

Histoire et relations littéraires

1. AHRENDT, Günter, 'Adonis in Amerika: Zur Funktion transformierter Mythen in den Kurzgeschichten von John Cheever', *Anglia* 103, iii-iv (1985) 336-64
Many of John Cheever's short stories transform classical and Biblical myths to show the cultural hollowiness and decadence of the modern American upper middle class in particular, and contemporary life in general. Ovid's *Metamorphoses* is an especially prominent source. (F. Bergmann)
2. ALESSIO, Antonio, 'Pirandello in Canada', *Il Velino* 29, iii-iv (1985) 403-13
There are no Canadian editions of the works of Pirandello and, while Pirandello is studied in the principal Canadian universities, critical contributions to the study of the writer have practically always been published elsewhere. Even so, Pirandello is not unknown to the Canadian public. Various works of his have been performed and broadcast and have roused considerable interest among both critics and public. An interesting, if controversial, version of his *Six Characters in Search of an Author* has also been produced in Canada and this won the *Premio Maschere Nude* of Agrigento in 1977. A park in Montreal has also been named after Luigi Pirandello.
Il n'existe pas, au Canada, d'éditions des œuvres de Pirandello, et, s'il est vrai que Pirandello constitue un sujet d'étude dans la majeure partie des universités canadiennes, les essais critiques ont, pratiquement, toujours été publiés hors du territoire canadien. Toutefois Pirandello n'est pas inconnu du public canadien. Plusieurs de ses œuvres ont été représentées et diffusées par radio, suscitant un remarquable intérêt auprès de la critique et du public. On a aussi réalisé, au Canada, une édition télévisée, intéressante, même si contestée, de *Six personnages en quête d'auteur*; cette édition obtint, entre autre, le prix d'Agrigente: *Premio Maschere Nude* (1977). Un parc, à Montréal, porte le nom de Luigi Pirandello. (*Author's summary reprinted by permission*)
3. ANDERSON, Andrew A., 'Some Shakespearean Reminiscences in García Lorca's Drama', *Comparative Literature Studies* 22, ii (Summer 1985) 187-210
More or less explicit references in Lorca's works to the full range of Shakespeare show that Lorca was very familiar with Shakespeare, though more likely than not through translation. Beyond these references there are a number of parallels which may or may not have been intentional, but show Lorca ready to draw inspiration from settings (reading *Así que pasen cinco años* against *A Midsummer Night's Dream*) or character situations (*Bochas de sangre* and *El público* against *Romeo and Juliet*). A look at a number of plays demonstrates some of the ways literary allusiveness can be theatrically meaningful, but also the complexity of Lorca's experiments. (G. Lang)
4. ANDERSON, David, 'Pound alla ricerca di una lingua per Cavalcanti', *Lettere italiane* 37, i (gennaio-marzo 1985) 24-40
In translating Cavalcanti, Pound was equally ready to experiment with his original (sound-ing the *Rime* in Venetian dialect) and with the language into which he was translating it. His linguistic choices were based on historical and philological research, as well as on his sensitivity to the poems' original readers, and to the nonspecialist readers of his translations. For Pound, a translation was not self-sufficient; rather, he considered it a gloss on the original. In his first translation of Guido (1910-12), Pound erred too much in the direction of re-creating Guido's language in a pseudo-archaic English. In his revisions (1927-31), Pound reverted to a pre-Elizabethan lexicon and a more flexible meter, as well as to their more opportune historical connotations. The language Pound invented for his translation of Guido has had a marked influence on translations of the *Com-media*, starting with that of Binyon, who was assisted by Pound, and extending to Sisson's. (R. A. Carroll)
5. ARMSBY, Leslie, 'Sujets et objets dans le roman post-symboliste: Gide, Alain-Fournier, et Conrad revisités', *Canadian Review of Comparative Literature* 13, i (March 1986) 64-75
The narratives of Gide, Alain-Fournier, and Conrad centre on 'une idée de pureté tra-hie': the protagonists misjudge the object of their quest for an ideal and are stripped gradually of their connections to the moral, social, and perceptual world. The end ultimately brings gains of a more subjective nature — the realization of inner strength and worth, and the stabilization of a sense of self — but only after the loss of the 'false,' material object and a compromise between the primacy of the ideal and the demands of reality. (M. F. Bongco)
6. ASHER, Kenneth, 'Nietzsche, D.H. Lawrence and Irrationalism', *Neophilologus* 69, i (January 1985) 1-16
Lawrence and Nietzsche both believed the 'will to power' to be man's irrational energy source, and that society structured itself naturally according to man's varying degrees of volition. Lawrence, however, interpreting Nietzsche's 'Macht' as intellectual power, minimized the affinities between them. Although his later expansions or clarification of the issues on which the two differed increasingly reflected Nietzsche's thought, Lawrence maintained the dualism of the male and female principles (culture/creativity and nature), whereas for Nietzsche, creativity or culture was merely a tool of the will, a necessity for communal life. (J. Brumlik)
7. AUYAMA, Masutaki, 'James and Nanboku: A Comparative Study of Supernatural Stories in the East and West', *Comparative Literature Studies* 22, i (Spring 1985) 43-52
The contrast of Henry James' 'The Romance of Certain Old Clothes' (1864), 'Sir Edmund Orme' (1891), and 'The Friend of the Friends' (1890) with Nanboku Tsuruya's 'Tokaikō Yoitsuya Kaisan' (1825) reveals much about the genre of the ghost story and cultural attitudes in the West and the East. Despite the differences between the Christian and Bud-dhist backgrounds, there are marked similarities insofar as ghosts in both haunt because of jealousy, grudges or some other strong feeling continuing after death. What is super-natural in literary type may in fact offer grounds for reflection upon our mutual materi-alism. (G. Lang)
8. BACHLEITNER, Norbert, 'Die Rezeption von Henry Homes *Elements of Criticism* in Deutschland 1763-1793', *Arcadia* 20, ii (1985) 113-33
The replacement of rationalistic, classic, aesthetic theories in the French tradition in 18th century Germany by more sensual theories is, for the most part, due to the influence of English models. Hutcheson, Burke and Gerard have overshadowed the influence of Home's *Elements of Criticism*. Home favored a style of criticism based upon the uplifting of the soul and the foundation of rules in the nature of man. This he contrasted to French classicism and declaratory style. He believed that only the middle class possessed the 'good natural taste' to become a true judge of art. Both Herder and Friedrich von Blanckenberg dealt with Home's theories in depth. (S. Beeler)
9. BANCQUART, Marie-Claire, 'Une mise en cause du sublime à la fin du XIX^e siècle: sub-lime, sublime, sublimation', *Revue d'Histoire Littéraire de la France* 86, i (1986) 109-11

L'époque 'décadente', 1880-1900, voit se raréfier l'emploi du terme 'sublime'. Il gêne les critiques; il est mal accepté par un public plus accessible au pathétique. Quant aux écrivains, une positivité désenchantée les persuade de l'extrême contingence de notre condition, au moment même où se fonde en France la psychologie des profondeurs. On assiste donc à une réduction du 'sublime', qui nie celui-ci au profit de la pseudophyxis des 'sublimés' (extraits, concentrés, élixirs), gammes analogues s'exténuant dans l'enluminé de vivre. C'est alors que le mot 'sublimation' perd son sens romantique pour prendre l'acception médicale que nous connaissons. (*Author's summary, reprinted by permission*)

10. BECKER, Allenne R., "Alice Doane's Appeal": A Literary Double of Hoffman's *Die Elxriere des Teufels*, *Comparative Literature Studies* 33, 1 (Spring 1986) 1-11

Nathaniel Hawthorne's story is compared to Hoffman's presumed prototype. There is concrete evidence that Hawthorne would have known *Die Elxriere des Teufels* through a partial translation. The two works are different in nature, one being a short story, the other a novel, but they share much in common both in form and content: enough to suppose that the resemblances are more than coincidental. (G. Lang)

11. BECKEN, Peter, 'Franz Kafka and Anglo-American Literature: A Personal View', *Germanic Review* 60, ii (Spring 1985) 48-58

Two important themes that are frequently and notably evident in Kafka's work — including especially his novel *Der Verschollene* (*Amerika*) — are the father-son conflict and the concept of agency as oppression. Kafka made use of a number of Anglo-American works to improve his understanding and expression of these themes. He used Benjamin Franklin's *Autobiography* to form his ideas on escape from violence (represented by the father) to independence, although Franklin was not nearly as important an influence on *Der Verschollene* (*Amerika*) as (according to Kafka's own admission) Dickens' *David Copperfield*. Kafka was also deeply affected by Shakespeare's *Hamlet* — especially as it relates to the theme of the father-son relationship and the concept of independence. Swift's *Gulliver's Travels* was drawn upon by Kafka for his ideas on education, and De-foe's *Robinson Crusoe* served Kafka as a touchstone for his consideration of loneliness and isolation. Kafka's reading of Anglo-American literature was not for purposes of imitation, therefore, but rather was used as a means to develop themes which he considered to be of special significance. (R. W. Atkinson)

12. BENNETT, Philip E., 'Thomas Elie de Biville', *Medium Aevum* 55, 1 (1986) 58-71

In 1275, a very literary and intellectual *Vita* of Thomas Elie was written, no doubt to revive the lapsed canonisation proceedings for him. A French translation of the Latin work (c. 1350), likely written by Jean Hélie de Saint-Martin, differs from the *Vita* not in content but in its adaptation to the necessity of oral delivery before pilgrim audiences. From both sources we know that Thomas Elie made a considerable contribution to the religious life of the period. However, changes taking place within the Church structure during his lifetime made his type of ministry obsolete. He was not to be canonized until 1850. (J. Brumlik)

13. BERRY, Margaret, 'Almanzor and Coxinga: Drama West and East', *Comparative Literature Studies* 22, 1 (Spring 1985) 97-109

Artaud's *Le Théâtre et son double* is a good takeoff point for studying drama West and East, according to Berry, and his categories suggest comparisons such as Samuel Beckett's and Noh's drama, Dryden's *The Conquest of Granada* and Chikamatsu Monzaemon's *The Battle of Coxinga*, *Romeo and Juliet* and Chikamatsu's *The Love Suicides of Sonezaki*,

Claudel's *The Satin Slipper* and *Crushingura*, Marlowe's *The Jew of Malta* and a kabuki play. Though these collatings raise many issues, there remain many common threads which connect European and Japanese theatre traditions. (G. Lang)

14. BEITZ, Dorothy M., 'Baudelaire, Swinburne and the Legacy of Greece', *Canadian Review of Comparative Literature* 14, 1 (March 1987) 1-24

A study of Baudelaire's *Les Fleurs du mal* and Swinburne's *Poems and Ballads*, suggests that an affinity of views exists between the two artists. Each exhibits a desire to escape from the intolerance of modern society to the freedom of classical Greece, as it is represented in the lyric tradition. The two visions of Greece, as created in these works, are characterized by their highly personal style and the interplay of modern and classical culture. Yet, their separate origins produce subtle differences between them. Baudelaire's vision, based on personal travel experiences, resembles a tropical paradise while that of Swinburne, conceived through a study of classical literature, resembles the Greece of ancient times. Their shared experience of censure, in both their literary and personal lives, provided the impetus to escape from modernity, while the negative imagery, evident in the works of both, suggests an acknowledgment of the impossibility of doing so. (J. Allant)

15. BIDNEY, Martin, 'The Aeolian Harp Reconsidered: Music of Unfulfilled Longing in Tjutev, Mörke, Thoreau, and Others', *Comparative Literature Studies* 22, iii (Fall 1985) 329-43

M.H. Abrams' essay, 'The Correspondent Breeze: A Romantic Metaphor,' set the grounds for much discussion of romanticism, but his illustrations of romantic wind-harp symbolism are English. If we extend the field of reference to Russia, Germany and America, we encounter markedly different varieties of this symbol. The examples are Fëdor Ivanovich Tjutev's 'Problek' (The Gleam, 1825), Eduard Mörke's 'An eine Äolsharfe' (To an Aeolian Harp, 1837), and Henry David Thoreau's 'Rumors from an Aeolian Harp' (1840). (G. Lang)

16. BIEN, Gloria, 'Baudelaire in China', *Comparative Literature Studies* 22, 1 (Spring 1985) 121-35

Though Baudelaire himself was not much interested in China (the word occurs only twice in *Les Fleurs du mal* and then only tangentially) there are 'Baudelairean' aspects to several works by the Tang poets Li Po, Tu Fu, Li He and Li Shangyin. These points of affinity, tenuous though they be, would have encouraged Chinese poets in the 20s and 30s in both the Symbolist (*xiangzhengyi*) and Modernist (*xindaiyuan*) movements to look towards Baudelaire as a model. (G. Lang)

17. BOHN, Willard, 'The Trials and Tribulations of Josef K. and Mersault', *Orbis Litterarum* 40, ii (1985) 145-58

Kafka's and Camus' social criticism is epitomized in their condemnation of a specific institution: the trial. Though the former prefers satire to the latter's more direct approach, each levels a scathing attack on societal norms. While the satire in *Der Prozess* does not contribute much to the plot as a whole, serving primarily as a metaphor, in *L'Étranger* Camus is more successful in integrating his attack on bourgeois justice with his existential plot. Though Josef K. and Mersault have rather tragic roles to play, the two novels do not present a pessimistic view of man's fate. *L'Étranger* is even rather optimistic. Camus chooses to end, not with Mersault's nihilistic tirade or with his execution but on a note of tranquil reflection. Through their failure as individuals the two heroes offer positive hope to the rest of mankind. They are scapegoats who are sacrificed to save the reader from the same fortune. Both authors specifically address themselves to the latter and

urge him to reflect on the problems dramatized in their works. That K. and Meursault are possessed by a strong desire to live at the end stresses the infinite value of life despite its tragic brevity. (Author's summary reprinted by permission)

18. BOONE, Laurel B., 'The Relationship Between *The Owl* and *the Nightingale* and Marie de France's *Lais* and *Fables*,' *English Studies in Canada* 11, ii (June 1985) 157-77
An analysis of Marie de France's *Lais* and *Fables* and Nicholas of Guildford's *The Owl* and *the Nightingale* reveals striking similarities among these contemporaneous works. All three draw heavily upon oral sources; they share didactic subject matter and the use of the beast fable; and are alike in their enthusiasm for legal affairs and court procedure. The fact that Nicholas wrote in English and Marie in Anglo-Norman seems to have been no barrier to their using the same material; this suggests a more homogeneous literary environment in twelfth century England and France than the language difference might indicate. (K. Jones)

19. BOMPAIRE, Jacques, 'La place du genre historique dans le traité "Du Sublime," *Revue d'Histoire Littéraire de la France* 86, i (1986) 6-14

Le genre historique occupe dans le traité *Du Sublime* (du milieu du 1^{er} siècle ap. J.-C.) une place modeste, comparée à celle de la poésie ou l'éloquence. Mais il permet d'observer avec précision les méthodes et les idées du Pseudo-Longin. L'auteur se limite à dix historiens. La trilogie principale réunit le 'héros,' Thucydide, Hérodote, le plus souvent cité, et Xénophon. L'étude sur Timée, Théopompe et les historiens hellénistiques apporte un éclairage original. Le Traité s'attache surtout aux figures de pensée et aux tropes, et il fait apparaître la continuité entre poésie et histoire. (Author's summary reprinted by permission)

20. BRAND, C.P., 'Dante and the Middle Ages in Neo-Classical and Romantic Criticism,' *Modern Language Review* 81, ii (April 1986) 327-36

In the early eighteenth century, although he was seen by a few as the herald of a new age, Dante was generally considered as reflecting, in language and thought, the barbarity of the medieval period. Gradually he gained respect as a theologian, a philosopher and a creator of language. It was not, however, until the end of the century that he was acclaimed also as a poet. The nineteenth century brought Dante into favour because of his medieval context until, reverting to the early eighteenth-century view, it finally placed him at the threshold of a new literary age. (J. Brumlík)

21. BROWN, Carolyn T., 'Creative Imitation: Hung Shen's Cultural Translation of Eugene O'Neill's *The Emperor Jones*,' *Comparative Literature Studies* 22, i (Spring 1985) 147-55
Hung Shen's 1922 *Yama Chiao*, clearly derived from Eugene O'Neill's *The Emperor Jones*, is analyzed in order to discover ways in which borrowing need not be, as Harold Bloom has argued in *The Anxiety of Influence*, a traumatic experience, but rather a vibrant and stimulating one. Such would have been the case for Chinese writers of the 20s and 30s who deliberately snuck their own traditions and took what they could from the West, which is not to say that Buddhist tradition and a historical rather than mythic bent lacking in O'Neill were not also part of this borrowing. (G. Lang)

22. BRUNNER-TRAUT, Emma, 'Älgypten – Ursprungsland des mittelalterlich-europäischen Drachens?' *Fabula* 26, i/ii (1985) 72-9

The Old Egyptian version of a proto-dragon commands greater attention than Lutz Röhrich has accorded it. There are similarities of characteristics and iconography

between the Old Egyptian giant serpent Apophis and the medieval European dragon, as well as between the divinity Seth and St. George. Probably there existed profane accounts of the type already in Old Egyptian times; such accounts may have been brought back to Europe by the Crusades. (F. Bergmann)

23. BURKHARD, Marianne, 'Love, Creativity and Female Role: Grillparzer's *Sappho* and Stael's *Corinne* between Art and Cultural Norm,' *Jahrbuch für Internationale Germanistik* 16, ii (1984) 128-46

The *Dichterinendrama*, the story of a female artist, is a Kulturtragödie, not a Kunsttragedie, i.e., not merely a subdivision of the Dichterdrama, the story of a male artist. The latter, exemplified by Goethe's *Tasso*, shows the conflict between the (male) artist and society; the former, the conflict between the female artist and the socially imposed and internalized definitions of female success. If the woman artist cannot succeed in holding the love of a man, she fails as a woman, thus as a person, and (unlike the male artist) loses her creativity as well as her female identity. Both *Corinne* and *Sappho* at first triumph in art and love, then lose their lovers to younger, more 'normal,' domesticated women – a failure in being 'womanly' that leads to their deaths. *Corinne* is an improviser, the practitioner of an ephemeral, non-political art, unlike Stael's own; Stael seems not to have felt that an audience would accept a female artist who got away with flouting the socially expected limitations on women to the degree that she herself did. She felt committed, for literary purposes at least, to the assumption that a woman's fame, unlike a man's, could only be validated by her erotic success. (P. Merittale)

24. BURNLEY, J.D., 'Chaucer, Usk, and Geoffrey of Vinsauf,' *Neophilologus* 69, ii (April 1985) 284-93

There is no indication that Chaucer read the *Ad Herennium*, and his references to the *Poetria Nova* and to Horace's *Ars Poetica* do not suggest close reading of these texts or assimilation of their teaching. Late fourteenth-century writers frequently borrowed concepts and images from the medieval authors but altered the form, the context or the significance. Rhetoric was often considered a means of deceiving, and Chaucer and Usk shared concern for lexical rather than rhetorical style. Advice on rhetoric, in Hoccleve as well, was frequently expanded into generalised *exempla*. The London poets knew their sources but had little interest in their teachings. (J. Brumlík)

25. CAMPBELL, Josie P., 'To Sing the Song, To Tell the Tale: A Study of Toni Morrison and Simone Schwarz-Bart,' *Comparative Literature Studies* 22, iii (Fall 1985) 394-412

Although writing in two different languages, the Black-American woman Toni Morrison and the *guadeloupéenne* Simone Schwarz-Bart suggest, by the common themes and myths in four of their works, that there exists a strong Afro-American identity turning around a perpetual cycle of myth, history, life, love and story-telling. (G. Lang)

26. CARLSON, Marvin, 'Ibsen, Strindberg, and Telephony,' *PMLA* 100, v (October 1985) 774-82
During the nineteenth century the phenomenon of heredity was of great interest to artists as well as biologists, but its actual dynamics remained mysterious to both. Some felt that the inheritance of characteristics was to be explained on physiological grounds, some on psychic, and some on a combination of the two. A writer inclined toward scientific materialism like Zola naturally emphasized the physical interpretation of this phenomenon, but Ibsen and Strindberg found the possibility of heredity through psychic means, called telephony by August Weismann, more useful for their aesthetic concerns. Their plays show many varieties of this phenomenon, using telephony in ways

related both to contemporary scientific speculation and to a long literary tradition, in which a key work was Goethe's *Die Wahlverwandtschaften*. (Author's summary reprinted by permission)

27. CARPENTER, John, 'Animals and Angels: The Literature of Destruction,' *Cross Currents: A Yearbook of Central European Culture* 5 (1986) 77-97

The meaning of the changing imagery comparing humans and animals is discussed in detail and illustrated by examples from several national literatures. (P. Z. Schubert)

28. CHÉNETIER, Marc, 'Charting Contemporary American Fiction: A View from Abroad,' *New Literary History* 16, iii (1985) 653-69

Chénétier discusses the difficulty of writing a history of recent American fiction which is at once historical and contemporary. He posits four central objectives in a potential history which serve, broadly, to resist rigid theoretical classification in favour of a descriptive model based on textual evidence. His own analysis suggests a return in American letters to less reflexive, rethematized fiction. (P. Morris)

29. CHU-CHIN SUN, Cecile, 'Problems of Perspective in Chinese Western Comparative Literature Studies,' *Canadian Review of Comparative Literature* 13, iv (December 1986) 531-47

The past twenty years have generated two distinct modes for dealing with the relation between Chinese and Western literature: the myopic and hypermetropic schools of comparison. By means of specific examples, Chu-Chin Sun challenges the validity of these two approaches: the former, on the grounds of whether a viable basis for comparing two disparate literatures actually exists, and the latter, for its tendency to apply Western critical theory to Chinese literature with little respect for its indigenous features. The article concludes that the true value of Chinese-Western comparative studies may only be revealed through a study of individual texts of both traditions in their respective cultural contexts. (J. Allan)

30. COHEN, Philip, 'Madame Bovary and *Flags in the Dust*: Flaubert's Influence on Faulkner,' *Comparative Literature Studies* 22, ii (Fall 1985) 344-61

Flags in the Dust, the first of the Yoknapatawpha County cycle which appeared in a detective form in 1929 as *Sartoris*, clearly owes much to *Madame Bovary*. The adulterous relationship between Horace Benbow and Belle Mitchell echoes that between Léon and Emma, and there are three very explicit references to *Madame Bovary* in another novel, *Sanctuary*, in which Faulkner takes up the same and related characters. (G. Lang)

31. COOKE, Michael G., 'Romanticism and the Paradox of Wholeness,' *Studies in Romanticism* 23, iv (Winter 1984) 435-53

The phenomenon of the individual longingly poised between 'annihilation' and 'omnipotence' figures prominently in English and German Romanticism. Examples may be found in *Faust*, *Manfred*, and *Alastor*, while Coleridge and Fichte are 'commentators on this drama of revelatory encounter.' (A. M. Withmann)

32. CORZANI, Jack, 'Problèmes méthodologiques d'une "Histoire Littéraire" des Caraïbes,' *Komparatistische Hefte* 11 (1985) 49-67

If one admits that literary history is not a mere catalogue of authors and works, but tries to draw up the cultural life of a given country, the elaboration of a 'literary history of Caribbean countries' reveals itself as highly delicate and raises many methodological questions. Among other points the author emphasizes the inadequacy of the concept

of 'marginal literatures' and the way of considering things which must be decolonised. The literary histories of the various Caribbean countries and the synthesis that could result from them must be self-centered. (Author's summary reprinted by permission)

33. CEALC, Randall, 'Plato's *Symposium* and the Tragicomic Novel,' *Studies in the Novel* 17, ii (Summer 1985) 158-73

The Socratic dialogue, as found in Plato's *Symposium*, shows both a thematic analogy with, and a structural correspondence to, the tragi-comic novel, although its connections between the genres of comedy and tragedy, are both more obvious and more familiar. The thematic treatment of Love makes clear that it is a mediator, as well as itself a mysterious mixture; the structure of the dialogue is dialectical; it is a mixture of modes, alternating humour and seriousness, comic and didactic, the artistic and the philosophical, in its sequence of speeches while coming to a comic conclusion. This is all the more surprising after the sublimity of the hierarchy of love. Attending to Kierkegaard, Ortega and especially Batin, however, provides considerable precedent for considering the Socratic dialogue, with its realism, its balance of conflicting qualities, and its self-aware role-playing on multiple fictional levels, as the forerunner of today's tragi-comic post-realist fictions. (P. Merviale)

34. CULPIN, D. J., 'The Political Theory of Marivaux,' *Modern Language Review* 81, iii (July 1986) 592-9

Throughout his various writings, Marivaux may be seen as developing a political theory in which may be found elements from the works of Locke, Hobbes, and Montesquieu. He upholds absolute monarchy but not on the grounds which Hobbes proposes, for he perceives man as sociable. Closer to the theories of Locke and Montesquieu, he nonetheless eschews the idea of a constitutional monarchy. Essentially conservative, he places his faith in an enlightened monarchy. (J. Brumlik)

35. CUNNINGHAM, Lawrence C., 'Hagiography and Imagination,' *Studies in the Literary Imagination* 18, i (Spring 1985) 79-87

From Athanasius' *Life of Anthony* onwards, hagiography has had a rich and complex tradition, extending from straight saints' lives to folklore to modern narrative. Some saints, such as Anthony and Joan of Arc, inspired later writers and artists. For the most part, hagiography reflected and in turn fed the everyday religious attitude of common folk. The seventeenth century marks the waning of the genre. Modern versions, from the nineteenth century on, do not so much express simple piety as the problems of being Christian in a new age; some examples are Dostoevski, Camus, Silone, and Graham Greene. Increasingly, the brutality and impersonality of the modern world will furnish the elements for the recasting of hagiography in our time. (F. Bergmann)

36. D'ACOSTINO, Nemi, 'Dante e Pound: un modello impossibile,' *Lettere italiane* 37, i (gennaio-marzo 1985) 3-23

In Italy during the 1950s, the critical consensus (supported by Montale and Praz) was that Pound's earlier work was preferable to his *Cantos*. But at the same time, younger critics were re-evaluating the *Cantos*, claiming that Pound was the Dante of his time. Just as Dante sought to combat the radical Aristotelianism of Averroes, so Pound sought to place logic within its limits. Pound's central instrument for this was the fragment. A Greimasian analysis of the *Cantos* would identify the subject in the omniform 'I': Pound, but also Ulysses, Sigismondo, Dante and Ovid. These characters occur not as in traditional

diegesis but as ethical/didactic *exempla*. The hero's object of desire is Paradise; in his search he is aided by protective divinities such as Aphrodite/Persephone. The opposing *actant* is Usury. In the final analysis, Pound often re-introduced the Aristotelianism he was trying to avoid, and the poem fails to re-integrate its various speakers. Nevertheless, Pound is the only possible Dante for this fragmented age. (R.A. Carroll)

37. DAHLSTROM, Daniel O., 'The Taste for Tragedy: The Briefwechsel of Bodmer and Calpio,' *Deutsche Vierteljahrsschrift* 59 (1985) 206-23

The transalpine correspondence of J.J. Bodmer and Count Calpio, published as *Briefwechsel von der Natur des Poetischen Geschmacks* (1736) ('Correspondence on the Nature of Poetic Taste'), constitutes an early confrontation of rationalist and empiricist thinking. Both aestheticians, however, draw upon their opposing views on the tragic theatre in an attempt to elucidate their opposing theories of poetic taste. (Periodical abstract adapted by A.M. Withmann)

38. DASENBROCK, Reed Way, 'The Petrarchan Context of Spenser's *Amoretti*,' *PMLA* 100, i (January 1985) 38-50

Spenser's *Amoretti* have never been properly appreciated, because they have been judged by the norms they have sought to criticize, the norms of Renaissance Petrarchism. A critique of Petrarchan love, the *Amoretti* turn away from that system's restless egotism toward the world of marriage, which Spenser presents as a sacred harbor of rest. This is not an absolutely original turn, since Petrarch himself, founder of the conventions of Petrarchan love, also sought to escape his own love situation. He does so, in the *Canzoniere*, by turning toward Heaven and by turning Laura into an agent of transcendence, like Dante's Beatrice. The turn the *Amoretti* makes is parallel to the turn made by the *Canzoniere*, though in Spenser, marriage replaces death as the means of obtaining sacred rest. Spenser's exaltation of marriage is indebted to Protestant teaching, though the *Amoretti* is where this new conception of marriage first enters love poetry. (Author's summary reprinted by permission)

39. DAVIS, Mary E., 'The Town that Was an Open Wound,' *Comparative Literature Studies* 23, i (Spring 1986) 24-43

In his recent novel *Cronica de una muerte anunciada*, Gabriel García Márquez takes up the family-centred sense of tragedy which marked his earlier writing, especially *Cien años de soledad*. The tragic pattern which is his favourite, that of fatality announced, is reintroduced, though more concisely. The Faulknerian analogues found in his earlier fiction reappear, and once again character is fate, and the fate of a town is expressed through its characters and through their telling. (G. Lang)

40. DE AKMAS, Frederick A., 'The Apocalyptic Vision of *La Vida es Sueño*: Calderón and Edward FitzGerald,' *Comparative Literature Studies* 23, ii (Summer 1986) 119-40

Though FitzGerald is known first and foremost for his translations of Omar Khayyam, the mentor who exposed him to Persian had previously led him to Spanish, in particular Calderón. His *Rubaiyat* was in fact sandwiched between his translations of six Calderón dramas, and was followed by English renditions of *El mágico prodigioso* and *La vida es sueño*. There is a poetics of translation to be disinterred from the strategies FitzGerald brought to his Calderón. (G. Lang)

41. DEAN, James, 'Dismantling the Canterbury Book,' *PMLA* 100, v (October 1985) 746-62

Tales as a concluding sequence, it has not been generally recognized that Chaucer ends his book deliberately and skilfully beginning with the Second Nun's Tale. Through the concluding stories Chaucer disengages himself and his audience from the fiction making of the *Tales*, moving toward his own voice in the Retraction, and he introduces themes of transformation in tales concerning the conversion of souls (Second Nun), the transmutation of metals through alchemy (Canon's Yeoman), the metamorphosis of Apollo's crow (Manciple), and the transforming powers of contrition and penitence (Parson, Retraction). The consistency of these closure themes provides evidence for the authority of the Ellesmere manuscript as against the highly regarded and recently published Hengwort manuscript of the *Tales*, which has a different concluding tale order and which does not contain the Canon's Yeoman's Tale. (Author's summary reprinted by permission)

42. DELON, Michel, 'Le Sublime et l'idée d'énergie: de la théologie au matérialisme,' *Revue d'Histoire Littéraire de la France* 86, i (1986) 62-70

L'idée d'énergie, peu présente en tant que telle dans la doctrine classique, se cherche à travers des notions comme celles de *je ne sais quoi* et de sublime qui préparent les voies à la linguistique et à l'esthétique de l'énergie, propres au XVIII^e siècle. Elles délimitent un champ à la fois infra-rationnel (la sensibilité, l'imagination) et supra-rationnel (le divin). Le jeu est théologique, il se perpétue et s'abâtarde dans la tradition qui va de Boileau et Silvain à l'*Encyclopédie* et à son supplément, mais retrouve son éclat théorique dans le matérialisme de Diderot. Le *Salon de 1767* exalte dans le sublime la puissance d'une nature qui dépasse l'homme, mais aussi la force de la création artistique: deux réalités que désigne un même mot, celui d'énergie. (Author's summary reprinted by permission)

43. DEVINE, Kathleen, 'The Way Back: Alun Lewis and Remarque,' *Anglia* 103, iii/iv (1985) 320-35

Though Lewis saw no action himself in World War II, his writings are much concerned with the destruction of self which war visits on those who survive battle. These concerns derive from Lewis's reading of Erich Maria Remarque's World War I novels *All Quiet on the Western Front* and *The Road Back*, which are very similar in thought and expression to some of Lewis's short stories and many of his poems. (F. Bergmann)

44. DIEDRICK, James, 'George Eliot's Experiments in Fiction: "Brother Jacob" and the German *Novelle*,' *Studies in Short Fiction* 22, iv (Fall 1985) 461-8

Eliot was well-read in the German *Novelle*. Her unsympathetic treatment of characters in 'Brother Jacob' appears to derive from a similar attitude in Gottfried Keller's 'The Three Righteous Combmakers.' Even more important parallels exist between 'Brother Jacob' and Keller's 'Clothes Make the Man,' most notably an occurrence of the carnival-grotesque as discussed by Baxtin. 'Brother Jacob' is an important step in Eliot's development from *The Mill on the Floss* to *Silas Marner* and *Daniel Deronda*. (F. Bergmann)

45. DIEKSTRA, F.N.M., 'The *Physiologus*, the Bestiaries and Medieval Animal Lore,' *Neophilologus* 69, i (January 1985) 142-55

The *Physiologus* probably dates from the fourth century. It is a work which uses animal legends to teach the basic tenets of the Christian faith. Most of its observations can be traced to ancient sources: Indian, Egyptian, Jewish, and Hellenistic. Subsequent additions by Christian writers, and the influence of Aristotle's science brought about changes. The Middle English and French Bestiaries (eleventh and twelfth centuries) were based upon it. It later became encyclopaedic in form, and gradually shed the *sensus moralis*,

but its influence continued into the seventeenth century. Some inconsistencies have been due to faulty transmission, misreading, or transference from one tradition to another. (J. Brumlik)

46. EASTING, Robert, 'Owein at St. Patrick's Purgatory,' *Medium Aevum* 55, ii (1986) 150-75. Owein is usually considered a fictional character because of his supposed *in corpore* trip to the otherworld. However, there is evidence to suggest that he was a historical figure who went to St. Patrick's Purgatory at Lough Derg, and underwent penitential exercises there under the influence of the prior of the convent. The account of his voyage would have included a version of the early history of Lough Derg and what some of the penitents were said to have experienced. Embellished retellings by Gilbert and Henry of Sawtry ultimately culminated in the *Tractatus* written at the request of Hugh, Abbot of Wardon. (J. Brumlik)

47. EFFE, Bernd, 'Sokrates in Venedig: Thomas Mann und die "platonische Liebe,"' *Antike und Abendland* 31, ii (1985) 153-66.

That Thomas Mann's only centrally homoerotic text, *Der Tod in Venedig*, is also his only text to be shaped thematically by a classical source, Plato's *Symposium*, can perhaps be explained in terms of the chiasmic relationship between the two texts. Plato, living in a society where homosexual experience was a familiar norm of conduct, and almost certainly himself experienced in it, could not, however, as a philosopher, approve the overruling of reason by passion. He therefore sublimated homoeroticism into the familiar hierarchy of love in the *Symposium*. Thus, by an indirect route, he found himself again in harmony with the beliefs and habits of his contemporaries. Mann, on the other hand, although likewise somewhat experienced, as we see from the Diaries (to a degree commonly ignored or underrated by his critics), placed the Platonic argument in the context of Schenbach's desperate rationalization of his own slipping into the Dionysian abyss of sensuality. Thus again, but by the opposite route, he found himself in agreement with the codes (albeit ones to some degree inconsistent with the practice) of his own society. (P. Merrile)

48. EGRI, Peter, 'The Romantic Form of the Sonnet and Sonata: Wordsworth and Hubert Parry,' *Comparative Literature Studies* 22, iv (Winter 1985) 455-71.

Apart from their common etymologies, the terms sonnet and sonata do have certain common points, albeit on different scales and, of course, in different media. Both state, develop and conclude an antithetic experience, and have a closely-knitted texture which reflects the structural development of any incarnation. Much is to be learned about the patterns of Romantic taste from a comparison of the sonnet and the sonata forms in the works of William Wordsworth and Hubert Parry. (G. Lang)

49. EL-MISKIN, Tjani, 'Disclaiming Authorial Originality: The Negotiation of Textuality in Two African Texts,' *Comparative Literature Studies* 22, ii (Summer 1985) 352-64.

The Tunisian Izz al-Din al-Madam and the Nigerian bard Mai Kale, whose epic is transcribed from the Kanuri, employ different strategies of situating themselves vis-à-vis their texts, which both feature the early Muslim leader Ali Ibn Abi Talib. Struggling for different reasons against any hint of their own originality or invention in these tales, the former limits the 'factuality' of the text, the latter its 'fictionality.' (G. Lang)

50. FABER, Marion, 'The Metamorphosis of the French Aphorism: La Rochefoucauld and Nietzsche,' *Comparative Literature Studies* 23, iii (Fall 1986) 205-17.

Not only the genre of aphorism, but certain facts of literary history link La Rochefoucauld and Nietzsche. The former's *Sentences et Maximes* were, in the latter's time, considered a trivial product of affectation, but Nietzsche's admiration deserves credit for having revived the interest in him, and we in the twentieth century have sustained it. (G. Lang)

51. FITZ, Earl E., 'The First Inter-American Novels: Some Choices and Some Comments,' *Comparative Literature Studies* 22, iii (Fall 1985).

Given the hypothesis of an 'American' novel with roots in European but with a New World identity, the following five 'first' novels provide a primary list for study: *The History of Emily Montagu* (1769, Frances Brooke, Canada); *The Power of Sympathy* (1789, William Hill Brown, United States); *El periquillo sarniento* (1810, Fernández de Lizardi, Mexico); *L'influence d'un livre* (1837, Philippe Aubert de Gaspé, Québec); *A moreniinha* (1844, Manuel de Macedo, Brazil). The critical criteria which can adequately judge these disparate works as well as the definitions which could be extended to all of them are still to be determined. (G. Lang)

52. FLEISSNER, Robert F., 'Is Gregor Samsa a Bed Bug? Kafka and Dickens Revisited,' *Studies in Short Fiction* 22, ii (Spring 1985) 225-8.

Kant, Shakespeare, but especially Dickens are crucial to Kafka's metaphorical formulation of Gregor as an insect (of, *pauze* Nabokov and Updike, a fundamentally indeterminate species). Dickens is probably the intermediary between Kafka and, say, the Poe of 'The Gold Bug,' while the frequent delineations of people as insects and other forms of animal life in Dickens' *Black House*, for instance, are clearly determining for the reification of metaphor in Gregor. (P. Merrile)

53. FORESTIER, Georges, 'Une dramaturgie de la gageure,' *Revue d'Histoire Littéraire de la France* 85, iv (1985) 811-19.

L'absence de manuscrit nous empêche de voir Cornelle à l'œuvre, mais quelques lettres, *Àvis au lecteur* et *Examens* peuvent nous donner une idée de la manière dont il concevait la création. Ces maigres documents nous révèlent un Cornelle inattendu, chez qui l'artiste passe avant le politique et le moraliste. Il y laisse clairement entendre que pour lui la création dramatique est avant tout une série de tours de force. Cette conception de la littérature comme gageure, notée et louée par Racine lui-même, explique non seulement tant de sujets et de héros 'à la limite,' mais plus particulièrement cette série de défis et de paris que constituent les tragédies postérieures à *Edipe*, et qui font d'*Agésilas* la pointe extrême d'un parti pris avant-gardiste, souligné de manière éclatante dans *L'avis au lecteur*, mais qui présidait déjà à ses débuts dans la carrière dramatique. Et si la conception créatrice que révèle *L'illusion comique* peut être rapprochée de celle de tel auteur d'avant-garde de notre époque, c'est que chez Cornelle, entre le bourgeois paisible de ses biographies et le moraliste politique de ses hagiographies, se démenait un artiste soucieux de ne jamais se laisser enfermer dans quelque cadre que ce soit. Par quoi il rejoint notre modernité. (*Author's summary reprinted by permission*)

54. FRANK, Frederick S., 'Proto-Gothicism: The Infernal Iconography of Walpole's *Castle of Otranto*,' *Orbis Litterarum* 41 (1986) 199-212.

An analysis of the major supernatural icons or horror symbols of the first Gothic novel, Horace Walpole's *Castle of Otranto* (1764), suggests that the work's infernal iconography expresses in a fully developed way the central themes of the emergent Gothic tradition: a malign and disorderly cosmos; the impotency of rationalism; supernatural terror and horror as the prevailing conditions of the Gothic universe. The iconography of Gothicism

derives from older positive value systems, codes of religious belief or symbols of social stability, but converts these traditional positive representations of order and security into an iconography of fear, doubt, loss, disintegration of self and disruption of natural law. The primary example of this process of iconographic inversion whereby the negative or darker side of the symbol becomes the dominant object of terror in the Gothic world is the sentient architecture of the haunted Castle of Otranto itself, a former re-tector now become a site of terror. Concentrating on the mobile icons of the castle's interior and applying a theory of iconology developed by Theodore Ziolkowski in his *Disenchanted Images: A Literary Iconology*, the essay explores Walpole's proto-Gothic achievement in preparing the way for the vast eruption of Gothic fiction that would follow in the last decades of the Eighteenth Century. (*Author's summary reprinted by permission*)

55. FRANKLIN, Ursula, 'Heinean Inspirations in Laforgue's Early Literary Journalism,' *Canadian Review of Comparative Literature* 13, iii (September 1986) 325-49

A comparison of Laforgue's early work with Heine's 'Briele Aus Berlin' and *Poesis inédites* documents the degree and progression of Heine's influence upon the French poet. Laforgue's earliest poetry echoes the style, structure and even the subject matter of Heine, while his prose pieces, decidedly the work of a less mature and politically innocent artist, reflect a knowledge and appreciation of Heinean irony and polemic. (J. Allan)

56. FRATTA, Carla, 'Traduzioni italiane di testi letterari quebecchesi,' *Il Velino* iii-iv (maggio-agosto 1985) 303-12

Ten works of Québec literature have been translated into Italian: seven novels and three books of poetry. The first work translated was *Maria Chapdelaine* (1924). Roy's *Rue Deschambault* followed in 1957. In the decade from 1962-72, Thériault's *Agaguk*, Blais's *La belle bête* and *Une saison dans la vie d'Emmanuel*, Ducharme's *L'arctique des anadés* and Hébert's *Kamouraska* were published. The books of poetry translated are Mitron's *L'homme rapaillé* and *L'âge de la parole*, and, in one volume, Lapointe's *Le réel absolu*, *Tableaux de l'amourisme*, and *Écritures*. (R.A. Carell)

57. FRAUSTINO, Daniel V., 'Gimpel the Fool': Singer's Debt to the Romantics,' *Studies in Short Fiction* 22, ii (Spring 1985) 228-31

Epistemological affinities as well as verbal echoes suggest Isaac Bashevis Singer's indebtedness, for 'Gimpel,' to the English Romantics in general, and Wordsworth's 'Strange Fits of Passion Have I Known,' in particular. (F. Bergmann)

58. FUJISAWA, Matoshi, 'A Survey of Japanese Immigrant-Emigrant Literature,' *Comparative Literature Studies* 22, i (Spring 1985) 9-22

To counter the common and scholarly presumption that Japanese literature is limited to *kokubungaku*, 'native literature' or works written in Japanese by Japanese authors and published in Japan for Japanese readers, Fujisawa has prepared a quick survey of Japanese literature seen from a more complex and cosmopolitan perspective. His aims are threefold: 1) to survey works of foreign origin which do fit into the scope of Japanese literature as usually defined; 2) to identify ethnic literature Japanese in origin but multinational in terms of language and point of publication; and 3) to cast light upon the issues such complex identities raise. The immigrants to Japan he discusses range from the eighth-century Chinese aristocrat Asada no Murajiyasu to the Jesuit scholar João Rodrigues to Lafcadio Hearn. The emigrants begin in the eighth century with Abe no

Nakamaro, who was befriended by Li Po and Wang Wei in China, but who continued to compose in Japanese. Given that emigration to the United States began in 1869, it should not be surprising to find writers like the American *issei* (first generation) Okina Rokkei and the Canadian *nisei* (second generation) Joy Kogawa. Though immigrant literature attracts much more interest in Japan than emigrant literature, the study of both should be part and parcel of any complete perspective on literature in Japan. (G. Lang)

59. GETTO, Giovanni, 'Italianismo di Madame de Sévigné,' *Lettere italiane* 37, iii (luglio-settembre 1985) 321-9

The study of Italian literature formed part of the social circle of Madame de Sévigné, whose *Lettres* frequently cite from the *Gérontisme* and, less often, from the *Furioso*, Garin's *Pastor fido*, Boccaccio, Annibal Caro, and Paolo Sarpi. Her letters are also sprinkled with Italian words and phrases. (R.A. Carell)

60. GIENDINING, Robert, 'Pyramus and Thisbe in the Medieval Classroom,' *Speculum* 61, i (1986) 51-78

Six medieval Latin Pyramus and Thisbe poems based upon Ovid's tale demonstrate the suitability of the theme for the teaching of rhetoric in the schools of France, Germany and probably England around the year 1200. The surviving poems appear to have been model classroom exercises. From them one can perceive the development of a medieval Ovidian tradition which ran parallel to the classical tradition, and of which the images of love and death ultimately found their way into other love stories, from Gottfried's *Tristan* to English works of the renaissance period. (J. Brumlik)

61. GOSCILO, Helena, 'Tolstoy, Lados, and the Libertine,' *Modern Language Review* 81, ii (April 1986) 398-414

This article is in response to Durkin (*Russian Language Journal* 1983). The important issue is not whether Tolstoj knew Lados's work but why events and images in *Anna Karenina* echo passages in *Les Liaisons dangereuses*. The answer is that the cultural context in both goes back ultimately to Ovid's *Ars amatoria*. The *Ars* spawned works such as *Les Égarés du cœur et de l'esprit*, a predecessor to Lados's novel. The figure of the libertine in Anna Karenina is distributed among three male characters, but the libertine tradition followed by Tolstoj, Lados, and Crébillon finds its source in Ovid's instructions on seduction. (J. Brumlik)

62. GROUT, P.B., 'The Author of the Munich Brut, his Latin Sources and Wace,' *Medium Aevum* 54, ii (1985) 274-82

Twice the Munich Brut (12th century, Walloon dialect) deviates significantly from its main source, Geoffrey of Monmouth's *Historia Regum Britanniae* (Vulgate Version), and adds material from the *Aeneid* and from Ovid. The King Lear story is expanded and characterized by extensive use of direct speech (as in Wace). (H.R. Runte)

63. GUERLAC, Suzanne, 'Longinus and the Subject of the Sublime,' *New Literary History* 16, ii (1985) 275-89

Guertac offers a reading of Longinus's *On the Sublime* as a rhetoric of enunciation rather than one simply of expression. Such a reading emphasises the neglected 'force value' of the sublime to include a rhetoric of desire. (P. Morris)

64. GUMBRECHT, Hans Ulrich, 'History of Literature - Fragment of a Vanished Totality?' *New Literary History* 16, iii (1985) 467-79

In concise terms, Gumbrecht traces the concept of a history of literature as a nineteenth-century fragmentation from the former concept of one objective 'history.' He proposes the development of a new discipline, 'history of literature,' within a larger integrated idea of history, such that this new discipline and other historical sub-disciplines remain linked and structurally directed. (P. Morris)

65. GUTH, Deborah, 'Archetypal Worlds Reappraised: *The French Lieutenant's Woman* and *Le Grand Meaulnes*,' *Comparative Literature Studies* 22, ii (Summer 1985) 244-51
As John Fowles acknowledged in the foreword of the revised edition of *The Magus*, he was greatly indebted to Alain-Fournier's *Le Grand Meaulnes*. This is even more obvious in the case of the former's *The French Lieutenant's Woman*, though comparison between the central female figures, Sarah and Yvonne, reveals significant difference between the two plots. (G. Lang)

66. HAKUTANI, Yoshinobu, 'Yone Noguchi's Poetry: From Whitman to Zen,' *Comparative Literature Studies* 22, i (Spring 1985) 67-79
Perhaps the most gifted Japanese American poet, Yone Noguchi has been unduly neglected, though admired by Thomas Hardy and George Meredith. Born in Japan in 1875, he died there as well in 1947, World War II having severed his last ties with the West. His English-language writings reflect the attitudes of Walt Whitman and his mentor Joaquin Miller, the 'Poet of the Sierras,' as well as the poetics of the haiku, a genre in which he composed both in English and Japanese, and through the haiku, Zen. (G. Lang)

67. HALL, H. Gaston, 'Observation and Symbolism in Lope de Vega's *El Caballero de Olmedo*,' *Modern Language Review* 80, i (January 1985) 62-79
The augury of the death of Don Alonso, which is described toward the end of Act II, should be interpreted as if it were one of the prophetic dreams of patristic doctrine. The birds, flowers, and colours of the incident have Christian significance, and belong to the allegorical tradition of Petrarch's *canzone* 'Standomi un giorno solo a la finestra.' Petrarch's sonnets provide a model for the Caballero's sonnet to Inés in Act I, and the *Trionfi* provide a guide to the moral texture of the play as a whole. The story of Pyramus and Thisbe provides another model, although a negative one. (J. Brumlík)

68. HALL, Joan Lord, ' "To Play the Man Well and Duely": Roleplaying in Montaigne and Jacobean Drama,' *Comparative Literature Studies* 22, ii (Summer 1985) 173-86
Our age has been especially sensitive to the themes of roleplaying in Renaissance literature, in particular in the drama of the early seventeenth century. There are a number of parallels between these dramas and the *Essays* of Montaigne, which were published in English in 1603. We know that Marston, Webster and Shakespeare all borrowed from the *Essays*. It is also likely that Montaigne's understanding of the social presentation of self in the face of flux and change might have stimulated the Jacobean, though the former had a more conservative outlook. (G. Lang)

69. HALL, Jonathan, 'Falstaff, Sancho Panza and Azdak: carnival and history,' *Comparative Criticism* 7 (1985) 127-45
The openness of carnival forms to the dynamics of social contradiction enabled their further historical development in literature, as can be demonstrated by studying three literary manifestations of the 'Fat Man.' Shakespeare's *Henry IV* is about the divorce of the traditional carnival outlook (represented by Falstaff) from the historical purposiveness of royal power. In *Don Quixote*, the literary carnivalesque itself is reversed as Sancho

Panza shows discretion in his governing duties. The parody of literary forms in Brecht's *The Caucasian Chalk Circle*, where Azdak fulfils the role of the 'Fat Man,' reinstates the buried potential of the carnival through a rereading of the literature of the past. (A. Chanady)

70. HAMMOND, Paul, 'Dryden's Philosophy of Fortune,' *Modern Language Review* 80, iv (October 1985) 769-85
Dryden's usage of the classical concept of Fortune can be studied in *Palamon and Arcite* and *Abdolon and Achitophel*, as well as in his translations of Horace, Lucretius and Virgil. His view in his later works is that man must submit to Providence. Whereas good fortune is to be seized and enjoyed, man must not become Fortune's slave or worship her; and he should be able to rise above ill fortune with tranquillity. (J. Brumlík)

71. HARGER-GRINING, V. and A.R. CHADWICK, 'Mirror, Mirror on the Fence? Reflections on and in A. Robbe-Grillet and L. Carroll,' *International Fiction Review* 13, ii (Winter 1986) 20-3
The article outlines the similarities between Robbe-Grillet's *Dimn* and Carroll's Alice books, such as the surreal semantic level in two books that claim to mean nothing, the fantastic mode, the distortion of perspective and intention, the time-reversals and the similar thematic elements and use of language that is both cognitive and intuitive. (G. Hoogenboom)

72. HARLEY, Marta Powell, 'Narcissus, Hermaphroditus, and Attis: Ovidian Lovers at the Fontaine d'Amors in Guillaume de Lorris's *Roman de la rose*,' *PMLA* 101, iii (May 1986) 324-37

The essay returns readers of the *Roman de la rose* of Guillaume de Lorris to the well of Narcissus, or the Fontaine d'Amors, and explores Guillaume's reliance on two additional Ovidian myths, those of Hermaphroditus and Attis, in his re-creation of the Narcissus setting. An examination of the evidence for Guillaume's familiarity with the two myths precedes the discussion of the contributions that the Narcissus, Hermaphroditus, and Attis myths make to Guillaume's depiction of romantic sexual love. The essay rejects the notion that Amant's fall into love represents a transcendence of Narcissus's tragedy; instead it urges that Amant himself falls into a destructive passion that has its origin in self-love. (Author's summary reprinted by permission)

73. HEATH, Artyl Lea Denny, 'Phelps, Browning, Schopenhauer and Music,' *Comparative Literature Studies* 22, ii (Summer 1985) 211-17

The conflation of Robert Browning's and Schopenhauer's views on music in an essay by William Lyons Phelps raises interesting points about their respective philosophies. Both consider music the supreme art, but from very different perspectives: the English poet espousing a materialist outlook; the German philosopher, an essentially Platonist one. (G. Lang)

74. HEIER, E., 'Schiller's *Die Räuber* in the Light of Tolstoj's Concept of Art,' *Canadian Review of Comparative Literature* 13, iv (December 1986) 531-47

Tolstoj's treatise, 'What is Art?' defines art as a communication of feelings, which must have been experienced by the author himself to be properly evoked within his readers. Great art must fulfil its moral purpose by arousing, within its readers, a feeling of indignation at base or ignoble action. As Schiller's revolutionary drama, *Die Räuber*, fulfils this prerequisite, Tolstoj names it as one of the greatest works of all times, thereby ensuring its place in the canon of world literature. (J. Allan)

75. HEIZLE, Martin, 'Seneca and Elizabethan Revenge Tragedy: Aspects of Thomas Kyd's *The Spanish Tragedy* and Shakespeare's *Titus Andronicus*', *Antike und Abendland* 31, ii (1985) 137-52

Many contemporary critics tend to overrate Ovid's influence on Kyd and Shakespeare, omitting Seneca from the line Ovid – Seneca – Shakespeare. Ovid's work, however, is marked by a wit which undermines the tragic potential of his stories. The Tereus and Procne theme in *Titus Andronicus*, for instance, does indeed come from Ovid, but by way of Seneca, whose Stoic psychology is manifested in *Titus Andronicus* and *The Spanish Tragedy* in their treatment of the passions: pain yields anger, which yields the desire for revenge; tragic madness displays the four Senecan qualities of destructiveness, lawlessness, violent unapproachability, and the denial by the madman that he is mad. Excessive passion gives rise to monstrous acts, and the revengers thus, despite their heroism in other respects, are fundamentally bad examples (of men giving way to their passions), which provide positive instructions to us, to abhor revenge. (P. Merivale)

76. HENRY, Patrick, 'Cervantes, Unamuno, and Graham Greene's *Monsignor Quixote*', *Comparative Literature Studies* 23, i (Spring 1986) 12-23

Graham Greene's miniature version of the Cervantes tale is the product of a high level of literary self-consciousness. The figure of Unamuno, who has written as much on Cervantes as any man of our time, has, for example, been inserted into the transposed plot as Sancho's professor at Salamanca. Greene's intent is more than metafictional, for he offers a message, 'a clear and unambiguous invitation to struggle against the horrors of certitude and abstractions.' (G. Lang)

77. HERZBERGER-FOFANA, Pierette, 'La Littérature enfantine et pour la jeunesse en Afrique noire: le cas du Sénégal', *Komparatistische Hefte* 12 (1985) 39-49

The children and youth literature developed exceptionally well in Senegal during the seventies. To the first works belong those from L.S. Senghor / A. Sadiji: 'Les aventures de Leuk-Le-Lèvre', particularly the fairy-tales from Birago Diop. Thanks to the dynamism of the NEA (Nouvelles Éditions Africaines), the African publishers, more books were printed in this field: books which reflect the natural environment and give young readers a healthy touch for their own culture, history, tradition. In this contribution, the author is trying to analyse the new branch of children's and youth's literature as well as the motifs, sorts of topics which are dealt with, and also the first attempts of children's literature in an African mother tongue. (*Author's summary reprinted by permission*)

78. HIRSCHOCK, Richard, 'Don Juan Manuel's Knowledge of Arabic', *Modern Language Review* 80, iii (July 1985) 594-603

Nineteenth-century Arabists had no doubt that Juan Manuel spoke and read Arabic. Twentieth-century scholars, on the contrary, cautiously suggest that Manuel borrowed ideas from, or initiated, the oriental atmosphere of orally transmitted tales. In view of the textual similarities between certain tales in *El conde Lucanor* and later Arabic texts, and the existence of an unbroken chain of earlier written texts going back to Manuel's period, it is more than likely that he either read the Arabic texts himself or had them read to him. (J. Brumlík)

79. HOFFMAN, Ernst Fedor, 'Die Geschichte von der Sängerin Antonelli in Goethes "Unterhaltungen" und ihre Quelle in der "Correspondence littéraire"', *Goethe Jahrbuch* 102 (1985) 105-43

The first and longest of the four stories told on the evening of the first day in Goethe's *Unterhaltungen deutscher Ausgewanderten* is the narrative of the Sängerin Antonelli. Since its appearance in 1795, this story has aroused much discussion with respect to both its literary merits and its function within the larger work. Goethe learned of the original story (apparently indirectly) from Prince August von Gotha. Prince August encountered the story in the 1794 issue of the *Correspondence littéraire*, a copy of that issue is still extant. The subscribers to this handwritten cultural newsletter from Paris (later from Zürich) were limited to a few members of the upper European aristocracy. Later statements by Goethe indicate that he probably had access to the newsletter. The story was told (in the newsletter and later in published memoirs) by the Parisian actress Hippolyte Claron. Although much of Goethe's story corresponds with the original, he made a number of significant changes, including a change from first to third person, considerable alterations to the story's background, as well as some changes affecting the story's political implications. (R. W. Atkinson)

80. HOLLER, Denis, 'From a Treatise of Homonyms', *Style* 19, ii (Summer 1985) 199-212

In *Poetic Art*, Matthew Casteleyn, a Dutch follower of the rhetorician Molinet, advised his poet countrymen not to borrow his model's doctrine of the rhyme: equivocations should not cross the French linguistic border. More recently, an article published in *Diacritics* states about the *rime équivoquée*: 'This is an effect which the English language could not achieve.' From both sides of the border, the outer as well as the inner one, the French language is defined by the threatening and despicable privilege to pun where it should rhyme. This essay traces some of the phobic reactions to homonymy which, having started immediately after the *Grands Rhétoriciens*, contributed to the creation of the cultural delicacy known as 'poésie française.' It suggests, further, that modern criticism, so actively committed to generalize a rhyme without reservation, can be considered in many ways a revival of the *Rhétoriciens'* joyful linguistic practices. (*Author's summary reprinted by permission*)

81. HOPKINS, David, 'Nature's Laws and Man's: The Story of Cinyras and Myrrha in Ovid and Dryden', *Modern Language Review* 80, iv (October 1985) 786-801

In his telling of Myrrha's incestuous love for her father, Ovid viewed the girl's predicament from the two prevailing divergent views on what constituted Natural Law, and remained himself ambivalent toward her. Dryden, as translator, re-thought an issue he had treated in previous works, and decided that the law transgressed by Myrrha was man-made. He treated her anguish with greater sympathy than had Ovid, perhaps even surpassing the latter in the poetry of his translation. (J. Brumlík)

82. HOPSTER, Norbert & Ulrich Nassen, 'Nationalsozialistische koloniale Jugendliteratur: Kolonialismus Zwischen Imperialismus und Exotismus', *Komparatistische Hefte* 12 (1985) 5-16

The article begins with an outline of national socialist colonial policy, then uses the example of juvenile literature to explore the special relationship of literary colonialism to official and semiofficial national socialist propaganda. Finally, the most important ideological components of national socialist juvenile literature are illustrated in selected passages.

Cet article débute par une présentation des traits essentiels de la politique coloniale nationale-socialiste, et analyse ensuite la relation particulière entre le 'colonialisme littéraire' et la propagande coloniale – officielle et officielle – national-socialiste, à travers l'exemple de la littérature pour la jeunesse. La dernière partie tente d'éclaircir, à l'aide

d'autres passages choisis, les idéologèmes essentiels de la littérature national-socialiste pour la jeunesse. (*Author's summary reprinted by permission*)

83. HORNE, P. H., 'Pascoli, Tennyson, and Gabriele Brignati', *Modern Language Review* 80, iv (October 1985) 833-44

That Pascoli had an exceptionally firm grasp of the English language can be seen in his translations and annotated volumes of English poetry. That some of his translations were adaptations to suit his own tastes and concerns does not reflect ignorance of the language. Tennyson, whom he translated, had a considerable influence on many different aspects of his poetry. (J. Brumlík)

84. HOWARD, Patricia J., 'Hermann Hesse's "Der Dichter": The Artist/Sage as Vessel Dissolving Paradox', *Comparative Literature Studies* 22, i (Spring 1985) 110-20

This early (1913) work by Hesse has received little critical attention, though it foreshadows themes in much of his later works and reflects a period of his life and of Western culture which was tumultuous. Cast into the mould of *Kunstmärchen*, though bearing the tone of *Volksmärchen*, the tale incorporates both the German folk tradition and the themes of Oriental literature in order to suggest a personal solution to the dilemma of the artist in the twentieth century. Hesse's father, who had been a missionary in India, introduced him to Lao-tse in 1907 and the many parallels between the behaviour and values of his central character, the poet Han Fook, and of the Sage in the *Tao Te Ching* suggest that this introduction bore fruit. (G. Lang)

85. HUBBS, Valentine C., 'Heinrich von Kleist in America: A History of his Reception (with a Bibliography)', *Kleist Jahrbuch* (1985) 143-65

The general reading public in North America remains remarkably unfamiliar with the works of Heinrich von Kleist. Few good translations exist, and Kleist's plays are not part of the standard theatre repertoire. Even films of Kleist's works, such as Eric Rohmer's 'Die Marquise von O', are shown mainly in smaller 'art theaters' not frequented by the general public. Of Kleist's works that have been translated over the past century and a half, most interest has been shown in 'Michael Kohlhaas' and 'Prince Friedrich von Homburg'. Much of the problem of Kleist's poor reception in North America derives from the difficulty or even impossibility of translating Kleist's remarkable use of German into English. More recently there have been some indications that the significance of the works of Kleist in world literature is becoming increasingly recognized by North American readers and critics. (R. W. Atkinson)

86. HÜBNER, Wolfgang, 'Michel Butor's Pindarlektüre in Delphi', *Antike und Abendland* 31, ii (1985) 167-99

Since about 1960, Michel Butor has been writing topographical ecphrases rather than novels. His description of Delphi, in *Le génie du lieu*, attempts to 'Pindarize' (in ways suggested by Jouve and Claudel, among others), to capture Pindar's own style in a hymn of praise to Delphi, the timeless focal point of the world, the central landscape of Greek religion. Mythological structuralism combines with classical philology in the complex binary patternings of his praise of Apollo, the source of song, while French rhythm and syntax are bent into the long periodic sentences, the catalogues and appositions, the chiasmic structures, which make French, as nearly as possible, into the language of Pindar. (P. Merivale)

87. HUNTER, Graeme, 'Leibniz in Other Worlds', *University of Toronto Quarterly* 55, i (Autumn 1985) 64-73

Voltaire is clearly attempting a critique of Leibniz' concept of Optimism in *Candide*; Pangloss' ten major doctrines (though not of course their illustrations or consequences in the fiction) are Leibnizian, fitting into Leibniz' system of thought, which postulates order and determinacy in any imaginably possible world; thus, by the principle of sufficient reason, this world, being actual, must be the best of those possible. Leibniz explains in metaphysical terms how this world, notably filled with suffering, may still be seen as the 'best possible', but Voltaire suggests that Leibniz, by confusing 'final causes' with 'efficient causes', confused metaphysics and science. Voltaire, here and elsewhere, denies the existence of the metaphysical realm of final causes, seeing truth only in experience and thus unfairly mocks Leibniz (= Pangloss) for holding metaphysical views purporting to explain our empirical world, when Leibniz himself clearly distinguished the metaphysical from the empirical. So successful a literary work as *Candide* is so inadequate as a philosophical account because, although Leibniz is represented accurately, Candide's world lacks the necessary metaphysical dimension, so that its lack of purpose and order simply begs the question. Voltaire's polemical rejection of metaphysics remains unargued and unproven. (P. Merivale)

88. HUTCHINSON, Peter, 'Problems of Socialist Historiography: The Example of Stefan Heym's *The King David Report*', *Modern Language Review* 81, i (January 1986) 131-8

The King David Report exposes the biblical story of King David as designed to make Solomon's accession to the throne appear legitimate and to vindicate his conduct. It is also a commentary on the rewriting of history generally, with special emphasis on the Soviet Union, through parallels drawn principally between David and Stalin. Historical truth is viewed as an aspect of continuity between the past and the present. Heym's concern for independent historians is shown in his portrayal of Ethan, the rebellious historian sentenced by Solomon to silence. There is therefore also a parallel between Ethan and Heym, who was denied publishing outlets between 1965 and 1973, during which period the *Report* was written. (J. Brumlík)

89. HYDE, Thomas, 'Boccaccio: The Genealogies of Myth', *PMLA* 100, v (October 1985) 737-45

Boccaccio's *Genealogia deorum* has endured for reasons quite apart from its usefulness as a reference book. Its genealogies dismember myths as narratives and do little to facilitate reference, but they enact the mingled senses of hope, frustration, and bad faith that characterize early humanist efforts. The extinction of myth both justifies and blocks Boccaccio's quest to restore the genealogy of the old gods in order to revive and legitimize the line of poets. He can safely undertake this quest only if assured of failure. Even then it may not be safe to play Aesculapius to the dismembered *corpus* of ancient myth. Similar paradoxes emerge from analogies with the Bible and its genealogical mode of history. Finally, the *Genealogia*'s structure imitates the dilemma of the modern poet who, inheriting no authority for his fictions from great antique originals, must press his claim to legitimacy, make it good, perhaps make it up. (*Author's summary reprinted by permission*)

90. IWAKI, Yukinori, 'Isakawa Takuboku and the Early Russian Revolutionary Movement', *Comparative Literature Studies* 22, i (Spring 1985) 34-42

The standard interpretation of one poem from Takuboku's *Kamashiki Gangu* (Sad Toys) is that he was inspired, in referring to his daughter as Sonya, by the character of the same name in *Crime and Punishment*. It is equally plausible that he had in mind the Russian revolutionist Sophie Perovskaya, of whom he would have read in Peter Kropotkin's *Memoirs of a Revolutionist*. It is well-known that Takuboku was influenced by

Kropotkin in his later years, but only a few years ago was the first Japanese edition of Kropotkin discovered in the National Diet Library, the edition which Takuboku surely would have read about the time he wrote of his five-year old daughter, as diary references show. Careful reading of Russian anarchist texts available in Japan in 1911 suggests that the image of Sophie, who died as a *narodniki* on the gallows in St. Petersburg in 1881, was engraven in Takuboku's mind and likely inspired his daughter's sobriquet. (G. Lang)

91. JACQUES, Georges, 'De Barcelone à Milan via Paris: Latouche précurseur de Manzoni?' *Les Lettres Romanes* 39, iv (novembre 1985) 283-99

L'auteur de cette étude est frappé par les ressemblances *Les Fiancés* de Manzoni et *Les Dernières lettres de deux amans de Barcelone* de Latouche et L'Héritier (la participation de dernier étant reconnue comme peu importante). Tous deux romans historiques non dénués de portée politique, ils se déroulent sur le fond commun d'une épidémie et mettent en œuvre la fiction d'un manuscrit retrouvé; le procédé n'est pas neuf, ni en France ni en Italie, mais les deux romanciers le mettent à profit de semblable façon en élaborant une problématique narrative qui s'appuie sur une double démarche de distanciation visant à garantir l'authenticité et qui, dans l'un et l'autre cas permet des audaces de structure et des modalités d'intervention narrative surprenantes. Le critique ne convient pas cependant de l'influence d'un auteur sur l'autre mais seulement de l'étonnante convergence d'œuvres contemporaines profondément originales. (N. Mallet)

92. JANNINI, Pasquale A., 'Futurismo letterario nel Québec, II *Veltro* 29, iii-iv (maggio-agosto 1985) 297-302

Only in 1912 was there a reaction in Québec to Marinetti's 1909 *Futurist Manifesto*. Although the article, in *Le Devoir*, took a negative approach, Futurism was kept alive in the poetry of Guy Delahaye. Borduas's *Refus global* (1948), although it owes much to the surrealist movement, derives as well from Futurism. The Futurist influence continues to be felt in Québec today. (R. A. Carell)

L'auteur trace les lignes essentielles de l'acceptation du Futurisme au Québec: depuis les premières réactions d'un refus net jusqu'à l'œuvre originale de Guy Delahaye; de l'éphémère action de propagande de Nanni Leone Castelli jusqu'au Manifeste du 'Refus global' signé par Paul Émile Borduas; depuis les expériences poétiques de Raoul Duguay jusqu'au vif intérêt que la critique québécoise dédie aujourd'hui au mouvement italien. (*Author's summary reprinted by permission*)

93. JANSEN, Elmar, 'Poetische Gemälde und Bildersprache: Zum Verständnis von Dichtung und Malerei in Philipp Otto Runge's hinterlassenen Schriften,' *Goethe Jahrbuch* 102 (1985) 215-25

Runge believed in a coalescence, rather than a division, of art and poetry, as for example his study of Laokoon (in contrast to Lessing's theories) clearly demonstrates. Tieck was especially impressed by this quality in Runge's *Tageszeiten*, and Tischbein judged Runge's art to be 'ultimately allegory and poetry.' Runge's fascination with the connection of art and literature is also manifested in his interest in hieroglyphics. Although Goethe was critical of Runge's work, Clemens Brentano found in Runge's art what he believed to be the fundamental nexus of pictorial composition and poetic narration. (R. W. Atkinson)

94. KADAR, Marlene, 'Partisan Culture in the Thirties: *Partisan Review*, the Surrealists and Leon Trotsky,' *Canadian Review of Comparative Literature* 13, iii (September 1986) 375-423

During the 1930s, obvious links were established between the *Partisan Review*, the Surrealists and Leon Trotsky. The key to this relationship was Trotsky and his political and social theory of Permanent Revolution, which stresses the independence of art even within its relationship with politics. Through a continued correspondence, the *Partisan Review* adopted a central ideology of Trotskyism and became dominated by this theory. The Surrealists exhibit parallel developments with the *Partisan Review*, in terms of their shared interest in the growing international arts movement. The influence of Trotsky on this school was primarily channeled through André Breton, with whom he maintained a correspondence for several years. Although the Surrealists never managed to integrate art into their communist ideals, they did strive to create a movement with both a political and aesthetic dimension. The triangle was completed in the late thirties, when the Surrealists began a correspondence with the *Partisan Review* to explore their mutual interest in the independence of the artist. Importantly, this triangle of communication between Trotsky, the *Partisan Review* and the Surrealists led to an intensification and clarification of Trotsky's ideas on art, literature and culture. (J. Allan)

95. KARRO, Françoise, 'À propos d'une lettre de François-René Molié: notes sur la création et la diffusion de *l'Orphelin anglais*,' *Revue d'Histoire du Théâtre* 37, ii (1985) 131-73

L'Orphelin anglais, written by Charles-Henri de Longueil, and presented by the Comédiens Français in 1769, was based on the story of an English foundling who, adopted by a stable-keeper and married to his adoptive father's daughter, turned out to be the son of Hugh Spencer, deposed favourite of Edward II. The circumstances of the creation of this drama, which thematically combines two opposing social levels, are expounded in a letter from François-René Molié, creator of the title role, to the author in 1768. Sponsored by the Duc d'Orléans, the drama reflects the polemics between the princes and the King as well as the new dramaturgy developed by Diderot and Beaumarchais. At the same time, the inspiration of Rousseau's *Emile* is evident, along with Christian and Masonic elements. Represented many times in France, the drama had a wide diffusion throughout Western Europe in the remaining years of the eighteenth century. (A. M. Withmann)

96. KELLER, Hans-Erich, 'Saint Sylvester in *La Chanson de Roland*,' *Olifant* 11, iii & iv (1986) 189-203

The reference to St. Sylvester's Day is found only in the Oxford manuscript. By its association with Ganelon's trial, it bore a message of warning to the barons in rebellion between 1147 and 1149, during the absence of their crusading king, Louis VII. In so doing, it reflects the efforts by Suger to safeguard not only the king's interests but his own. Suger, who is known to have falsified two documents in the tradition of the Constantine Donation, likely inspired or directed a rewriting of the *Roland* incorporating the events which followed the conquest of Saragossa by Charlemagne. (J. Brumfiel)

97. KENNEDY, Angus J., 'Christine de Pizan and Maximianus,' *Medium Aevum* 54, ii (1985) 282-3

Three quotations in Christine's *Epistre de la prison de vie humaine* are identified as deriving from the *Elegiae* of Maximianus (6th century). (H.R. Runie)

98. LABANYI, J.M., 'The Ambiguous Implications of the Mythical References in Juan Goytisolo's *Dueto en El Parnaso*,' *Modern Language Review* 80, iv (October 1985) 845-57

Falange propaganda preached that historical progress was synonymous with the Fall, and Franco's victory, with Paradise Regained. However, novels of the 1950s suggest that

Francoism reflects the loss of Paradise. In the process of inversion, the Genesis myth undergoes a twist, identifying Paradise with the Republic, and the Fall with Francoism, which equates Paradise with historical progress and the Fall with eternal values normally associated with Paradise. The ambiguities inherent in the mythical inversion of the Genesis myth are clearest in *Duelo en El Paraíso*, a parody of the official view of Nationalist victory which has long been considered a realist rather than a mythical work. (J. Brumlik)

99. LEVY, Dore J., 'The Trojan and the Hegemon; or, the Culture Hero as Slave of Duty,' *Comparative Literature Studies* 22, 1 (Spring 1985) 136-46
In Greece and Rome, Persia and Britain the figure who expresses the ethos and values of a cultural hero is usually the hero of epic poetry. In China, the figure was conveyed through a different narrative art, that of historiography. Taking the Trojan Aeneas and Ch'ung Erh ('Two-Ear'), the Hegemon or chief among chieftains of seventh century B.C. China, Levy shows how the characterization of cultural heroes in either genre is similar. (G. Lang)

100. LEWIS, Janet E. and Barry N. OLSEN, 'John Fowles and the Medieval Romance Tradition,' *Modern Fiction Studies* 31, 1 (Spring 1985) 15-30
All of John Fowles' principal fictions to date are saturated by his knowledge of and affection for medieval stories in general, and for Celtic romances in particular. While *The Ebony Tower* shows this most explicitly, *The Collector*, *The Magus*, *The French Lieutenant's Woman*, and *Daniel Martin* all display themes, situations, images and attitudes, as well as literary devices (for instance, the interlacing of narratives) drawn both indirectly (as through more recent works notably indebted to the medieval, like Alain-Fournier's *Le grand Meaulais* or Hubert's *Oerika* [1824]), or directly, from Chrétien de Troyes' *Yvain* or *Lancelot* or from Andreas Capellanus. The forests and gardens, the ancient buildings, romance shapes Fowles' works; the ethos of courtly love, with its emphasis on secrecy and the tension between passion and marriage, and on the knight's seeking and rescuing the ever-unobtainable woman, provides much of both plot and attitude, as well as some of the rules of Fowles' game of love. On the whole the knight is in as much distress as the damsel. *Daniel Martin*, however, ends with the obtaining of the longed-for woman and the 'shared liberation' of their marriage. (P. Merrile)

101. LEWIS, Ward B., 'O'Neill and Hauptmann: A Study in Mutual Admiration,' *Comparative Literature Studies* 22, 1 (Summer 1985) 231-43
From his first contact with Gerhart Hauptmann's plays, in particular *The Weavers*, Eugene O'Neill, himself eventually a Nobel Prize winner, found inspiration in them and then militated in their favour. During the twenties, O'Neill's works were introduced to Germany, which was at that time in search of innovation in the theatre, having exhausted the previous styles: expressionism, impressionism and neo-romanticism. *Kaiser Jones* and *Der harrige Alte* conformed to expectations of America, but were also pressed admiration for O'Neill. Both eventually evolved away from the politically-conscious theatrical mode which bound them, but never ceased to express their mutual debts and respects. (G. Lang)

102. LOCK, Charles, 'Polyphonic Powys: Dostoevsky, Bakhtin, and *A Glastonbury Romance*,' *University of Toronto Quarterly* 55, 3 (Spring 1986) 261-81

Dostoevskij is often seen as a great but 'inconvenient' writer, who is a dangerous model for other writers because of his alleged unconcern with artistic technique. However, if one sees him as a 'polyphonic' writer, in Bakhtin's sense, then his considerable and frequently acknowledged importance for John Cowper Powys provides a fruitful way of accounting for Powys' development from the 'monologically' authoritative, Hardy-esque narrative voice of *Wolf Solent*, in which Dostoevskian influences are atmospheric and superficial, to the polyphonic voices of *A Glastonbury Romance*, in which the narrator is in no way privileged over the other characters. No direct influence of Bakhtin on Powys is asserted, but Powys' views on Dostoevskij as a 'medium' for different characters, who are given free play for their mutually inconsistent ideas, and as a master of novelistic 'economy and architecture,' suggest his independent development of 'Bakhtinian' views of a kind crucial to his own novelistic development. (P. Merrile)

103. LOWE, Lise, 'The Orient as Woman in Flaubert's *Salammô* and *Voyage en Orient*,' *Comparative Literature Studies* 23, 1 (Spring 1986) 44-58
The figuration of 'woman' in these texts by Flaubert confirms the thought both of Edward Said in *Orientalism* and of Teresa de Lauretis in *Alice Doesn't! The latter distinguishes between woman and representation and woman as historical subject. The former refutes the predominant European image of the 'Orient' as a female counterpart to the masculine Europe. Insofar as the Western author is unable to master the Orient, as cultural other and as geographical expanse, he (not she) is possessed by the imperative that it become his own creation, his beloved. (G. Lang)*

104. MAGEENIS, Hugh, 'The Treatment of Feasting in the *Heliland*,' *Neophilologies* 69, 11 (January 1985) 126-33
The Christian orthodoxy of the Old Saxon *Heliland* is now established. The treatment of feasting, however, belongs to the Germanic heroic tradition with its hall setting and its emphasis on joyous communal drinking, such as is also found in Old English poetry, secular and biblical. In the scene of the Marriage at Cana there is no traditional allegorical interpretation and no censure of inebriation. Herod's birthday feast is similarly depicted as carefree revelry: Herod is not influenced by Salome's dance but by drink, and he keeps his pledge to Salome because he feels an oath made in the great hall must be kept. (J. Brumlik)

105. MACISTRALÉ, Tony, 'From St. Petersburg to Chicago: Wright's *Crime and Punishment*,' *Comparative Literature Studies* 23, 1 (Spring 1986) 59-70
The black American writer Richard Wright read *Crime and Punishment* at the age of twenty, but it was not for another two decades that it exerted a noticeable influence on his writing, not until *Native Son*. The relationship, however, is not an overt one, rather a matter of parallel procedures and situations. (G. Lang)

106. MAIORINO, Giancarlo, 'A Baroque Study of Montaigne: Italian Humanism and the Essay,' *Comparative Literature Studies* 22, 4 (Winter 1985) 413-43
Given that the dominant genres change as one moves from period to period, it is useful to trace the prestige Montaigne imparted to and the use he made of the essay, a genre which was peripheral in Italian Humanism: Petrarch having preferred the epic (*Africa*) Boccaccio the web of short stories in *The Decameron*. As far as expository writing in the earlier phase of the Renaissance goes, e.g. Alberti, Bruni and Pico della Mirandola, it was the oration and treatise which prevailed. The open-endedness of the essay form which Montaigne perfected thus expresses the new climate of the Baroque, in which

the limits of satire and irony had to be surpassed, and possibilities of human creativity embraced. (G. Lang)

107. MARTIN, Robert K., 'The Bostonians: James's Dystopian View of Social Reform,' *Mosaic* 18, 1 (Winter 1985) 107-13

James identified the utopian tradition with the inadequacies of German Idealism and American Transcendentalism. Turgenev may have influenced his treatment of the drive to power that masquerades as social reform. Although Olive has tragic stature, her call for a life of renunciation is based on a misreading of Goethe's *Faust*. Caught between two unacceptable utopian alternatives which threaten her freedom, Verena, in her thwarted struggle for selfhood, is the only hero of *The Bostonians*. The novel ends in an ironic resolution, in which James suggests that the search for perfection in this world leads to destruction. (M.G. Hamilton)

108. McALINDON, T., 'Cosmology, Contrariety and the Knight's Tale,' *Medium Aevum* 55, 1 (1986) 41-57

A Boethian providential view of the world is peripheral to the concerns of the Knight's Tale. There is a dualism at work, a cyclical and dialectical relationship between the comic, which unifies, and the tragic, which destroys. The concept of *concordia discors* or *discordia concors*, found not only in Boethius but in the *Cosmographia* of Bernardus Silvestris and the *De Planctu Naturae* of Alanus de Insulis, is everywhere evident in Chaucer's poem, imposing a 'pluralist' reading of the work and the conclusion that its unity is to be found in contradiction. (J. Brumlik)

109. McDONOUGH, Christopher J., 'Hugh Primas 18: A Poetic *Glosula* on Amiens, Reims and Peter Abelard,' *Spectulum* 61, iv (1986) 806-35

Poem 18 of the Oxford poems, likely written circa 1125, concludes with an attack on an anonymous teacher, unfit to be heard by the students of Reims. The teacher can be proven to be Abelard by an examination of the metaphorical and allusive functions of the vocabulary hitherto taken literally. The identification of Abelard permits an understanding of the coherency of the poem as a whole. Its opening *exemplum* of Amiens' charity announces the Christian content to follow. The middle section is a complex and learned criticism of Abelard's heretical teachings, to which the attack is the conclusion. (J. Brumlik)

110. McGRAVY, Donald, 'Lope de Vega's *El mejor alcalde, el rey*: Its Italian *Novella* Sources and its Influence upon Manzoni's *I Promessi Sposi*,' *Modern Language Review* 80, iii (July 1985) 604-18

Golden-Age literature demanded absolute purity of the literary bride. A non-virgin would not be allowed marriage with any one other than the one who had seduced or violated her. Lope's solution to the problem raised in *El mejor alcalde* likely had its source in one or more of six Italian versions of a similar tale. *El mejor alcalde*, in turn, inspired Manzoni's *I promessi sposi* although only as a point of departure, for the two works differ in many respects. (J. Brumlik)

111. MEIHN, Charlotte, 'Gertrude Stein and German Letters: Received, Recovered, Revisited,' *Comparative Literature Studies* 22, iv (Winter 1985) 497-515

The German reception of Gertrude Stein is seen as consisting of many irreconcilable readings: an initial period in which her experimental prose was considered as of interest in its own right (and which shades over into the appreciation various concrete poets and other avant-garde writers had for her), and yet again as a literary figure, *die Mutter der Moderne*. (G. Lang)

112. MICHEL, Alain, 'Sublime et parole de Dieu: de Saint Augustin à Fénélon,' *Revue d'Histoire Littéraire de la France* 86, 1 (1986) 52-61

La théorie du sublime se développe de façon continue de l'Antiquité à l'époque moderne. Les rapprochements avec les textes bibliques proposés par saint Augustin, Boileau et Fénelon sont moins hasardeux qu'il ne semble. En effet, la pensée du Pseudo-Longin a des sources juïques: le sublime, grandeur et douceur, est la qualité même de la parole de Dieu et des saints, depuis Job jusqu'à *Magnificat*. Augustin le rattache à l'éloquence des larmes. Les médiévaux, après le Pseudo-Denis et Jean Scot Érigène, y introduisent ce qu'on pourrait appeler la rhétorique de l'ineffable. Le XVII^e siècle retrouve avec Fénélon la transparence mystique. (*Author's summary reprinted by permission*)

113. MUROSZ, Czesław, 'Central European Attitudes,' *Cross Currents: A Yearbook of Central European Culture* 5 (1986) 101-8

An attempt is made to define specific Central European attitudes, as opposed to those of the West and of the East. Literature is one of the phenomena of intellectual life discussed. The author feels that this literature has, for instance, a greater awareness of history than that of the East and West. (P.Z. Schubert)

114. MURSTANI, Margaret, 'Higuchi Ichiyō: A Literature of Her Own,' *Comparative Literature Studies* 22, 1 (Spring 1985) 53-66

This study turns upon a passage from Arthur Waley's 1928 study of *The Pillow Book of Sei Shōnagon* in which the nineteenth-century writer Ichiyō's position vis-à-vis the male-dominated Meiji literary culture was compared with that of women writers such as Sei Shōnagon and Murasaki Shikibu during the Heian period. Just as the later were forced to write in the *kana* phonetic script known as 'woman's hand' (*onna-de*), as opposed to the Chinese *kanji* characters adopted by the male writers of the time and known as 'men's letters' (*otoko-moji*), so Ichiyō, quarantined from male Meiji culture, forged an original position for herself by adhering to the indigenous Japanese tradition. (G. Lang)

115. MORGAN, Gerald, 'Holiness as the First of Spenser's Aristotelian Moral Virtues,' *Modern Language Review* 81, iv (October 1986) 817-37

Spencer explained to Sir Walter Raleigh that *The Faerie Queene's* moral argument was Aristotelian. Yet holiness, temperance and chastity are not Aristotelian moral virtues and holiness is, according to Tuve, neither a Christian nor a Greek virtue. However, the 'Legend of Holiness,' which makes holiness the first of the moral virtues is consistent with Scholastic Aristotelianism as presented in Aquinas's *Summa Theologiae*, commentaries of which continued to be published throughout the sixteenth century. (J. Brumlik)

116. MORISOT, Jean-Claude, 'Hugo et la Révolution américaine,' *Revue d'Histoire Littéraire de la France* 85, iv (1985) 621-36

Fondation rationnelle, la Révolution américaine ne participe guère, selon Hugo, du sacré de la révolution, foncièrement ambivalent — entre horreur et merveille. Or, par un paradoxe, il se pourrait que les pionniers américains aient conquis davantage de terrain, pour les libertés, que les révolutionnaires en titre, d'Angleterre et de France. L'exemple des États-Unis reporte toujours Hugo vers un espoir ancien, d'avant la Terreur: aménager le territoire humain selon le 'Common Sense.' Sa confrontation des deux mondes, cependant, ne le mène pas tant à accumuler, euphoriquement les promesses de progrès, qu'à reconnaître ici et là les apories de l'Histoire. (*Author's summary reprinted by permission*)

117. MORRIS, David B., 'Gothic Sublimity', *New Literary History* 16, ii (1985) 299-310
Horace Walpole's *The Castle of Otranto* is examined as a representative novel participating in the shift from an eighteenth-century vision of the sublime to a Romantic one. Gothic sublimity is discussed with reference to a theory of terror outlined by Freud in his essay 'The "Uncanny." ' (P. Morris)
118. MORSE, Ruth, 'Medieval Biography: History as a Branch of Literature', *Modern Language Review* 80, ii (April 1985) 257-68
The biographical tradition in the late medieval period derived its conventions from classical authors, especially Suetonius. These were first channelled through the late-classical models, Sulpicius Severus and Jerome, and later through writers like Einhard and William of Malmesbury. Medieval biography is found in historical works or in the encomiastic *Vitae* of illustrious saints and kings. The history and the *Life* share similar conventions and many of the same *topoi*. Events and anecdotes elaborating the *topoi* were frequently, especially in the *Vita*, authorial inventions symbolizing central, exemplary aspects of the subject's life. They should be read as rhetorical, not literal truths. (J. Brummlik)
119. MOTTE, Warren F. Jr., 'Cinamen Redux', *Comparative Literature Studies* 23, iv (Winter 1986) 263-81
Both Epicurus and Democritus grounded their ethics in atomic theory, but the former insisted that the free-fall of atoms was not absolutely determined in a linear fashion, and that atoms in fact sometimes *suavere*. Upon this he based his arguments for the existence of free-will, though we know them only second-hand, thanks to Lucretius' *De rerum natura*. Both Coleridge and Alfred Jarry seem to have appreciated this notion of *clinamen* – the swerve – and in recent times Harold Bloom, in the US, and the *Queniro de Littérature Potentielle* (OULIPO), in France. Again in France the philosopher Michel Serres may be regarded as a Lucretian fundamentalist, and he too belongs among this canon of writers and thinkers who above all respect *bias*. (G. Lang)
120. NEMOIANU, Virgil, 'Picaresque Retreat: From Xenophon's *Anabasis* to Defoe's *Sir-gleton*', *Comparative Literature Studies* 23, ii (Summer 1986) 91-102
The popularity of Xenophon's *Anabasis* both in the Renaissance, when he was translated into French, German, Italian, Spanish and, finally, English, and later in the eighteenth and nineteenth centuries has been overlooked by our times. Though there is no hard evidence that Defoe ever read it, we do know that he was very familiar with ancient history and that for various reasons having to do with the affinities between the picaresque tradition and the nature of Xenophon's *Katábasis* Defoe may have owed more to him than has so far been acknowledged. (G. Lang)
121. NEWMAN, Jane O., 'Et in Arcadia Ego: Pastoral Poetics, or Imitation as Survival in Theocritus, Virgil and Opitz', *Deutsche Vierteljahrsschrift* 59 (1985) 525-50
Although the opposition of tradition and genius is a product of romantic theory, it may be argued that it is yet possible to refer to the 'individuality' of the highly imitative literature of pre-Romantic periods. In the Baroque era, repetition and innovation are synonymous, a contention supported by examining the logic of pastoral poetics in the eulogy scene in representative texts from Opitz. A comparison of the German Baroque treatment with those of Theocritus and Virgil reveals that rhetoricity and continuity of theme and structure among Baroque poets are coexistent sides of the same phenomenon. (A.M. Wittmann)
122. NIELSON, Rosemary M. and Robert H. SOLOMAN, 'Horace and Housman: Twisting Conventions', *Canadian Review of Comparative Literature* 13, iii (September 1986) 325-49
A re-evaluation, based on the original, of Housman's translation of Horace's Ode IV.7 reveals both the fundamental similarities and differences of the two works. Horace manipulates the traditional structure and diction of the ode to produce an unconventional picture of Spring, emphasizing the presence of death and loss, even at a time of rejuvenation. Housman's creation represents a union of ancient and modern culture. Dramatically altered by such liberties as the addition of a persona and the adaptation to the English ballad form, the translation assumes a far darker and more pessimistic mood than the original. Housman goes beyond mere imitation to interpretation, producing a piece equal to that of Horace in its defiance of the conventional in morality and poetry. (J. Allan)
123. NISBET, H.B., 'Lucretius in Eighteenth-Century Germany: With a Commentary on Goethe's "Metamorphose der Tiere"', *Modern Language Review* 81, i (January 1986) 97-115
The *De rerum natura* had a particular appeal to the post-Newtonian age because of Lucretius' belief that knowledge could be obtained through causal, scientific explanation, and all the more so because of the popularity of didactic poetry for the dissemination of scientific thought. There were, however, religious obstacles to his reception in Germany. Nonetheless, although not imitating the content of Lucretius' poem, Goethe wrote of natural history using Lucretius' hexameter in *Die Metamorphose der Pflanzten* and later, not in hexameter, in the *Metamorphose der Tiere*. Karl Ludwig von Knebel did a splendid hexameter translation of the *De rerum natura*. (J. Brummlik)
124. ODIN, Jaishree, 'Suggestiveness – Poe's Writings from the Perspective of Indian Rasa Theory', *Comparative Literature Studies* 23, iv (Winter 1986) 295-309
Poe's sense of suggestion is usually understood as a precursor to the French Symbolists, formative of Baudelaire, comparable to I.A. Richards, etc. Compared back to the Sanskrit aesthetic philosophers Anandavardhana and Abhinavagupta, Poe makes consummate sense, for the categories of emotion as codified in classic Indian aesthetics, the comic, pathetic, horrific, erotic, marvelous, serene, heroic, odious and furious, make sense when applied to Poe. Moreover, his suggestiveness does fit well into the medieval Indian theories of *rūpāṅgana*, suggestion, and *dhvani*, reverberation. (G. Lang)
125. OELLERS, Norbert, 'Goethes Novelle "Die pilgernde Thörin" und ihre französische Quelle', *Goethe Jahrbuch* 102 (1985) 88-104
The story of 'La folle en pèlerinage', which Goethe later made famous through his 1808 German translation, appeared in the February 1786 issue of the *Cahiers de Lecture*, which was published in Göttingen. The ballad 'Romance de la folle en pèlerinage', contained in the story, also formed the basis of Goethe's poem 'Der Müllerin Verrath', although the evidence indicates that Goethe did not have the original ballad at hand when working on his poem. As the basis for his translation of the story, Goethe used a manuscript copy of the French story rather than the printed version. The original story published in the *Cahiers de Lecture* had appeared initially in the collection *Nouvelles Fables sentimentales, ou Fables par amour*, published by Royez in Paris in 1786, like most of the other stories in the collection, this one is anonymous. (This article includes a reprint in full of the story as published in the *Nouvelles Fables sentimentales*.) (R.W. Atkinson)
126. OKKEN, Lambertus, 'Zur Stammesgeschichte des europäischen Märchendrachen', *Fabula* 26, i/ii (1985) 80-97

The earliest representations of dragons or sea monsters, sometimes of lions or boars, date from Greek urns of the 6th century B.C. Lions and boars are not nearly as frequent as dragons in the history of animal scourges of humankind in Europe. Most of the details of the medieval dragon derive from Isidore of Seville's depictions of serpents and tails of the medieval dragon derive from the Bible also contributed. As in the *Apocalypse*, the monster sirens, but Ovid and especially the Bible also contributed. As in the *Apocalypse*, the monster in the fairy tale had to be a *draco/serpens* too. (F. Bergmann)

127. OLOUKRONA-YINNON, Adjal, 'L'Arbre de la connaissance: Le roman de la conquête du Togo Allemand', *Komparatistische Hefte* 12 (1985) 91-105

The author of this article analyses Richard Kias' colonial novel *Vom Baum der Erkenntnis* (1911). The plot lines are delineated as well as the various character profiles and the arrangement of character groups. The novel is seen as a love story in an exotic setting. Implied in this conventional formula is the theme of the conflict between black and white, Christianity and animism (natural religions). The novel is described as an authentic rendering of the atmosphere in the early years of German colonial domination in Togoland. The German governor Pahlen appears as a true gentleman whose condescending, understanding for the needs of the blacks (negroes) is meant to reveal the propagandist concept of Togoland as the German model colony. The author argues that Kias succeeded in bringing home with the reader the essence of colonial mentality and ideological issues are largely ignored. (Author's summary reprinted by permission)

128. PATERSON, Linda, 'Tournaments and Knightly Sports in Twelfth- and Thirteenth-Century Occitania', *Medium Aevum* 55, i (1986) 72-84

The advent of works of Aristotelian science in the 12th century revived interest in Macrobius' classification of dreams by writers such as William of Conches, John of Salisbury, Paschalis Romanus, Guillaume de Lorris, and Chaucer. (H.R. Ruite)

129. PEDEN, Alison M., 'Macrobius and Medieval Dream Literature', *Medium Aevum* 54, i (1985) 59-70

The advent of works of Aristotelian science in the 12th century revived interest in Macrobius' classification of dreams by writers such as William of Conches, John of Salisbury, Paschalis Romanus, Guillaume de Lorris, and Chaucer. (H.R. Ruite)

130. PERKINS, Richard, 'Metamorphosis in Nietzsche and Its Sources in Satiric Fable', *Comparative Literature Studies* 22, iv (Winter 1985) 472-90

Nietzsche's orphic passage in *Also sprach Zarathustra* about the three phases of the spirit — the camel, the lion and the child — is explained in terms of a 1880 notebook allusion to Baltasar Gracián (1601-58), whose text had been translated into German by Schopenhauer and was published posthumously in 1861. Gracián is but the entry point to a complex tradition going back to the Latin satires by Juvenal and Petronius, forwarded into German through Grimm, who transcribed a peasant version of it in 1838. Falcon's satire also goes back to an Aeschylus fable, a Hebrew text (the Haggadic commentaries on *Ecclesiastes*), and a 1471 Hätzlerin songbook. The paradigm of these transformations points to a reading of Nietzsche's parable in which the phases can be renamed as lover, knower and creator. (G. Lang)

131. PETERSON, Linda H., 'Newman's *Apologia pro vita sua* and the Traditions of the English Spiritual Autobiography', *PMLA* 100, iii (May 1985) 300-14

Although some readers argue that the *Apologia pro vita sua* is not true autobiography, Newman in fact draws on models of spiritual autobiography in two traditions — one English and Protestant, the other Augustinian and Catholic. In the early chapters, Newman presents his account on Thomas Scott's *Force of Truth*, presenting his own religious patterns as a series of encounters with theological texts but replacing the typological hermeneutics of Scott (and of most other Protestant autobiographers) with an interpretive method derived from ecclesiastical history. In later chapters, as he narrates his conversion to Catholicism, Newman takes Augustine's *Confessions* as a model, invoking characteristically Augustinian figures to signal a turn to a Catholic literary tradition. More comprehensively, he adapts the multiple forms of confession that organize Augustine's work to shape his final statement of faith and to integrate the narrative and expository modes that distinguish the *Apologia* and autobiography as a genre. (Author's summary reprinted by permission)

132. PETRŮ, Eduard, 'Alžběta Jana Westonia a její místo v české literatuře [Elisabeth Jane Westonia and her place in Czech literature]', *Česká literatura* 33, v (1985) 424-37

Elisabeth Jane Westonia (1882-1912), a humanist poet highly esteemed by her contemporaries, was born in England, and spent most of her life in Bohemia, and wrote in Latin, German, Czech, and French, but is, for biographical reasons, claimed for German national literature. A textological analysis, however, shows her work to be a part of Czech neo-Latin poetry and, therefore, she was the first Czech female poet. (P.Z. Schubert)

133. PFEIFER, Ellen, 'Two Different Speeches': Mystery and Knowledge in Mr. Sammler's Planet', *Mosaic* 18, ii (Spring 1985) 17-32

The dialectic between the analytic and intuitive modes of Sammler's consciousness is, below believes, characteristic of contemporary intellectual man. Kierkegaard, Etienne Gilson, and Gabriel Marcel all help to elucidate the conflict and mystery underlying the low's novel. As Meister Eckhart counsels, Sammler tries to disengage himself from the world. Sammler comes to recognize, however, that he is intimately involved in reality. Like Kierkegaard's 'Knight of Faith', Sammler is reconciled with existence: he arrives at a sense of the eternal within the ordinary, and acknowledges the mystery of life. (M.G. Hamilton)

134. PIVATO, Joseph, 'Italian-Canadian Women Writers Recall History', *Canadian Ethnic Studies* 18, i (1986) 79-88

By examining selected works by Italian-Canadian writers publishing in English, French and Italian this essay explores aspects of the early history of Italian immigration to Canada. The hardships of this immigration, particularly the separation of men and women, the breakdown of families, have made a profound imprint on the memories and the works of many writers, especially women writers. One of the arguments of this article is that this early history of immigrant women is being treated by the creative writers long before it becomes the object of study by conventional historians. In general the essay demonstrates that this obscure, often unwritten, history can be approached with considerable perspicacity by combining literary and historical methodologies. The result is a better understanding of the literature and the history.

En étudiant certaines œuvres d'écrivains Italiens-Canadiens publiées en anglais, en français et en italien, le présent article explore les différents aspects de la première histoire de l'immigration italienne au Canada. L'aspect très dur de cette immigration, en

particulier la séparation des hommes et des femmes, les familles rompues, tout cela a eu un profond impact sur les mémoires et les œuvres de nombreux écrivains, surtout chez les femmes écrivains. Un des arguments de cet article est que la première histoire des femmes émigrantes a été traitée par des écrivains créateurs bien avant que ce soit devenu un objet d'études pour les historiens traditionnels. En général l'article démontre que cette histoire obscure, et souvent non écrite, peut être étudiée avec beaucoup de perspicacité en combinant les méthodologies littéraires et historiques. Le résultat est une meilleure compréhension de la littérature et de l'histoire. (Author's summary reprinted by permission)

135. POIRION, Daniel, 'Théorie et pratique du style au Moyen Age: le sublime et la merveille,' *Revue d'Histoire Littéraire de la France* 86, i (1986) 15-32

L'écrivain du Moyen Age se réfère implicitement à une poétique des styles prenant les œuvres latines, surtout celles de Virgile, comme modèles. Le sublime caractérise ainsi l'intonation épique, tendant à l'admiration pour le héros. Mais l'écriture médiévale en langue d'oïl s'écarte de ses modèles, cherchant d'autres qualités de style, d'abord dans les chansons de geste, mais aussi dans les romans, qui dérivent du genre épique. C'est ainsi que le merveilleux prend souvent la place du sublime, posant en d'autres termes, surtout dans les descriptions, le problème des rapports de l'homme avec le monde. Dans la scène du Graal, telle que la décrit Chrétien de Troyes, il y a plus de merveille que de sublime, en accord avec le style tempéré du prologue, style recommandé pour la prédication. (Author's summary reprinted by permission)

136. POLET, Jean-Claude, 'Léon Bloy "devant" l'Angleterre,' *Les Lettres Romanes* 39, i-ii (février-mai 1985) 83-100

Ce critique admet que, dans l'état actuel des connaissances bloyennes, il est difficile de mesurer avec beaucoup de sûreté la consistance, la profondeur et l'influence réelle des fréquentations anglaises, tant vécues que livresques de l'écrivain. En guise de prologue mène à la réalisation de pareille enquête, il se risque à analyser l'ignorance et l'inconnaissance de l'Angleterre dont fait preuve Léon Bloy et de les replacer dans leur contexte idéologique et historique. Les stéréotypes multiples attestent l'ignorance mais non l'inconnaissance de l'Angleterre de ce visionnaire exalté d'une partialité rare et ce constat doit entraîner au-delà de la simple étude d'image nationale ou de 'psychologie des peuples.' Ces pages de commentaires sont nourries d'abondantes citations de la prose mystique de Bloy, dont elles constituent ainsi une sorte d'anthologie. (N. Mallet)

137. POR, Peter, 'Verrätselung: Perspektiven eines poetischen Verfahrens bei Gérard de Nerval und Theodor Storm,' *Deutsche Vierteljahrsschrift* 59 (1985) 422-44

Verrätselung is the poetic method whereby a mystery is both solved and renewed. A comparative stylistic analysis of the works of Gérard de Nerval and Theodor Storm reveals that the use of this method, along with other correspondences, creates affinities between the two writers. These point toward a common central problem: 'the break-up of coherent mythological systems, and the endeavour to create an individual myth of the artist's disturbed existential situation.' (Periodical abstract adapted by A.M. Withmann)

138. PRATT, T.M., 'Madame de Staël and the Italian Articles of 1816,' *Comparative Literature Studies* 22, iv (Winter 1985) 444-54

The two articles Madame de Staël published late in her life in the first issues of a Milanese review, the *Biblioteca italiana*, are usually taken to be marginal to her œuvre, but they did more than reiterate her well-known hypotheses on the congruence of North/South,

Romantic/Classical, and her past impressions of Italy, a country she had grown to admire. Read against her prejudices about Italy as expressed in her 1800 *De la littérature* or her 1807 *Corinne ou l'Italie*, these articles do voice a sometimes vigorous criticism of Italy, but they reflect a new, and final, stage of her thought, a confirmation of her admiration for *la liberté*. (G. Lang)

139. PUGH, David, 'The Motif of Dazzling in *Faust* II and the Divine Comedy,' *Canadian Review of Comparative Literature* 13, i (March, 1986) 29-34

The motif of dazzling, present in both Dante's *Divine Comedy* and Goethe's *Faust* II, constitutes a new dimension in the relationship between these two works. Goethe's treatment of this motif, strikingly similar to that of Dante and complemented by the number of parallels which exist between the two works, suggests that Goethe intended this relationship to be noticed and considered while reading *Faust* II. Their shared preoccupation with Platonic notions suggests the deeper metaphysical affinity between the two poets, an affinity manifested in the centrality of light in their respective works. (J. Allan)

140. REVARD, Stella, '“L'Allegro” and “Il Penseroso”': Classical Tradition and Renaissance Mythography,' *PMLA* 100, iii (1986) 338-50

Although critics have remarked on the connection of 'L'Allegro' and 'Il Penseroso' with classical ode and hymn and have identified Mirth as one of the Graces, they have usually approached these poems as re-creative pieces and overlooked the way in which their classical form and the presence of patron goddesses influence their development and meaning. Both poems, however, follow the formula of classical ode and hymn in which a patron deity is invoked and asked for gifts proper for that deity to confer. Because Mirth is the Grace Euphrosyne and Melancholy, as I argue, is the Muse Urania, goddesses associated in antiquity and in the Renaissance with poetical inspiration, Allegro and Penseroso ask their respective goddesses for power to compose poetry. The poems unfold in turn as though the goddesses were infusing their power, Mirth inspiring a light comic vision and Melancholy an epic and tragic mood. (Author's summary reprinted by permission)

141. RICHARDS, Earl Jeffrey, 'Christine de Pizan and Dante: A Reexamination,' *Archiv für das Studium der neueren Sprachen und Literaturen* 222, i (1985) 100-11

In her four explicit references to Dante, Christine de Pizan programmatically opposes the *Commedia* to the *Roman de la rose*. Christine's understanding of Dante was not, as earlier criticism has held, sentimental, novelistic or limited; rather, her references fit purposefully into her polemic against Jean de Meung. (H.R. Runte)

142. RODLAUER-WENKO, Hannelore, 'Die Paralleltagebücher Kafka – und das Modell Flaubert,' *Arcadia* 20, i (1985) 47-60

The parallel action of the young Prague authors during their travels together has been until now only marginally noted. This study deals with the 1911 journey to Paris. Flaubert's travel journal, written in collaboration with Maxime DuCamp, served as a model for Kafka's and Brod's effort. Relationships to Goethe's travel journals are also present. (S. Baetjer)

143. ROGERS, Katherine M., 'Fantasy and Reality in the Fictional Convents of the Eighteenth Century,' *Comparative Literature Studies* 22, iii (Fall 1985) 297-316

From 1535 when they were dissolved in England and throughout the eighteenth century, the image of the convent as an alternative to marriage was a familiar one in English literature, usually of course in a negative, but on occasion among some early feminists,

a positive vein. Alpha Behn's 1677 *The Rover* relied upon her audience's inevitable sympathy for a character doomed to a convent, but in 1694, Mary Astell envisioned a 'Protestant monastery' where nuns would find self-fulfilment. Though some women writers, among them Lady Mary Wortley Montagu, were attracted by the intellectual possibilities of convent life, most found the convent, albeit picturesque, to be devoid of any redeeming moral or spiritual value. Because in fact many French women were educated in the convent and many upper- and middle-class families had at least one daughter therein, historical documents in France do not speak so ardently of the intellectual or spiritual benefits of the convent, though French creative writers fell back on themes similar to the English, that of guilty or unhappy love as a prelude to convent life, evidence of which can be found in Diderot and later in George Sand. Enlightenment secularism determined that the portrayal of the convent would overemphasize its austere and extreme aspects. French tradition in this regard excepted itself only insofar as its acquaintance with the actual thing lent a superior grasp of detail. (G. Lang)

144. ROONEY, Victoria, 'Nietzschean Elements in Zamyatin's Ideology: A Study of his Essays,' *Modern Language Review* 81, iii (July 1986) 675-86
Hegel, Marx, Einstein and Dostoevskij have been identified as having influenced Zamyatin. As well, like many Russians of his period, Zamyatin was influenced by Nietzsche but without adopting his philosophy in its entirety. Some of the Nietzschean ideology was made to fit Zamyatin's essentially orthodox Marxism. But on fundamental philosophical issues, Zamyatin's agreement with Nietzsche may be seen to imply a repudiation of Dostoevskij. (J. Brumlik)

145. ROSENBERG, Brian, 'Resurrection and Little Dorrit: Tolstoy and Dickens Reconsidered,' *Studies in the Novel* 17, i (Spring 1985) 27-37
Resurrection, Tolstoj's great novel of imprisonment, strikingly resembles — in respect to not only its central theme, but also in its symbolism, its social criticism and its characterization — Dickens's *Little Dorrit*, a book Tolstoj is known to have read and admired. Tolstoj's Senate clearly resembles Dickens' Circumlocution Office; both prisons stand for literal, detestable, social institutions as well as metaphorically for human life in society; both heroes, Clemens and Nekhlyudov, renounce their class in order to atone, though what Clemens is to atone for is less clear and tangible. *Resurrection*, unlike Tolstoj's other novels, is filled with minor characters drawn in the Dickensian fashion of quick sketches with sharp determining traits. Yet with more than enough resemblances to establish the virtual certainty of influence, certain differences must still be noted: Tolstoj's vision is religious, transcendent; he believes in the innate good of the individual and would gladly open the prisons, while Dickens' vision is secular; he finds that some evil is inherent in man, and he suggests no alternative to the maintaining of prisons. Yet it is clear that, despite these and other differences, the influence of Dickens (particularly that of the later Dickens) on Tolstoj has hitherto been much underrated. (P. Merriale)

146. ROTHWELL, W., 'Stratford atte Bowe and Paris,' *Modern Language Review* 80, i (January 1985) 39-54
From the end of the twelfth century to Chaucer's day, those who spoke *françien*, and were imposing it as the cultural norm, mocked speakers of Anglo-Norman and other dialects. In England during this period Anglo-Norman and Latin were in continuous use in non-literary writing and merging rapidly with spoken English. The Anglo-Norman documents, which include glossaries, show that many French and English words must have entered their respective languages much earlier than has been hitherto assumed.

These sources of information have been neglected by modern scholars because the stigma against non-*françien* forms has prevailed to the present day. (J. Brumlik)

147. RUDAT, Wolfgang E.H., 'Brett's Problem: Ovidian and Other Allusions in *The Sun Also Rises*,' *Style* 19, iii (Fall 1985) 317-25
When Hemingway chose the unusual name Brett for the main female character in *The Sun Also Rises*, he was punning on the German Brett (*board, plank*). While the pun introduces sexual innuendoes, culminating in an Ovidian allusion that explains Brett's promiscuity, it eventually integrates all those innuendoes into a religious context: the final scene describes a verbal battle in which Jake, countering Brett's profanities, exorcises himself of a woman who is impervious to the language of the Christian religion and therefore unable to exercise her obsession with Romero. Discussion of certain aspects of the genesis of the novel provides information which aids in finding connections between seemingly unrelated parts of the book, perhaps even in interpreting the novel in its entirety. (*Author's summary reprinted by permission*)

148. RUMOLD, Inca, 'Lorca and Neruda in Erich Arendt's Poetry,' *Monatshefte* 77, ii (Summer 1985) 143-50
Erich Arendt lived in Spain from 1933-1939, and in Columbia from 1940-49. In the two lyrical cycles Arendt produced during this exile, *Beygünthalade* and *Tolú*, the influence of both Lorca and Neruda is clearly evident. In *Beygünthalade*, there is an ode to Lorca and a reworking of Lorca's own 'Balada de la guardia Civil Española.' Arendt adopted many qualities of Lorca's and Neruda's social criticism, especially in his portrayal in *Tolú* of the exploitation of the peon in Latin American society. (R.W. Atkinson)

149. SATO, Saburo, 'Hamlet, Polonius, and Ophelia in Meiji Japan,' *Comparative Literature Studies* 12, i (Spring 1985) 23-33
The sudden and radical modernization of Japan during the Meiji period (1868-1912) can be mapped, according to the author, by three sequential readings of *Hamlet*. Polonius exemplifies the first. His 'Neither a borrower nor a lender be' was an epigram to the over-million best-seller 1871 translation of *Self-Help*. It was a utilitarian and moralist Shakespeare who first emerged in Japan. (G. Lang)

150. SERGENT, Bernard, 'Observations sur l'origine du cycle des Narbonnais,' *Romania* 105, iv (1984) 402-91
Joël Grisvard has found in the Narbonnais cycle an implicit structuring which corresponds to Dumézil's tripartition fonctionnelle. He assumed that the Indo-European ideology had been transmitted through the Visigoths. However, Germanic origin is structurally impossible. For different reasons, Latin, Greek and Indian origins are also to be ruled out. The origin would have been Celt, going back to the time of the last Druids and transmitted through the conquering Franks, whence the Germanic names of the Narbonnais heroes. Grisvard's mistaken assumption in no way detracts from the validity of his main thesis. (J. Brumlik)

151. SCHERSKI, Harold K., 'Novelle Structure in Turgenev's *Spring Torrents*,' *Studies in Short Fiction* 22, iv (Fall 1985) 431-5
Spring Torrents is a point-by-point example of Turgenev's preference for the German novelle over the Russian skaz. (F. Bergmann)

152. SCHUPPER, Mineke, 'Toward a Definition of Realism in the African Context,' *New Literary History* 16, iii (1985) 559-75

Starting from the premise that for the realist writer reality exists in itself as an object of representation and knowledge, Schipper discusses the African realist novel in general. Examination of the realist author's intentions, themes and techniques is based on the specific example of Sembène Ousmane's *Les bouts de bois de Dieu*. (P. Morris)

153. SCHMID, Elisabeth, 'Augenlust und Spiegelliebe: Der mittelalterliche Narziß', *Deutsche Vierteljahrsschrift* 59 (1985) 551-71

The Narcissus theme in Middle High German and Old French literature may be examined in the light of Ovid's Version of the Narcissus myth and Plato's theory on the mirrorlike nature of love. In Chrestien's *Cligès* romance, the Old French *lai* of Narcissus, the episode in *Le Roman de la Rose*, and in Heinrich von Morungen's 'mirror song' (*Spiegellied*), beauty and love are perceived in terms of the mirror motif and the Narcissus myth. Although medieval treatments of the theme tend to view it in the light of unrequited love, fulfilled love – seen as a positive encounter with one's own beautiful image – may also be depicted. Here, and as a model of self-reflection, narcissism is ambivalent in its permutations. (A.M. Wittmann)

154. SCHMIDT, Sigrid, 'Europäische Sagen bei den Nama und Dama in Südwestafrika/Namibia', *Fabula* 26, iii/iv (1985) 298-316

Legends tied to the particular beliefs of a culture may be appropriated by a foreign culture with different climatic and geographic conditions. A number of European legends, especially from the Netherlands and Germany, migrated to Southwest Africa via South Africa. Not all Namibian legends that are similar to European legends are from Europe: many are clearly indigenous, and the origin of others cannot be clearly determined. (F. Bergmann)

155. SCHOLTZ, Bernhard F., 'Literargeschichtsschreibung von Massendliteratur: Überlegungen Anhand der Emblematis des 16. und 17. Jahrhunderts', *Komparatistische Hefte* 11 (1985) 5-20

The historiography of a literary phenomenon like sixteenth/seventeenth emblematics raises a number of methodological problems all of which stem from the large number of emblems and the large number of emblematic variants which have to be accounted for. These problems are discussed with respect to recent proposals in literary historiography, and a model of the emblematic text is presented which allows for an historical ordering of emblematics.

L'historiographie d'un phénomène littéraire tel l'emblématique des seizième et dix-septième siècles soulève nombre de problèmes d'ordre méthodologique, provenant du grand nombre d'emblèmes existants, et de la multiplicité des variétés dont il faut tenir compte. Ces problèmes sont discutés en tenant compte des dernières recherches en historiographie littéraire, et il est présenté un modèle du texte emblématique permettant une classification historique de la littérature emblématique. (*Author's summary reprinted by permission*)

156. SCHÖSLER, Jörn, 'Rousseau, Camus et le nihilisme: Sur l'actualité de Rousseau', *Orbis Litterarum* 40, ii (1985) 97-110

Le propos de la présente étude étant de cerner l'actualité de Rousseau ('l'année Orwell'), on part de la crise actuelle des valeurs – le nihilisme dû à la 'réification' croissante de l'homme et de la nature après 'la mort de Dieu' – pour montrer le double rôle joué par Rousseau dans la genèse de l'actuelle impasse morale de l'humanité. A la fois contestataire

du Progrès scientifique (dans le 2. *Discours*) et théoricien de la société totalitaire (dans le *Contrat Social*), Rousseau dénonce la Raison 'libre' dégénérée par la société libérale, lui substituant la Raison 'totalitaire' régénérée par son utopie sociale. Mais s'apercevant – dès le 2. *Discours* (1754) – des conséquences néfastes du sensualisme matérialiste qui constitue l'a priori métaphysique des Lumières, il défend tout au long de son œuvre les valeurs spiritualistes propres à l'homme. C'est ainsi que sa protestation morale – notamment dans la *Profession de Foi du Vicar de Savoyard* (1762) – nous permet de le rapprocher de Camus malgré la critique dirigée par celui-ci contre le *Contrat Social* dans *L'Homme Révolté*. Camus n'a pas vu que celui qu'il regardait comme le principal responsable du nihilisme moderne en a été au fond le premier contestataire sérieux par sa réfutation du 'pyrrhonisme' encyclopédiste. (*Author's summary reprinted by permission*)

157. SCHUBERT, Werner, "'Quid dolet haec?" zur Sappho-Gestalt in Ovids *Heroiden* und in Christine Brückners *Ungeliebten Reden ungeliebter Frauen*', *Antike und Abendland* 31, i (1985) 76-96

Ovid's *Heroides*, a series of fictional letters written by deserted women of classical legend to their abandoners, invites comparison with Brückner's series of monologues (1983) by women characters, both classical and modern. Looking in detail at the two writers' treatment of the story of the poet Sappho will suggest that, while some differences are attributable to the gender of the author, more significant ones are attributable to the historical context of the writing. The fate and character of Ovid's Sappho is determined by the clash between poetry and love, while Brückner's has broader interests, including the pedagogical: she is teaching other women how an aesthetic (poetic) education can continue through maturity into age, helping women to endure separations, and to overcome first the fear of marriage and then its parallel, the fear of death. As this Sappho decides *not* to jump from the cliffs after her loss of her young lover, Phaon, the dominating role of erotic love in Ovid's characterisation has been subordinated to the 'Eros der Klugheit', which provides spiritual strength and a sense of identity for Sappho, the 'poet-seer' of this new interpretation. (P. Merttala)

158. SCHULTZ, Joachim, 'Der "Faule und Kreative" Wilde – Bilder und Gegenbilder aus der Kinder- und Jugendliteratur und aus der alternativen Jugendliteratur', *Komparatistische Hefte* 12 (1985) 17-32

The opposition 'industry' / 'idleness' has always played an important role in Children's Literature. In early works, industry was invariably more highly valued. This article demonstrates how, in recent books for children, this value judgment has been reversed. Increasingly, idlers as protagonists are presented in a positive light. Often the idler is depicted as a 'noble savage', who in his idleness and creative playfulness assumes the role of a teacher in relationship to the industrious and disciplined Europeans. The author warns against this revival of noble savage concepts which belie Third World reality, creating new clichés and fortifying old prejudices. The Third World is thus reduced to a playground for drop-outs from the industrial north. The author pleads for a wider distribution of creative works by Third World writers who portray their environment from an insider's point of view. Their books are more than mere projections of European conceptions as they attempt to teach the young readers more about a natural balance between 'industry' and 'idleness'.

L'auteur de cet article démontre que le travail et la paresse (des sujets importants dans la littérature pour la jeunesse dès ses débuts) ont trouvé aujourd'hui de nouvelles valeurs. Autrefois, on louait le travail et condamnait la fainéantise. Aujourd'hui les jeunes peuvent

lire des livres où le faînéant est devenu un héros positif. Il est remarquable que ce soit souvent le 'sauvage', le 'primitif' qui par sa faînéantise et sa créativité de joueur, devienne dans ces livres le nouveau maître de l'Européen travailleur et discipliné. L'auteur y voit un danger: il est bien possible que ce rôle ne montre qu'une part de la réalité et que de nouveaux clichés et préjugés puissent naître, celui par exemple d'une image du 'Tiers-monde' comme un paradis exotique. Selon l'auteur, il est important que le jeune lecteur européen lise les livres (pour les jeunes et pour les adultes) écrits par des auteurs du 'Tiers-monde' pour qu'il ait une idée réaliste d'un bon équilibre entre le travail et la faînéantise. (*Author's summary reprinted by permission*)

159. SCHUSTER, Ingrid, 'Goethe und der "chinesische Geschmack": Zum Landschaftsgarten als Abbild der Welt', *Aradia* 20, ii (1985) 164-78
Goethe's interest in China was not as uncritical as the general movement of the time. General interest in China may be traced to the seventeenth century appreciation of the quality of imported Chinese goods. In England, gardens in the Chinese style were built. Rousseau dealt with the tradition of these gardens in his *Nouvelle Héloïse*, and started an interest in Chinese gardens on the continent. Goethe satirizes this in his *Der Triumph der Empfindsamkeit* but later, when the general interest in Chinese things began to wane, he developed a true, scientific perspective on the topic. His novelle *Wer ist der Verführer* demonstrates the symbolic value of the *Parkmoth*. Goethe also deals with this topic in his *Chinesisch-deutschen Jahres- und Tageszeiten*. (S. Beeler)

160. SELLER, Philippe, 'Cain (le mythe de)', *Canadian Review of Comparative Literature* 13, i (March 1986) 17-28
The story of Cain and his descendants proves to be an endless source of inspiration for Western literature. Some lacuna in the biblical myth, however, give rise to ambiguities which foster varied and diverse interpretations, prompting Seller to observe that a study of the countless texts, as well as graphic arts, influenced by the story would be as interesting and as important as the myth itself. (M.F. Bongco)

161. SHAHEEN, Mohammad, 'Tayeb Salih and Conrad', *Comparative Literature Studies* 22, i (Spring 1985) 156-71
Salih's *Season of Migration to the North* and Conrad's *Heart of Darkness* provide two levels of comparison, the first the modeling Salih may have felt upon composing his work (a classic case of influence), the second being possible readings of *Season* against Conrad. The matter is complicated by the ambiguous relationship between author's voice and narrator in *Season*, which must itself be read in terms of Conrad's own use of point of view. (G. Lang)

162. SHAPIRO, Gary, 'From the Sublime to the Political: Some Historical Notes', *New Literary History* 16, ii (1985) 213-35
Shapiro surveys the development of the aesthetic concept, the sublime, through the past two centuries of social thought. In doing so, he measures the effects of various positions on the sublime on more overt expressions of political ideology, thereby paralleling categories of 'aesthetic and social discourse'. (P. Morris)

163. SHEPHERD, Stephen H.A., 'I have gone for pi sak wonderfull wais'. The Middle English Fragment of *The Song of Roland*, *Olfiant* 11, iii & iv (1986) 219-30
Notwithstanding a long history of adverse criticism, the ME *Roland* is not without some measure of literary merit in its symbolism, its characterization, and its use of proverbs

and images. From the *Johannes Translation* it gleaned and added to itself a human touch, a realism. In the rather short, static imagery of the OF *Roland* it recognized and amplified in an extra-conventional manner the conventional rhetorical *topoi*. The display of technical dexterity aside, it also deserves attention for the memorable cadence of some its lines. (J. Brumlik)

164. SICHER, Efraim, 'By Underground to Crystal Palace: The Dystopian Eden', *Comparative Literature Studies* 22, iii (Fall 1985) 377-93
Just as Orwell's 1984 has roots in Evgeny Zamyatin's dystopian *We*, so does the latter in Dostoevsky's reworking of the Eden story. That England, or at least their images of English reality, informed the two Russian writers makes Orwell's anti-utopia all the more relevant. Though the utopian, and thus the anti-utopian tradition, stretches from Plato on, a very distinct logic connects Dostoevsky's 2x2=5, a logic of rejection of social visions justifying the means by the end. (G. Lang)

165. SIMONDS, Peggy Muñoz, 'Coriolanus and the Myth of Juno and Mars', *Mosaic* 18, ii (Spring 1985) 33-50
Emphasizing the archetypal elements in the legend of *Coriolanus*, Shakespeare dramatizes the Feminine Principle's use of masculine aggressiveness. He probably draws on Ovid, Virgil, and Apuleius, as well as Plutarch, to portray Volturnia as Juno, patroness of Rome and one aspect of the Triple Goddess represented in her other aspects by Valeria (Diana) and Virgilia (Venus). Shakespeare presents Coriolanus as the incarnation of Juno's chthonic son Mars, god of war and protector of Rome's boundaries. The ceremonial patterns of ancient seasonal rituals honouring Mars and Juno underlie *Coriolanus* which, like the great Greek and Roman tragedies, is concerned with the effects of divine forces on the polis. (M. G. Hamilton)

166. SKILLING, H. Gordon, 'Independent Communications in Communist East Europe', *Cross Currents: A Yearbook of Central European Culture* 5 (1986) 53-75
Three main types of 'independent communication in communist East Europe' are discussed as they appear in Poland, Czechoslovakia, and Hungary. The description includes the contents and titles of the independent periodicals, independent publishing, and independent creative writing and scholarship. The situations in the three countries are evaluated and compared. (P.Z. Schubert)

167. SMITH, John H., 'Dialogic Midwifery in Kleist's *Marquise von O* and the Hermeneutics of Telling the Untold in Kant and Plato', *PMLA* 100, ii (March 1985) 203-19
We often speak of a text 'pregnant' with meaning. But how does it give birth? Certainly not through the intervention of monologic doctoring but, rather, with the aid of 'dialogic midwifery'. In Kleist's *Marquise von O*, the tale of an unexplained conception and pregnancy, the art of ironic dialogism, though never directly giving expression to the peculiar state of affairs, helps give birth to interpretation and to the genre of the realistic novella. The circuitous narrative technique of telling and untelling, which supplements consciousness as a midwife assists a woman in childbirth, links Kleist's text to a hermeneutic tradition stretching from Plato through Kant (and well beyond). (*Author's summary reprinted by permission*)

168. SORBIER, Françoise, 'Le paradoxe du criminel', *Poétique* 63 (septembre 1985) 365-82
L'impact de la littérature criminelle sur la littérature 'classique' a été négligé. Pourtant, cette littérature où le réel et le fictif se mélangaient souvent, constitue un chaînon capital

dans le développement romanesque. Le premier héros du roman, en effet, est un transgresseur, et l'œuvre de Defoe s'est fortement inspirée des Confessions, des fausses autobiographies et des Vies des malfaiteurs. Mais tandis que ces biographies ne se préoccupaient ni du vraisemblable, ni de la motivation du criminel, Defoe élaborait soigneusement ces aspects. Par ailleurs, ses romans mettaient plus d'emphasis sur le repentir que sur le châtement, issue inéluctable des biographies didactiques. (A. Chantilly)

160. SPERING, Juliette, 'Richard Wagner – ein Leitmotiv in Prousts *Recherche*? *Arcadia* 20, iii (1985) 252-72

Although Wagner and his works are not mentioned with overwhelming frequency in *Recherche*, important concepts like *Gesamtkunstwerk* and *Leitmotiv* are applicable to the novel. Many of Proust's characters are appreciative of Wagner's works. Although Proust's principle of composition is similar to Wagner's, it is not a copy but simply related. The question of whether Wagner is a Leitmotiv in *Recherche* is bound up with the precise definition of the term. The application of Leitmotiv to literature is problematic for various reasons. Wagner serves as only a partial Leitmotiv in Proust's novel. (S. Beeler)

170. SPROEDE, Alfred, 'Ein wenig beachtetes Publikum der Avantgarde: Bemerkungen zu einer Randerscheinung der frühen sovietischen Kinderliteratur, *Komparatistische Hefte* 12 (1985) 51-75

The decay of the Russian avant-garde at the end of the 1920s led into two divergent movements. Some militant writers, e.g. Majakovskij, contributed – more or less voluntarily – to the rise of socialist realism. Others withdrew from public activities and retreated into the realm of children's literature, for example the OBERIU group and especially Daniil Charns. After a brief survey of Russian children's literature and its scholarly criticism, this article discusses some texts which were published by Charns in children's magazines and books between 1926 and 1940. The analysis demonstrates that Charns continued to pursue his avant-garde interests when writing for children. The approach to narrative form, logic and pragmatics reminds one of Slebnikov's works, even if Charns rejected their revolutionary aims. Under the cover of absurdity and nonsense, Charns practised a paradoxical 'existentialism' based on a theory of meaning and an expectation of 'miracles' and partly comparable to Ludwig Wittgenstein's thoughts. In spite of his radical experiments with 'language games', Charns wrote authentic children's literature, which was achieved by his predominant use of the fairy tale and its literary devices.

Vers la fin des années vingt, l'avant-garde russe se désagrège et se trouve prise dans un double mouvement: d'un côté, les poètes militants viennent, bon gré mal gré, alimenter les débuts du réalisme socialiste; cela est notamment le cas de Majakovskij. D'autres auteurs se retirent de la place publique et s'engagent dans divers domaines moins en vue, dont la littérature enfantine. C'est le cas du groupe OBERIU et, plus particulièrement, de Daniil Charns. – Après un aperçu historique et bibliographique sur la littérature russe pour enfants, la présente étude propose une lecture de quelques textes que Charns a publiés entre 1926 et 1940 dans des revues et livres pour enfants. L'on note d'abord que dans la plupart de ces textes, Charns reste fidèle à ses anciennes options et à ses recherches d'avant-garde. Par la mise en question des formes narratives, de la logique du récit et des conditions pragmatiques de l'énonciation, ces textes rappellent certaines œuvres de Slebnikov tout en démentant les ambitions révolutionnaires de ce dernier. Sous les apparences de l'absurde et du non-sens, Charns pratique un 'existentialisme' paradoxal axé sur une théorie de la signification et l'attente du 'miraculeux'. A certains égards, ces recherches rejoignent les conceptions de Ludwig Wittgenstein.

Dans un deuxième temps, l'on s'attache à montrer que, malgré l'experimentalisme poussé de ses 'jeux de langage', Charns écrit d'authentiques récits pour enfants. Dans ce contexte, un rôle important revient à la mise en valeur du conte fantastique et de ses modes d'énonciation. (Author's summary reprinted by permission)

171. STANLEY, Patricia, 'Hoffmann's *Phantasiesstücke* in *Callots Manner* in Light of Friedrich Schlegel's Theory of the Arabesque, *German Studies Review* 8 (1985) 399-419

Whether or not Hoffmann had read Schlegel, his stories exemplify Schlegel's theory of the arabesque. Firstly, Hoffmann alternates themes in rondo or frame narrative style. Secondly, he employs sudden shifts between reality and fantastic images. (L. Hill)

172. SPOVELL, Bruce, 'Waverley and the *Aeneid*: Scott's Art of Allusion, *English Studies in Canada* 11, i (1985) 26-39

Scott's allusions to the *Aeneid* in *Waverley* emphasize the novel's epic themes. The Highland rebels are identified with Cacus and Turnus, Aeneas' enemies, and are driven by Virgilian *furor*; the rule of *furor* is juxtaposed with that of the law. Aeneas/Waverley must choose between them. The allusions to the *Aeneid* also clarify Scott's vision of history which, like Virgil's, is epic because he makes his heroes embodiments of conflicting historical forces, incarnations of a whole society, as well as interesting individuals. (K. Jones)

173. STURM-MADDOX, Sara, 'Ronsard's Metamorphoses: Petrarchan Play in the *Amours* of 1552, *Comparative Literature Studies* 23, ii (Summer 1986) 103-18

The scholarly tradition would have it that the two major components of Ronsard's poetry, the mythological and the Petrarchan, are distinct. In fact, Ronsard's appreciation for and appropriation of Petrarch extends even into those poems usually interpreted as 'mythological.' In the early *Amours*, Ronsard, known as 'le Pétrarque français,' goes farther; he not only adapts from Petrarch but invites his reader to measure his own success against his illustrious predecessor. (G. Lang)

174. SUGUNASIRI, Uwanda H.J., 'The Literature of Canadians of South Asian Origins: An Overview, *Canadian Ethnic Studies* 17, i (1985) 1-21

This paper represents an overview of the creative writing of Canadians of South Asian origins: from India, Pakistan, Bangla Desh and Sri Lanka as well as regions such as the West Indies, East and South Africa, and the United Kingdom. The works identified are those written in English. Punjabi and Gujarati and date back to the sixties, even though Punjabi writing in Canada, primarily in Vancouver, dates back to the turn of the century. As a medium, English is used by nearly half of the one hundred fifty-nine writers identified (13 percent are women), with Punjabi closely behind. Poetry is by far the most productive (264 out of 387 works). Also of interest are nineteen novels written in English by eight novelists. The major centres of literary activity are Toronto (English), Vancouver (Punjabi), and Montreal (Gujarati), with Edmonton and Winnipeg developing as other centres. While a fair number of works reflect heritage themes and sensibilities there is an increasing trend toward Canadian ones, and the best of the latter are of a quality equal to mainstream Canadian literature.

Cette communication donne une vue générale de la création littéraire de canadiens d'origine Sund-asiatique: des Indes, du Pakistan, du Bangla-desh et du Sri Lanka ainsi que d'autres régions telles que les Antilles, l'Afrique de l'Est et l'Afrique du Sud, et le Royaume-Uni. Les œuvres identifiées sont celles qui ont été écrites en anglais, en punjabi, en gujarati, datant en général des années soixante, bien que les écrits en punjabi

au Canada, surtout à Vancouver, de montent jusqu'au début du siècle. En tant que moyen d'expression, l'anglais est utilisé par presque la moitié des cent cinquante neuf écrivains identifiés (13% sont des femmes). Le punjabi suivant de très près. La poésie est de loin la plus grande production littéraire (264 œuvres sur un total de 387). D'autres œuvres intéressantes sont dix-neuf romans écrits en anglais par huit romanciers. Les centres principaux d'activité littéraire sont: Toronto pour l'anglais, Vancouver pour le punjabi, Montréal pour le gujérati; Edmonton et Winnipeg sont en plein développement comme les autres centres. Tandis qu'un certain nombre d'œuvres reflètent les thèmes et les sentiments d'un vrai héritage culturel, il y a une tendance accrue vers les thèmes et les sentiments purement canadiens, et les meilleurs de ces derniers égalent en qualité la production purane de la littérature canadienne. (*Author's summary reprinted by permission*)

175. SWEENEY, Kevin W., 'Lying to the Murderer: Sartre's Use of Kant in "The Wall,"' *Mosaic* 18, ii (Spring 1985) 1-16

By adapting examples from Kant's essay, 'On a Supposed Right to Lie from Altruistic Motives', in his short story Sartre counters Husserl's position on transcendental subjectivity and the role of *epoché*. Sartre establishes a moral predicament similar to that posed by Constant in his criticism of Kant's total opposition to lying. Sartre then presents three ways an individual might handle the 'Constant situations' and reveals the consequences of each. Without sharing Kant's view on truth telling, Sartre uses Kant's example to illustrate his own thesis that responsibility for one's actions is an inescapable condition of human existence. (*M. G. Hamilton*)

176. TAKIYA, Yoshiko, 'Wakamatsu Shizuko and Little Lord Fauntleroy,' *Comparative Literature Studies* 22, i (Spring 1985) 1-8

Wakamatsu Shizuko's 1890-1892 Japanese translation of Frances Hodgson Burnett's *Little Lord Fauntleroy* was an epoch-making event in Japanese literary history. Apart from its effect on subsequent writers like Higuchi Ichirō, the best woman writer of the Meiji period, *Little Lord* introduced the Japanese public to modern, realistic and foreign juvenile literature at virtually the same time the first works of Japanese children's literature, such as Iwaya Sazanami's *Koganezumi*, were published. With it came the romantic idea of the child, at least in the puritan form Shizuko imparted to it, as well as a set of values entirely new to Meiji intellectuals, but which did appeal to readers critical of the feudalistic family system. Equally important perhaps was the purely formal effect of Shizuko's fusion of traditional written language and spoken style, the *gentle* *itchi* for which Tsubouchi Shōyō, a major Meiji novelist and critic, esteemed the translation. *Little Lord* was thus more an independent work of literature than a translation. (*G. Lang*)

177. TAVOR, Eve, 'Fictional Facts and Science in Defoe and Camus' Plague Year,' *Orbis Litterarum* 40, ii (1985) 159-70

The status and treatment of facts in fiction are important indices of a novel's logic, reasonings, intuition and postulates. In *La Peste*, there is a 'language of facts as everyone can see them,' doubt attaches exclusively to the why of things, and concern is with man's reaction to the evil tyranny of the real. Rieux' belief in the possibility of accurate description and the impossibility of ultimate explanation is shared by absurd man and by early 20th century positivistic science. In the *Journal*, the factuality of recorded facts, the reliability of reported facts and the accuracy and authority of the narrative based on them, are constantly undermined. In the more sceptical spirit of 18th century science, HF's history tests the feasibility of making 'faithful records of all the works of nature' and of deriving probable hypotheses for future action from 'things experienced.' (*Author's summary reprinted by permission*)

178. THOMAS, Neil, 'Literary Transformation and Narrative Organization in Wirt von Gravenberg's *Wigalois*,' *Modern Language Review* 80, ii (April 1985) 362-71

An analysis of *Wigalois* reveals that it differs from traditional stories of the *Bel Inconnu* type in that Wigalois knows the name of his father and receives chivalric instruction from him early in his career. The tale also deals ambivalently with the Arthurian court, making it exemplary in keeping with Christian ideals, while structurally demonstrating the superiority of Christian versus pagan combat to the courtly single combat of popular Arthurian material. Traditional *merveilleux* elements have been transformed to enhance the character of Gawain and the ideal of Wigalois's Christian kingship. (*J. Brumlik*)

179. UHLIG, Claus, 'Conceptual Architecture in Nineteenth-Century Writing,' *Comparative Literature Studies* 23, iii (Fall 1986) 218-33

Antithesis and opposition are by no means figures unique to or original during the nineteenth century, but the critique Kierkegaard laid to Hegel, the historiography of Thomas Carlyle, the polarities of Matthew Arnold and Friedrich Nietzsche suggest that nineteenth-century thought, perhaps because of its very yearning for wholeness, found its expression in a highly stylized rhetoric. (*G. Lang*)

180. VALESIO, Paolo, 'Declensions: D'Annunzio after the Sublime,' *New Literary History* 16, ii (1985) 401-15

Valesio offers a series of meditations on high modernism based on the writings of Gabriele D'Annunzio. In particular, D'Annunzio's *Fedra* is presented as a modern exploration of the sublime, a creative 'declension' in the new grammar of decadent discourse. (*P. Morris*)

181. VALIS, Noël M., 'Valle-Inclán's *Sonata de otoño*: Refractions of a French Anarchist,' *Comparative Literature Studies* 22, ii (Summer 1985) 218-30

Ramón del Valle-Inclán has a well deserved reputation as a practitioner of literary allusions, deceptions and subtle liftings, especially in the early *Sonatas* (1901-1905), which are imbued with the fin de siècle spirit of literary games. One so far ignored source for *Sonata de otoño* (1902) is *Le Journal d'une femme de chambre* by the largely forgotten Octave Mirbeau (1848-1917). This novel was serialized in the anarchist journal, *La Revue blanche*, at the very moment when Valle-Inclán would have been planning and composing his own text, especially his treatment of erotic material. But the Galician author inverts many of Mirbeau's situations and thus shows himself to be even more irreverent than the French anarchist. (*G. Lang*)

182. VAN HEER, Artha, 'An (other) Third World: Girls in Children's Literature,' *Komparatistische Hefte* 12 (1985) 33-7

A travers une série d'exemples, l'auteur de cet article montre que les filles jouent un rôle marginal dans la littérature enfantine. De même, les enfants du Tiers-Monde constituent bien la majorité des enfants sur terre, mais ils n'ont guère la parole dans la littérature enfantine par rapport aux enfants des classes moyennes des nations industrialisées. L'auteur met en relation ces deux constatations: l'oppression des femmes dans leurs droits et leurs possibilités d'épanouissement, déjà discernable dans la littérature enfantine, constitue ainsi l'un des fondements de la problématique de notre développement socio-économique. (*Author's summary reprinted by permission*)

183. VENTURA, Roberto, 'Literature, Anthropology, and Popular Culture in Brazil: From José de Alencar to Darcy Ribeiro,' *Komparatistische Hefte* 11 (1985) 35-47

L'article analyse trois romans brésiliens — *Incarna* (1870) de José de Alencar, *Macunaima* (1928) de Mario de Andrade et *Maita* de Darcy Ribeiro en posant les questions suivantes: premier, comment la littérature se rattache-t-elle à l'anthropologie en Amérique latine; deuxième, quelle est la relation entre cultures d'un côté et exotisme et altérité de l'autre; troisième, est-ce que l'emploi du terme 'identité' dans l'analyse des procès socio-culturels des sociétés coloniales et post-coloniales est réalisable et valable? Ces romans représentent trois différents modèles de la description littéraire des problèmes d'identité qui résultent du procès de synthèse culturelle et du conflit culturel s'étant produits au cours de l'histoire du Brésil. (*Author's summary reprinted by permission*)

184. VERMEYLEN, Alphonse, 'Du fait divers à la tragédie. À propos des *Noces de sang* de García Lorca', *Les Lettres Romanes* 39, i/ii (février-mai 1985) 125-38

Parti de la prémisse que 'la littérature comparée doit être prise en compte avec plus d'attention dans l'étude des *Noces de sang*', l'auteur de cet article s'attache à démontrer la dette de cette tragédie andalouse à l'endroit de la tradition antique, perpétrée directement ou indirectement, en particulier par la re-création des grands mythes antiques dus à Max Reinhardt, von Hoffmannsthal, O'Neill; Lorca y a certainement puisé l'importance du chœur et le sens de l'inéluctable du destin. À ces échos littéraires lointains mais clairement circonscrits s'ajoutent ceux du drame espagnol du siècle d'or et surtout l'influence du dramaturge irlandais, Synge. Vermeulen reprend l'hypothèse déjà émise par d'autres d'une parenté possible entre *Bodas de Sangre* et *Riders to the Sea*, la similitude de facture et d'intention des deux œuvres lui paraît éminemment sensible dans l'élaboration de la figure de la mère ainsi que dans le rôle-clé qui lui est dévolu. C'est par ce jeu intertextuel que le fait divers dont était parti Lorca accède en grande partie au statut tragique. (*N. Mallet*)

185. VIPPER, Yuri B., 'National Literary History in *History of World Literature*: Theoretical Principles of Treatment', *New Literary History* 16, iii (1985) 545-58

Vipper describes and, where applicable, briefly illustrates the methodological principles which inform the writing of the multivolume *History of World Literature* of the Gorky Institute of World Literature. In particular, he emphasises the part/whole dialectic of national literature within the historical typology of world literature as the guiding principle of composition in this forthcoming work. (*P. Morris*)

186. VISWANATHAN, Jacqueline, 'Echanger sa vie pour une autre: Focalisation multiple dans *Mrs. Dalloway* et *Le Sourd dans la ville*', *Arctia* 20, ii (1985) 178-94

In both Virginia Woolf's *Mrs. Dalloway* (1925) and Marie-Claire Blais' *Le Sourd dans la ville* (1979), the parameters of the narrative situation are identical. The *récit* in the two novels is focalized according to the viewpoint of a certain character, while allowances are made for the temporal, spatial, affective and limiting factors influencing the narrative. The greatest typological link between the two works consists, however, in the large number of characters who take up the narrative function: twenty-one in Woolf's novel, and fifteen in that of Blais. (*A. M. Withmann*)

187. VRATOVIC, Vladimir, 'Sunt autem optima curae de salute patriae' [Cicero's quotation used as motto for Ivan Derkos' work *Genius Patriae*], *Unjethnost riječi* 29, iii (1985) 261-2

Ivan Derkos used as the motto for his famous *Genius patriae* (Zagreb 1832) a quotation from Cicero's *Somnium Scipionis* (i.e. *De re publica*, B. VI, & 29). In Cicero's work this statement has an essentially philosophic and politico-national meaning, while in Derkos, as substantiated by the text as a whole, the meaning is expressly linguistic and decidedly patriotic. (*Author's summary reprinted by permission*)

188. WALTER, Klaus-Peter, 'General und Leutnant Faust: Eine unbekannte russische *Faust*-Parodie übersetzt, kommentiert und eingeleitet', *Arctia* 20, ii (1985) 134-63

General Leutnant Faust is significant to the study of Goethe's reception in Russia. It was written by Evgenij Sino and published in 1914 in Petrograd. This work is one of the flood of literature directed against the military opponents of Russia at the time of its publication. There is a long tradition of familiarity with German classics in Russia. This work is based upon a knowledge of Goethe's *Faust*, as well as mocking of clichés of German national characteristics. (The article concludes with a Russian-German text of the play.) (*S. Beeler*)

189. WEISGERBER, Jean, 'Rénover l'histoire: Le problème des avant-gardes littéraires', *Komparatistische Hefte* 11 (1985) 21-33

In this essay, the author expounds his method for the classification and critique of avant-garde literature, stressing the point that the complexity of the phenomenon can only be exhausted when methodical pluralism is applied to its evaluation. He holds that the historic perspective is of eminent importance in the study of avant-garde, showing the close relation existing between historic events and the rise and development of the avant-garde. In the opinion of the author, avant-garde literature cannot be considered as a mere literary style or current, but has to be regarded as a historic phenomenon. (*Author's summary reprinted by permission*)

190. WESCHÉ, Ulrich, 'Peter Handke und Frankreich', *German Studies Review* 8 (1985) 263-79

Handke lived in Paris 1966-71 and 1973-79. He has received more attention from French critics than from German critics, who are preoccupied with sociology and content. Handke translated Georg-Arthur Goldschmidt into German. Handke's discovery of Cézanne was the most important turning point in his life. His writings contain parallels to Camus, Sartre, Robbe-Grillet, and Francis Ponge. For Handke, France represented something different and foreign which was also congenial. (*L. Hill*)

191. WILSON, Katherine M., '“Pig-in-a-Poke”: The Topos of Open-Eyed Spouse Selection', *Comparative Literature Studies* 23, iii (Fall 1986) 181-94

The topos in question is that of blind marital choice, which had two fundamental purposes in early Western literature, propaganda and entertainment. The 'wicked wyes' the Wife of Bath complained about is but the tip of a tradition running back to Theophrastus, through Saint Jerome, Abélard, to name but a few, and who were resolutely misogamous and misogynous. In the utopia sphere of Thomas More, the topos is inverted and open-eyed spouse selection is advanced as the best means of avoiding unpleasant surprises. The Utopians of More thus found their argument against what they see as foolishness on the same text from Theophrastus which set the tone for the misogyny of the tradition. (*G. Lang*)

192. WILLIAMS, Harry F., 'Calderon and Fierabras', *Olifant* 10, iii (Autumn 1983 — Summer 1984) 132-9

One of the essential elements of *Fierabras* is the Mautribile bridge, crossed five times in the course of the epic, thus dividing it into five *mouvements*. These become three acts in Calderon's *Puente de Mantible*. In the process, much has been omitted, changed, or reduced. The setting is moved to Spain, and the action adapted to the stage. In spite of the considerable differences between the two, Calderon has retained the essentials of *Fierabras* but transformed them to suit his seventeenth-century audience. (*J. Brumlik*)

193. WOOTTON, Carol, 'Literary Portraits of Mozart,' *Mosaic* 18, iv (Fall 1985) 77-84
Creative writers mix imagination and fact in writing about Mozart, but the man remains an enigma. Puškin and Mörike present the darker side of Mozart and his relationship with Salieri. Shaffer considers the paradox of the great man who is an anti-hero. He moves the focus to the tragedy of Salieri. The core of Shaffer's play is Salieri's doubt about the rational order of the universe. Shaffer also explores the relationship of music and morality and, like Mörike, addresses the issue of creative process. Hesse's Mozart plays Virgil to Haller's Dante. One of the Immortals, this Mozart has surmounted the trials of earthly life but retains his humanity. (M. G. Hamilton)

194. WOJCIK, Jan, 'Improvising Rules in the Book of Ruth,' *PMLA* 100, ii (March 1985) 145-53
The biblical book of Ruth is a succinct, intricate love story powered by five intense dialogues. It is a story about language and literature as well as about love. The characters find all three as generously available as the grains of barley on which Boaz and Ruth pledge their troth. Boaz, Ruth, and Naomi draw on a rich common store of literary allusions and laws derived from Hebrew literary tradition to create a happy ending for the sterile stories of their individual pasts. The liberties they take with known biblical and Hebrew law have long puzzled scholars trying to place the story in its precise historical or cultural context. But I argue that the book was never intended to represent a time and place, that it celebrates the creative improvisations religious rules are meant to inspire in any time or place. (Author's summary reprinted by permission)

195. YOSHIDA, Sanroku, Kenzaburo Oe: A New World of Imagination, *Comparative Literature Studies* 22, i (Spring 1985) 80-96
An avid reader of Pascal, Camus, Sartre, Mailer, Faulkner, and Bellow, and a major in French literature at Tokyo University, Oe combines a sensitivity to contemporary world literary trends with a profound sense of angst derived from the Japanese war experience. He was ten at the time of Hiroshima, and his belief that literature must confront the meaningless and horror of life is reflected in his abundant production. A number of contrasts can be drawn between Oe and his predecessor, the great modernizer Shōyō Tsubouchi (1859-1935), in particular the former's conviction that political conflict belongs in literature, and his use of sex as a symbol of political stagnation and of graphic sexual imagery as a tool to break conventional ideological barriers, what Yoshida describes as Rabalaisian grotesque realism, another form of defamiliarization. (G. Lang)

196. YOST, George, Scott and Sand: Novelists of the Rustic, *Comparative Literature Studies* 22, iii (Fall 1985) 317-27
Though springing from different stages of their respective romantic movements, George Sand and Sir Walter Scott are counterparts when it comes to certain features of their novels: their interest in humble life and local color; their creation of important secondary characters drawn from the common folk; and, finally, their use of local and rustic speech. (G. Lang)

Théorie littéraire et méthodes d'études littéraires

197. ALCORN, Marshall W. and Mark BRACHER, 'Literature, Psychoanalysis, and the Re-Formation of the Self: A New Direction for Reader-Response Theory,' *PMLA* 100, iii (May 1985) 342-54
An examination of the similarities between the experience of reading and the transference process of psychoanalysis demonstrates that, by activating the mechanisms of projection and identification, reading literature can function to re-form the self. After outlining the general workings of the self, we look at those elements that are called into play by engaged reading, showing how reading can serve to alter both cognitive structures and the deep structures of the self. Like successful psychoanalysis, a literary text often evokes grandiose aspiration and later frustrates the most unrealistic avenues of that aspiration, thereby decommissioning those routes of desire and behavior. And just as psychoanalysis develops more fulfilling patterns of desire and action through the patient's identification with new ego ideals offered by the analyst, so reading can promote such structural changes through identification with characters and personae of literary texts. (Author's summary reprinted by permission)

198. ALTIERI, Charles, 'Plato's Performative Sublime and the Ends of Reading,' *New Literary History* 16, ii (1985) 251-73
Altieri submits Plato's rhetorical dialogues to an innovative reading to illuminate issues fundamental to literary criticism in our contemporary 'antifoundational' culture. Specifically, Plato's dialogues indicate how 'edifications' take place and upon what grounds they are postulated and accepted. (P. Morris)

199. ARMSTRONG, Paul B., 'Reading Figures: The Cognitive Powers of Metaphor,' *University of Hartford Studies in Literature* 17, ii (1985) 49-67
A metaphor brings about semantic innovations by violating and extending a language's established rules and can be understood as an interaction between a word and a context in which it seems both strange and fitting. The metaphor's novel meaning is the product of the interaction between a surprising usage and an anomalous context which we must readjust to each other in order to make them coherent. Metaphor can expand the limits of language because it can modify the reader's habits of understanding. According to this interaction theory, metaphors make new meaning in which the reader's role is crucial. The semantic innovation which metaphor makes possible sets in motion epistemological processes in the reader which have far-reaching effects on his or her ways of knowing the world. Yet if metaphors have cognitive value, the question of judging their claim to truth also arises. The test of self-consistency, the standard of efficacy, and the test of intersubjective acceptance are examined as possible tests by which the validity of metaphors can be assessed, and are in turn evaluated in their varying abilities to determine the truth of a figure's revelations. (L.K. Pennell)

200. ARMSTRONG, Paul B., 'The Multiple Existence of a Literary Work,' *Journal of Aesthetics and Art Criticism* 44, iv (Summer 1986) 321-9
The literary work must be regarded as neither solely dependent on the interpreter nor as autonomous, but as paradoxically both at once – technically, as 'heteronomous.' The notion of radical textual dependence ignores crucial aspects of the process of understanding which make it an engagement with otherness. However, to claim total independence for the work is not only to assert more than any interpreter can know but