me in this country. Didn’t you see me appear from no-where?”

“I’m nearsighted,” said the Greek, “and I’m not used to having people appear from nowhere. So I thought you might have dodged out from behind a tree.”

“I did,” said Attis. “I am a tree. All the trees.”

“I’m not good at theology,” said the Greek. “But please tell me what you want with me. I’ll worship you if you say so, but you see I’m Athenian.”

“I understand you’re getting tired,” said Attis.

“Not at all an adequate word,” said the Greek.

“Zeus will be ashamed of you,” grinned the other. “But don’t you think that this wholesale and systematic cheating of a god who does his best to be a fertility spirit is a bit unfair? Take this girl you’re going to tonight. She’s a perfect stunner: the sort of girl gods go wild about. Now no one can blame me for passing up those impossible creatures you’ve been struggling with, but it does seem that when so special an offering comes along I might at least be consulted about it. But I shouldn’t ask you if this has occurred to you: I know it’s occurred to you at least eight times, and I’m sorry. However, you can certainly take tonight off. I’ll fix it up with old what’s-his-name—the girl’s father.”

“I most devoutly and piously thank the gods,” said the Athenian.

“O.K.,” said Attis.

“I beg your pardon?” inquired the Greek.

“O.K.,” repeated Attis. “Divine language. Gods’ thoughts are so highly organized they don’t need words. We just talk in letters of the alphabet. If you tried to write out in your own lingo all the things I meant when I said ‘O.K.’, it would take a big tablet and an hour’s scratching on it. The general idea is that interview is over.”

“I say—” began the Greek diffidently. “I hope you won’t think I’m rude, but I’ve never seen a god before, and I’m rather curious to know how a god’s mind works. In Athens there are a good many people who feel that gods—real gods—must be at least as intelligent as human beings. If not, where did we get our intelligence and you your power? Some of us are a little fed up with stories about gods who go around sleeping with beautiful women: they’re too much like the erotic dreams of men themselves, which is not exactly the sort of thing we’re most proud of having. See what I mean? If you want to take my place tonight, it seems to me you must have a god’s reason for wanting to, and the reasons you’ve given me are those of a brownie or an imp.”

“Shrewd lad,” said Attis. “I had no idea your town was so dangerous. Athene must really do something about it. Look here, you’ve asked the right question, and I’d sooner you figured out the answer yourself. That’s something I never thought I’d say to a human being. Just stand by and watch. By the way, don’t say anything to young what’s-his-name—the bridegroom.”

II

“Very well,” said the Athenian.

“Good morning, Greek,” said the bridegroom. “Well, what do you think of Phrygia and its idiotic superstitions?”

“Much what the Phrygians think of them, I suppose,” answered the Greek. “But the survival of this particular one puzzles me. I can understand why most customs go out or without change. Even where there is no belief, a customary act helps to strengthen society, and nobody but a prig would make a fuss because he can’t believe in what everybody does as a matter of course. Still, it does seem that something which violates one of the deepest instincts in man shows either an extraordinary devotion or an extraordinary lack of courage. Or and I wrong about its being so deep an instinct?”

“Not as far as I am concerned,” said the other, speaking with great energy and with a kind of exasperated bitterness. “To me, my wife is defiled and prostituted by her contact with you. It’s no fault of yours, of course, nor any sin of yours: you’re not only a stranger but a man, and a man discharges the uncleanness from himself. But that girl will be poisoned in both body and mind for the rest of her life.”

“We-ell,” began the Greek.

“I suppose you think I don’t like to take the chance of not being the father of my eldest child,” said the other. “That isn’t it at all. What I’m being robbed of is the complete union of her soul and body with mine, which no man can effect without a normal marriage.”

The Greek opened his mouth again, but the other swept on without attending to him. “And the Phrygians aren’t such sheep as you imagine. In strict confidence, you may be the last stranger to have this hideous obscenity foisted on you. So many prominent people would like to see it abolished, because of the way it makes us the laughing stock of the world and hurts our prestige, that it’s now just a matter of getting an organized body to march into this town and demand that it be put a stop to. And we’re just about to do that: we were only waiting until we had a woman beautiful enough to get the mob’s sympathy. You’d better get away early tomorrow in case there’s any trouble.”

“Thank you,” said the Greek. “Perhaps carrying through something like that needs your type of mind, though I must say it seems a bit narrow to me. But it isn’t quite so simple a matter as you imagine. I’ve seen revolts before, and the priests can always stampede the women. And they probably

know more about your plan than you think and have their bag of tricks all ready for you. That wouldn't bother you, but you can never tell about a mob."

"Actually, most of the priests are on our side this time," said the other. "They can be pretty enlightened where their own interests are concerned, and they realize that this silly business is a complete waste economically, whereas professional temple prostitutes would bring in money and a great deal more patronage."

"Then I don't see who's to stop you," said the stranger, "unless—unless Attis himself takes a hand."

"If Attis cared anything about the matter he'd never have allowed his cult to become debased," said the other. "I revere Attis as much as anyone, but I feel that worship which comes directly from the heart, purified of superstition, will be more welcome to so great a god."

"Perhaps so," said the Greek. "But I still don't know how a god's mind works."

III

In spite of the bridegroom's warning, the Athenian found it impossible not to satisfy his curiosity by remaining in the capital city the following morning. He found, as he had expected, a huge crowd assembled in the chief square, in front of the temple, and his acquaintance the bridegroom was haranguing it. He was speaking of the humiliation of the cuckold, and of how every married man present had endured that humiliation at the hands of a foreigner. He spoke of the purity and nobility of Attis and of the way in which his cult had been degraded by an obscene custom which Attis himself would be the first to condemn. He pointed out that he himself had deliberately allowed his wife to be polluted by a foreigner in order that he might experience the evil of the infamy he was attacking. He said that he had nothing against the priests, and wished only to rid the country of a practice they had never much to do with. There were murmurs in the crowd, but on the whole it was obviously with him, and when at the climax of his speech his wife appeared naked beside him with her head bowed, it greeted her with a roar which said plainly that she was to be the last offering to Attis.

The Athenian had been prepared for some such scene, but the wonderful beauty of the woman, with her long fair hair and swelling breasts, took his breath away, as the beauty of Attis had done the day before. And then he was aware that the crowd had become completely silent and that the woman, now wrapped in a gown, had stepped in front of her husband and was speaking. Her rich, throaty voice was a striking contrast to the harsh barking of the man.

"Like my husband, and like all of you, I expected a passing stranger last night," she said. "But it was Attis who came. Not until I saw the temple filled with a soft glowing light could I really believe it was he, but it was Attis who came. And Attis, our god, has a message for his people of Phrygia. Listen to what Attis says. 'This woman shall bear a son, and the son shall be your king. Your armies shall be invincible wheresoever he leads them: his thoughts and dreams shall be your commands: he shall be the soul of Phrygia. Because the Phrygians are my people I will beget with my own body demigods and heroes to rule them. Such heroes shall be no one's sons but mine, and you may know them only as those who save you in times of disaster and peril. Nor shall your offerings and sacrifices go unregarded, for I am the god of Phrygia, nor shall seed-time or harvest fail, for I am the god of the year.'"

She stopped speaking and raised her hand. The crowd knelt as one man, and an old priest, whom the Athenian suspected of not having been in sympathy with the frustrated reform, came out of the temple and led the hymn to Attis. There seemed nothing else to wait for, and the Greek turned away, but, to his chagrin, he encountered the bride-groom on the outskirts of the city.

"You made this arrangement behind our backs," said the other, with a quiet intensity of hatred.

"Would you mind telling me what your motive was?"

“I had no obligations toward anyone,” said the Greek, “so I kept all the secrets entrusted to me, without caring whether it was a god or a man who asked for my confidence.”

“The gods can always find a traitor,” said the bridegroom.

“That is unfair,” protested the Greek. “You had very different ideas about Attis yesterday, and so, perhaps, had I. Now we know, and now we can be on our guard.”

“We never know, as you call it, until the time for action has passed by,” said the bridegroom.

“There is nothing to be on our guard about: neither of us need fear the jealousy of the gods.”

Frye Bibliography

The list that follows continues the supplements to the Frye bibliography that have appeared in previous issues of the *Newsletter*. Entry numbers, as well as cross-references (A5, M10, etc.), either follow or extend the system of classification in *Northrop Frye: An Annotated Bibliography of Primary and Secondary Sources* (Toronto: U of Toronto P, 1987), or else they refer to previous entries in the Newsletter. My thanks, as always, to Jane Widdicombe, and to others who have sent me materials: Douglas Mantz, Tibor Fabiny, Howard Weinbrot, Warren Stevenson, A. C. Hamilton, John Ayre, Alvin Lee, D. W. Dörrbecker, Bruce Bashford, Klay Dyer, Michal Schonberg, Douglas Jay, Francesca Valente, Jan Ulrik Dyrkjoeb, Nicholas Graham, David Staines, Deanne Bogdan, and Shunichi Takayanagi.

I invite readers to send me copies of essays, reviews, and other materials for inclusion in the next supplement. (Ed.)

Primary Sources

A. Books

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A29c *La duplice visione*. Trans. Francesca Valente Gorjup and Carla Plevano Pezzini. Venice: Marsilo, 1992. Italian translation of *The Double Vision*.

A31 *The Eternal Act of Creation: Selected Essays, 1979-1990*. Ed. Robert D. Denham. Indiana U P, 1993. xix + 188 pp. Hardcover. The tenth collection of Frye's essays, this volume brings together twelve addresses Frye gave during the last decade of his life, plus an introduction to the work of Harold Innis. The collection contains the following essays, four of which are published for the first time:

Auguries of Experience
Literary and Mechanical Models
Literature as Therapy
Repetitions of Jacob's Dream
The Bride from the Strange Land
Blake's Biblical Illustrations
Shakespeare's *The Tempest*
Varieties of Eighteenth-Century Sensibility
Henry James and the Comedy of the Occult
Approaching the Lyric
Criticism and Environment
Harold Innis: The Strategy of Culture
Levels of Cultural Identity

A31 *Reflections on the Canadian Literary Imagination: A Selection of Essays by Northrop Frye*. Ed. and intro. by Branko Gorjup. Preface by Agostino Lombardo. Rome: Bulzoni Editore, 1992.

A32 *Northrop Frye in Conversation* [an interview with David Cayley]. Concord, Ontario: House of Anansi, 1992. Paperback.

C. Separately Published Monographs

C14 *The Stage Is All the World* (A Lecture Given by Northrop Frye for the Stratford Shakespearean Festival, July 28, 1985, Festival Theatre). Michal Schonberg, gen. ed. [Stratford, Ontario: Stratford Shakespeare Festival, 1985]. 16 pp. Paper wrappers. Rpt. in *Myth and Metaphor* [A26], pp. 196-211.

D. Essays and Parts of Book

D137 Korean translation of “The Developing Imagination.” Trans. In Hwan Kim. [I’ve not yet seen this translation. Ed.]

D154 “Conclusion” to *Literary History of Canada* rpt. in *An Anthology of Canadian Literature*. Vol. 1. Ed. Russell Brown and Donna Bennett. Toronto: Oxford UP, 1982.

D308 “*Shakespeare’s* The Tempest.” Rpt. in *Shenandoah* 42 (Winter 1992): 36-50.

G. Interviews. See A32 above.

Secondary Sources

K. Books

K1 Addition to reviews of John Ayre, *Northrop Frye: A Biography*
O’Malley, Martin. *United Church Observer* 54 (August 1990): 46–7.

K9 Additions to reviews of A. C. Hamilton, *Northrop Frye: Anatomy of His Criticism*
Balfour, Ian. *Queen’s Quarterly* 98 (Fall 1991): 705-7.
Hart, Jonathan. “Frye’s Anatomizing and Anatomizing Frye.” *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* March–June 1992: 119–53 [142–52].
Shore, David R. *Journal of Canadian Poetry* 7 (1992): 190-93.

K14 Graham, Nicholas W. *Northrop Frye and Visionary Realism*. 1991. Photoduplicated typescript. Privately published. 272 pp. An ambitious reconstruction of F’s central notions, especially his understanding of Blake’s biblically based vision and the principles of archetypal criticism. The third part of the manuscript—“Practical Criticism”—contains readings of Spenser, Milton, Blake, and Joyce.

K15 Russell, Ford. *Northrop Frye on Myth: An Introduction*. New York: Garland, forthcoming. Examines F’s theories of myth, culture, romance, and the Bible, and compares his ideas with those of Frazer, Jung, Cassirer, Ricoeur, Spengler, and Toynbee.

L. Essays and Parts of Books

L876 Bogdan, Deanne. *Re-Educating the Imagination: Toward a Poetics, Politics, and Pedagogy of Literary Engagement*. Portsmouth, NH: Boynton/Cook; Heinemann; Toronto: Irwin, 1992. A critique, largely from a feminist perspective, of F’s theory of the educated imagination. Although F’s presence is felt on practically every page of this book, chapters 3-5 examine specifically F’s answers to what Bogdan calls the “meta-problem: what literature should be taught, why we should teach it, and how it should be taught.

L877 Ebine, Hiroshi. “System of Literature and Prose Genres.” *Eigo Seinen* [*The Rising Generation* 137 (July 1, 1991): 178-79. Part of a special section of this journal devoted to Frye. See also the articles by Yamagata, Nakamura, Maeda, and Itirano.

L878 Fabiny, Tibor. “The Literal Sense and the ‘Sensus Plenior’ Revisited.” *Literary Theory and Biblical Hermeneutics*. Ed. Tibor Fabiny. (Proceedings of the International Conference: “Reading Scripture—

Literary Criticism and Biblical Hermeneutics,” Pannonhalma, Hungary, 4-6 July, 1991.) Szeged, Hungary, 1992, pp. 156-68. Shows how Frye, among others, has helped to recapture the sense of the literal meaning in biblical interpretation.

L879 Guardiani, Francesco. “Il postmoderno esce dal caos. Verso la sintesi con McLuhan e Frye.” *Annali D’Italianistica*. Ed. Dino S. Cervigni. 9 (1991): 56-71. Compares McLuhan’s notion of the “global village” to F’s idea of “primary concerns,” showing how both perspectives constitute an interconnected Canadian response to postmodern cultural anxieties.

L880 Itirano, Kliči. “Frye and Canadian Poetry.” *Eigo Seinen* [*The Rising Generation* 137 (July 1, 1991): 180-81. Part of a special section of this journal devoted to Frye. See also the articles by Yamagata, Nakamura, Ebine, and Maeda.

L881 Hart, Jonathan. “The Ever-changing Configurations of Comparative Literature.” *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* March/June 1992: 1-20 [8-10]. An introduction to a first issue of CRCL devoted to a review of scholarship. Includes and overview of Hart’s own essay devoted to F’s *Myth and Metaphor* and *The Double Vision* and Hamilton’s *Northrop Frye: Anatomy of His Criticism*. See K9, M27, and M29.

L882 Maeda, Masahiko. “Frye and Romantic Studies.” *Eigo Seinen* [*The Rising Generation* 137 (July 1, 1991): 176-77. Part of a special section of this journal devoted to Frye. See also the articles by Yamagata, Nakamura, Ebine, and Itirano.

L883 Manganaro, Marc. “Northrop Frye: Ritual, Science, and ‘Literary Anthropology.’” *Myth, Rhetoric, and the Voice of Authority: A Critique of Frazer, Eliot, Frye, & Campbell*. New Haven: Yale UP. 1992, pp. 111-50. On the relations between F’s criticism and the comparative method of anthropology. Argues that F’s view of the way science uses facts and theory is similar to Frazer’s. F’s authority derives from his “invoking what cannot be imagined: the perfect, ultimate originary unity of things.” The rhetoric F uses to map out his views of literature is found also in his social and educational theories: it reveals F’s commitment to structure, continuity, and essentialism, as well as his mystification of the “historically contingent” and ideology.

L884 Nakamura, Kenji. “To Anatomize *Anatomy of Criticism*.” *Eigo Seinen* [*The Rising Generation* 137 (July 1, 1991): 170-72. Part of a special section of this journal devoted to Frye. See also the articles by Yamagata, Maeda, Ebine, and Itirano.

L885 Taylor, Gary. *Reinventing Shakespeare: A Cultural History, from the Restoration to the Present*. New York: Weidenfeld & Nicholson, 1989, pp. 332-33. Sees *Northrop Frye on Shakespeare* as defining Shakespeare “as the function of a contrast and contest between two sites”—the city and the country.

L886 Yamagata, Kazumi. “Metaphoric Rhetoric to Encode the World—Textual Analysis of the Bible.” *Eigo Seinen* [*The Rising Generation* 137 (July 1, 1991): 173-75. Part of a special section of this journal devoted to Frye. See also the articles by Nakamura, Maeda, Ebine, and Itirano.

M. Reviews

M26. *WORDS WITH POWER*

M26.23 Donoghue, Denis. "Mister Myth." *New York Review of Books* 39 (April 9, 1992): 25-28.

M26.24 Lee, Alvin. *Queen's Quarterly* 98 (Fall 1991): 703-5.

M26.25 Vancook, Bert. *Presbyterian Record* 115 (May 1991): 31, 33.

M27 MYTH AND METAPHOR

M27.11 Atkins, Douglas. *ADE Bulletin* 103 (Winter 1992): 52-56.

M27.12 Donoghue, Denis. "Mister Myth." *New York Review of Books* 39 (April 9, 1992): 25-28.

M27.13 Dörrbecker, D.W. *Blake: An Illustrated Quarterly* 25 (Summer 1991): 20-21. Review of "Blake's Bible" in *Myth and Metaphor*.

M27.14 Fischer, Michael. *American Literary Scholarship*. Durham: Duke UP, 1992, p. 406. Brief notice.

M27.15 Hart, Jonathan. "Frye's Anatomizing and Anatomizing Frye." *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* March/June 1992: 119-53 [120-33].

M27.16 Meagher, John C. *Religion & Literature* 24 (Summer 1992): 83-90.

M27.17 Watts, John D. W. *Review and Expositor*. 89 (1992).

M29. THE DOUBLE VISION

M29.4 Donoghue, Denis. "Mister Myth." *New York Review of Books* 39 (April 9, 1992): 25-28.

M29.5 Edinborough, Arnold. "Frye: A Colossus among Academics." *Anglican Journal Review of Books* 117 (November 1991): 3A.

M29.6 Hart, Jonathan. "Frye's Anatomizing and Anatomizing Frye." *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée*. March/June 1992: 119-53 [133-41].

M29.7 Perkin, Russell. "Northrop Frye's Double Vision." *Atlantic Provinces Book Review*. 18 (September 1991): 15.

M29.8 Vancook, Bert. *Presbyterian Record* 116 (March 1992): 35-36.

M29.9 Wilson, David. *United Church Observer* 54 (May 1991): 44.

M30. READING THE WORLD

M30.1 Donoghue, Denis. "Mister Myth." *New York Review of Books* 39 (April 9, 1992): 25-28.

P. Miscellaneous

- P251 Belliveau, John Edward. "The Incredible Monctonian." *The Monctonians: Scamps, Scholars and Politicians*. Vol. 2. Hantsport, NS: Lancelot Press, 1982, pp. 224-29. Biographical sketch.
- P252 Bosch, David J. *Transforming Mission: Paradigm Shifts in Theology of Mission*. Maryknoll, NY: Orbis, 1919, p. 253. Brief comment on the importance of *The Great Code* for theology, particularly missiology.
- P253 Dörrbecker, D. W. "Blake and His Circle: An Annotated Checklist of Recent Publications." *Blake: An Illustrated Quarterly* 25 (Summer 1991): 4–59 [20-21, 45, 49]. Contains reviews and notices of various Frye items, especially as they relate to Blake: "Blake's Bible," "Blake's Biblical Illustrations," *Northrop Frye: An Annotated Bibliography*, and the *Northrop Frye Newsletter*.
- P254 Fogel, Stan, and Linda Hutcheon. "The Space between Meanings." *Books in Canada* 20 (December 1991): 11-15 [13]. Fogel and Hutcheon discuss the ways that postmodernism challenges the values that Frye, who is called a representative of "high modernism," stood for.
- P255 Todd, Douglas. "Delight in the Mystery of God." *Vancouver Sun* 8 February 1992: 15. On Frye's religious views as inferred from *The Double Vision*, *The Great Code*, and *Words with Power*.
- P256 Wishart, John. "City Asked to Stage Annual Northrop Frye Festival." *Times-Transcript* [Moncton, NB], 23 May 1991: 13. On the appeal to the Moncton city council by Douglas Mantz for support for the Frye Festival as an annual event.

Obituaries, Tributes, Memorials

In the last two issues of the *Newsletter* we listed various memorial articles and tributes that appeared shortly after Frye's death. The following can now be added to the list.

- Fabiny, Tibor. "Érdekeltség és szabadság" ["Concern and Freedom"]. *Nagyvilág* December 1991.
- Fletcher, Angus. "In Memoriam. Northrop Frye (1912-1991)." *New Vico Studies* 9 (1991): 152-54.
- Mulhallen, Karen. "In Memoriam, Northrop Frye, 1912-1991, R.I.P." *Descant* 21–22 (Winter–Spring 1990–91): 7.
- Stone, G. Winchester, Jr. *PMLA* 106 (May 1991): 564-65.
- Threll, Donald F. "Northrop Frye: In Memoriam." *Science-Fiction Studies* 18 (July 1991): 288-90.
- Weinbrot, Howard. "On Northrop Frye in Minneapolis, 1990. A Memorial." *Johnsonian News Letter* 50 (September & December 1991): 39–5.

The Chancellor Northrop Frye Gold Medal

The Chancellor's Gold Medal was established by the Senate of Victoria University in 1990 as an award to be presented annually to the student of Victoria College who has the highest standing among candidates for the four-year Bachelor's degree. After the death of Northrop Frye in January 1991, the name was changed to The Chancellor Northrop Frye Gold Medal.

The Medal was designed by Professor David A. Blostein, a member of the English Department at Victoria College, and struck by the Royal Canadian Mint in solid silver, double coated in 24-carat gold. The obverse shows the likeness of Northrop Frye; the reverse combines two images by William Blake, over the legend THE TRUTH SHALL MAKE YOU FREE (John 8:32), the motto that appears over the south door of the Victoria College building.

In *Fearful Symmetry*, the book that established his international reputation as scholar, thinker, and teacher, Frye identifies Blake's figure of the rising Albion (or humanity, long imprisoned by analytical reason) with Orc, the poet's embodiment of rebellious, imaginative energy. Behind him with a rival energy, Urizen created with his compass the material universe, vast but dehumanized by the limitations of rationality. In combining these two images, the design interprets the College motto and affirms, with Blake and Frye, the liberating truth of the human imagination.

The medal was on display in Northrop Frye Hall during "The Legacy of Northrop Frye" conference.